

19TH SEASON 2013-2014

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Friday February 21, 2014 8:00 PM

First Metropolitan United Church

Sydney Bulman-Fleming, Piano

MOZART Adagio and Fugue

CHATMAN Over Thorns to Stars

BRUCH Serenade on Swedish Melodies

BLOCH Concerto Grosso No. 1 for Piano and Strings

Friday May 9, 2014 8:00 PM

Location to be announced

BOCCHERINI Symphony No. 3

Concerto, featuring the 2014 Louis Sherman

Concerto Competition winner

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The Victoria Chamber Orchestra



Mozart

Serenade No. 9, K.320 (Posthorn)
Symphony No. 38, K.504 (Prague)

Yariv Aloni
Music Director

Friday, November 15, 2013

A PRESENTATION OF THE ISLAND STRING PLAYERS SOCIETY

Wolfgang Amadeus Mozart 1756-1791



After a whirlwind youth as a musical prodigy travelling throughout Europe, performing for the aristocracy, and studying with many of the most influential musicians of the time, the 16-year-old Mozart accepted an unpaid position as third concertmaster in Archbishop Colloredo's court in Salzburg (Grout). For the next eight years Mozart continued to search unsuccessfully for a salaried post that would give him more freedom to compose operas and symphonies. Mozart wrote Serenade No. 9 for the *Finalmusik* ceremony at the university in 1779, near the end of his servitude to the

Archbishop.

The multi-movement serenade was a more relaxed form of music than the symphony, often written for specific events and not necessarily for the concert setting.

This serenade is scored for two flutes, two oboes, two horns, two trumpets, timpani and strings, in seven movements. The first movement is reminiscent of the later comic opera overtures and begins with a serious introduction that leads into a cheerful and straightforward allegro. This is followed by an elegant *Minuet and Trio* which features the solo flute and bassoon in the trio. The next two movements are the more serious middle of the serenade. The slower third movement, *Concertante (andante grazioso)*, uses the flutes, oboes and bassoon as the soloists and contains a lovely cadenza for the woodwind soloists. In the next *Rondo* movement, the flute and oboe are the most prominent, with the strings taking a supportive role. The bright and festive sixth movement is another *Minuet and Trio*, with two trios, each one featuring a less commonly heard solo instrument. The piccolo solo of the first trio will be performed by our second flautist, and the second trio's posthorn solo by our trumpet player, who is able to make that very special sound by covering the bell of the trumpet with a piece of cloth. The posthorn is a valveless natural trumpet in the shape of a French horn, and its use in this trio led to the use of the nickname "Posthorn" for the entire serenade. The final movement is a short and exuberant Presto. Despite its label as "occasional" music, the Posthorn serenade is a work of substantial variety and interest at home in the concert hall.

In 1781 the 25-year-old Mozart was fired from the service of the Archbishop of Salzburg for tarrying too long abroad. He then moved to Vienna where he lived as a freelance musician/composer for the 10 years before his tragic death in 1791. During this time he composed his last six symphonies, each a masterpiece, each with its own specific character (Grout), each powerfully outlined, and each with internal subtlety that rewards every new performance and every new hearing.

THE VICTORIA CHAMBER ORCHESTRA

Flute

Lanny Pollet
Sheri Robertson, flute & piccolo

Oboe

Sheila Longton
Colin Mailer

Bassoon

Nancy van Oort
Norman MacPherson

Horn

Sandy Sandford
Sam Brunton

Trumpet

Matt Richard
Ian Cohen

Timpani

Alexei Paish

Violin I

Yasuko Eastman, concertmaster
Anja Rebstock
Susan Colonval
Allyn Chard
Francis Wu
Theresa Zapach
Bill Perriam

Violin II

Sue Innes, leader
Cathy Reader
Don Kissinger
Fiona Millard
Gwen Isaacs
Leah Norgrove
Heather Gatland

Viola

Janet Sankey, leader
Catheryn Kennedy
Jon O'Riordan
Lee Anderson
Mary Clarke
Michele MacHattie

Cello

Mary Smith, leader
Zachary Taylor
Trevor MacHattie
Janis Kerr
Ellen Himmer

Double Bass

Richard Watters, leader
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The Louis Sherman Concerto Competition for Young String Players was established in 2000 with the generosity of Louis' daughter, Claudia Chance, and the Victoria Chamber Orchestra. This honours the memory of an outstanding musician. Born in Toronto, 1907, the eldest of five brothers, Louis died in October 1999. Louis was very active in the Victoria music scene and is remembered most for his kindness and generosity toward his fellow musicians, particularly talented young string players and emerging artists. As a benefactor, he helped to establish the Victoria Chamber Orchestra, and many of this evening's performers remember him fondly as a friend.

