

Victoria Chamber Orchestra 2017/18 Season

Concert 1: Friday October 20th

Concert 2: Friday November 24th

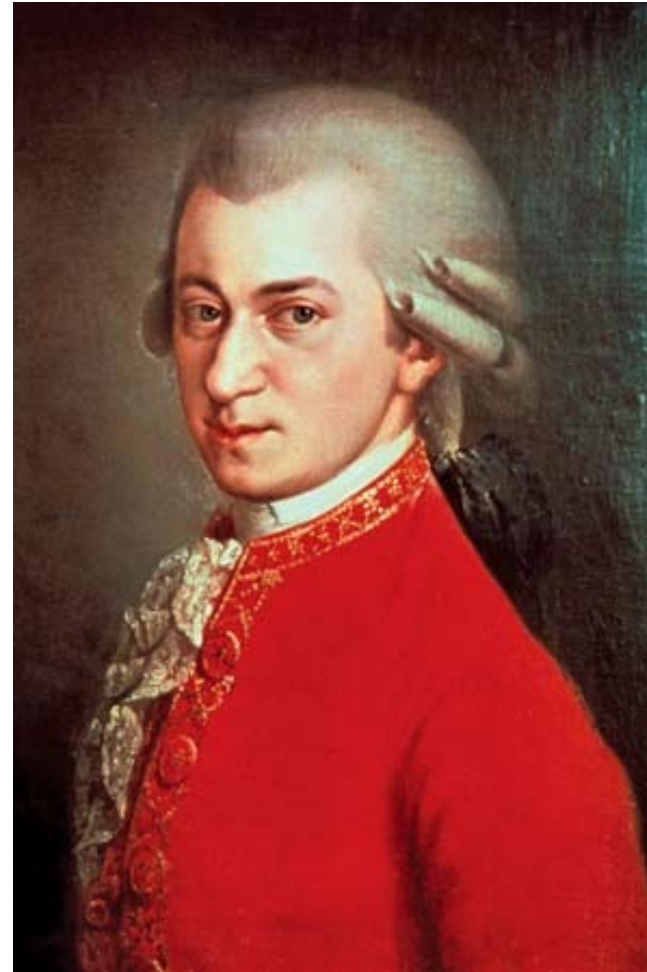
Concert 3: Friday February 23rd:
Beethoven Symphonies No. 4 & 6 ("Pastoral")

Louis Sherman Competition: Tuesday, February 27th

Concert 4: Friday April 27th featuring the winner of the
Sherman Competition



The Victoria Chamber Orchestra



First Metropolitan United Church

Friday April 21, 2017

Oak Bay High Auditorium

Sunday April 23rd

A PRESENTATION OF THE ISLAND STRING PLAYERS SOCIETY



Emma Reader-Lee (violin) and Danielle Tsao (viola) started violin lessons with Yasuko Eastman. They now study with Michael van der Sloot as part of the Senior Collegium Program at the Victoria Conservatory of Music. They have won awards and have been featured as soloists with orchestras such as the Sidney Classical Orchestra and the VCM Senior Orchestra. Last summer, both Emma and Danielle were fortunate to attend various academies, including the National Arts Centre's Young Artists Program. Emma, a grade 12 student at Claremont Secondary, plans to study music in university. Danielle, a grade 10 student at Mount Douglas Secondary, is still unsure of her plans for the future but hopes they will involve her in musical and academic pursuits.

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Sherman Competition 2017 Finalists:

Danielle Tsao (viola)
 Clara Sui (violin)
 Emma Reader-Lee (violin)
 Susanna Heystek (violin)



Yariv Aloni has been the music director of the Victoria Chamber Orchestra since 1995. He is also the music director of the Galiano Ensemble and the Greater Victoria Youth Orchestra, as well as being a principal guest conductor of the West Coast Symphony Orchestra in Vancouver. Other guest appearances include conducting the Saskatoon Symphony, the Civic Orchestra of Victoria, Victoria Choral Society and Prima Youth Choir.

Choral Society and Prima Youth Choir.

Former violist of the of both the Penderecki string quartets and the Aviv piano quartet, he has performed in many concert halls around the world, including Carnegie Hall and Lincoln Centre in New York, the Louvre in Paris, Tonhalle in Zurich, and numerous concert halls in Europe, Canada and the United States.

Yariv Aloni has recorded for the United, Marquise, Tritonus and CBC labels as well as independent CD labels. He performs in numerous chamber music concerts, festivals and recital series.

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Victoria Chamber Orchestra

Violins

Yasuko Eastman
 (Leader)
 Hollas Longton
 Allyn Chard
 Janelle Liang
 Scott Chapman
 Don Kissinger

Sue Martin (Principal)

Cathy Reader
 Gwen Isaacs
 Louise Reid
 Theresa Zapach
 Leah Norgrove

Violas

Alexis More (Principal)
 Kate Moran
 Catheryn Kennedy-
 Leduc
 Mary Clarke
 Jon O'Riordan
 Michele MacHattie
 Johanna Wolf

Celli

Mary F. Smith (Principal)
 Janis Kerr
 Paul Terry
 Maria Wang
 Trevor MacHattie

Basses

Richard Watters
 (Principal)
 Barbara Cleary

Flute

Mary Jill McCulloch

Oboes

Sheila Longton
 Colin Mailer

Clarinets

Don Mayer
 Liam Pistor

Bassoon

George Kereluk

Horns

Sandy Sandford
 Joni Vonkman

Trumpet

Erika Richards



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SPO (Norman Nelson: Music Director)

Don Chrysler Concerto Competition
Saturday April 22, 2017 – 7:00 PM
Phillip T. Young Recital Hall
University of Victoria

info: www.sookephil.ca



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Program

Siegfried Idyll

Richard Wagner

Sinfonia Concertante,
in E flat Major K.364

Wolfgang Amadeus Mozart

Allegro Maestoso
Andante
Presto

Emma Reader-Lee, Violin
Danielle Tsao, Viola

Intermission

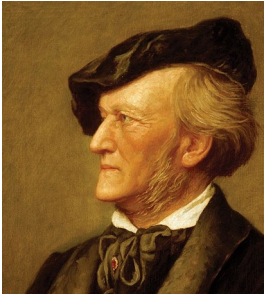
Variations on a Theme of Frank Bridge

Benjamin Britten

Introduction and Theme
Variation 1: Adagio
Variation 2: March
Variation 3: Romance
Variation 4: Aria Italiana
Variation 5: Bourrée Classique
Variation 6: Wiener Waltzer
Variation 7: Moto Perpetuo
Variation 8: Funeral March
Variation 9: Chant
Variation 10: Fugue and Finale



Program Notes



Richard Wagner (1813-1883) was one of the most important figures of nineteenth-century music in Germany. He began his career in 1833 as choral director in Würzburg and composed his early works in imitation of German romantic composers such as Ludwig van Beethoven. Wagner was widely acquainted with music in general. His knowledge of the entire musical literature of every epoch was vast.

This particular musical idyll was originally titled *Tribschen-Idyll*, referring to the home where Wagner and his lover, Cosima, lived. Siegfried was their son. The word “sieg” translates to “victory” and “fried” translates to “peaceful.” Fifteen musicians first performed *Siegfried-Idyll* on Christmas day 1870, honouring Cosima’s birthday.

The piece is built on four notable themes. The first is from 1864, the year in which the two had consummated their relationship. The second is a cradle theme written for Siegfried. The third theme borrows material from “*Siegfried*”: the 3rd opera in Wagner’s Ring cycle. It is based on words sung by Brünnhilde. Lastly, leitmotifs interspersed throughout the idyll complete the thematic material. Soon after the first performance Wagner created an orchestration of the work.

Wolfgang Amadeus Mozart (1756-1791) composed the violin/viola *Sinfonia Concertante* in Salzburg, during the summer or early autumn of 1779. No information survives about its early performance history.

Symphonies Concertante of the time were lighthearted works, almost always in a major key, and they invariably displayed virtuosic playing. Mozart had experienced exposure to the genre during his extended visit to Paris in 1778.

This work is one of his early masterpieces. The key of E-flat major seems to have resonated with a specific character in Mozart’s mind, implying a sense of majesty and warmth that resurfaces time and again in his compositions set in that key. The principal thematic material of the first movement is reserved for the soloists to play at their entrance but Mozart does provide a substantial orchestral introduction.

The orchestral texture is made unusually rich through the division of the violas into two sections. The middle movement is in C minor, one of the rare instances of his including a minor - key movement in a major - key concerto. Here we find an emotional depth that may reflect the composer's experience of loss with the recent death of his mother. With the presto rondo finale, an irrepressibly joyful spirit returns.

Benjamin Britten (1913-1976) was among the most noteworthy of 20th century composers. He was born in Lowestoft (Suffolk). Initially his mother taught him piano. He began to compose at age 5 and wrote prolifically throughout his life. At 13, Britten met composer Frank Bridge (1879- 1941). Over time Bridge imparted him with a technical foundation and musical world view. After formal training at the Royal Conservatory, his career began in film scoring, soon expanding into many genres. His prodigious catalogue includes 14 operas, 36 orchestral works (including concerted, choral and vocal) and a vast number of chamber, choral and solo works.

In 1937 Britten was asked to compose a piece for the Boyd Neel String orchestra to play at the Salzburg Festival. He chose to write variations on one of the *Three Idylls* for String Quartet of Frank Bridge. Each variation is Britten’s nod to a specific quality in Bridge’s personality. (These precise notations are written in the autograph score only.) The Adagio reflected his *integrity*; the March his *energy*; the Romance his *charm*; the Aria Italiana his *humour*; the Bouree his *tradition*; the Wiener Walzer his *enthusiasm*; the Moto Perpetuo his *vitality*; the Funeral March his *sympathy*; the Chant his *reverence*; the Fugue his *skill*. Their *mutual affection* is represented in the Finale.

Except for the period 1939- 1942, Britten and Peter Pears, his lifelong partner, resided almost exclusively on England’s North Sea coast. After a life of delicate health, he succumbed to heart failure in December 1976.

Sources: Classical Net , Encyclopedia of World Biography, Groves’ Dictionary, Wikipedia, essays of Brandon Michael Smith and James M. Keller