Application forms for the **Louis Sherman Concerto Competition for Young String Players** are available through Anja Rebstock anja.rebstock@gmx.de and the VCO website below. Remember the deadline for submission, January 18, 2014. The finalist competition is at the Schaffter Hall, Tyndall Room, St. Michael's University School, 3400 Richmond Road, Tuesday, February 26, 2014, 7:00 pm. Admission is by donation. Come and support the players!



Some previous winners, clockwise from top left: Eejhoon Kwon, Ceilidh Briscoe, Nikki Chooi, Rylan Gajek, Nelson Moneo & Jessica Pickersgill, Thomas Kempster.

Goffredo Amadi Mozart

Despite Mozart's early popularity in Vienna and his extremely hard work and prolific output, his work was not consistently supported there. For example, the 1786 *Marriage of Figaro* was given only nine performances. In contrast, Prague audiences were extremely enthusiastic, so Mozart visited Prague in January 1787 with his *Symphony No.38 in D major, K.504 (Prague)*. It was premiered on January 19 to hugely gratifying acclaim (and financial success).

The Prague symphony consists of three movements. The first movement, possibly the "longest single symphony movement of the 18th century," opens with a slow, tragic and harmonically complex introduction leading to a multi-themed Allegro with a rich development section. The lovely, gently lilting Andante is followed by an extremely vigorous Presto in which Mozart uses a quotation from *the Marriage of Figaro* as one of the themes – and doesn't mind throwing in another hint that resurfaces in the voice of Papageno. Mozart may have considered the wind players in Prague far superior to those of Vienna – listen to the interesting imitative passages that feature the wind section, and that fill out the complex, understated inner voices that give such richness to the bold outer structures of the symphony.

After his death, the *Prager Neue Zeitung* wrote "Mozart seems to have written for the people of Bohemia, his music is understood nowhere better than in Prague, and even in the countryside it is widely loved." The Victoria Chamber Orchestra has a special love for Mozart. The April concert this year that contrasted early work with the late *Symphony No. 40*. Deryk Barker of *Music in Victoria* wrote in his review:

To go from these two early(ish) works to the G minor Symphony, K.550, is to understand the distance that even a great genius can (has to?) travel.

That this, the longest work of the evening, should seem by some margin the shortest is a testimony to three things: the sheer quality of the music, Aloni's taut direction and the totally committed playing of the orchestra, now featuring nine wind players: one flute, pairs each of oboes, bassoons, clarinets and horns. Again one could, if one wished, simply revel in the sound itself, which was glorious.

Throughout the work Aloni showed fine attention to detail, particularly dynamics, and one must also mention the excellently clean lines in the fugato section of the finale. Only in the minuet was the tempo anything other than obviously "correct"; in this case it was perhaps slightly steadier than is usual, but all the more forceful for that (and the trio was delicious).

This may have been the single finest performance I have ever heard from the orchestra and it was the perfect close to a wonderful evening's music making.



Yariv Aloni, director of the Victoria Chamber Orchestra since 1995, is also the founder and music director of the Galiano Ensemble of Victoria and music director of the Greater Victoria Youth Orchestra. Acclaimed by critics for his sensitivity and virtuosity, he performs in major concert halls around the world. He received his early training in Israel, where he studied viola with David Chen at the Rubin Academy of Music in Jerusalem and subsequently with the late Daniel Benyamini, principal violist of the Israel Philharmonic. His chamber music studies took him to the United States, where he studied with Michael Tree of the Guarneri String Quartet at the University of Maryland. A former member of the Aviv and the Penderecki Quartets, he can be heard on CDs issued by the United, Marquise, Tritonus and CBC labels, and has recorded for the CBC, the BBC, National Public Radio, Radio-France and the Israeli Broadcasting Corporation. Mr. Aloni studied conducting with the Hungarian conductor János Sándor, and he participated in conducting workshops with Gustav Mayer and Helmuth Rilling. As a conductor, he has received praise for conducting his impassioned, inspiring and "magnificently right" interpretations of major orchestral and choral repertoire. Reviewers also describe him as "a musician of considerable insight and impeccable taste."

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Programme

Wolfgang Amadeus Mozart

Serenade No. 9, K.320 (Posthorn)

Adagio maestoso – Allegro con spirito
Menuetto
Concertante
Rondo
Andantino
Menuetto
Finale

Intermission

Symphony No. 38, K.504 (Prague)

Adagio – Allegro
Andante
Presto

