

Victoria Chamber Orchestra Spring Concerts (2 performances)

Friday, April 21 2017 8:00 PM
First Met United Church

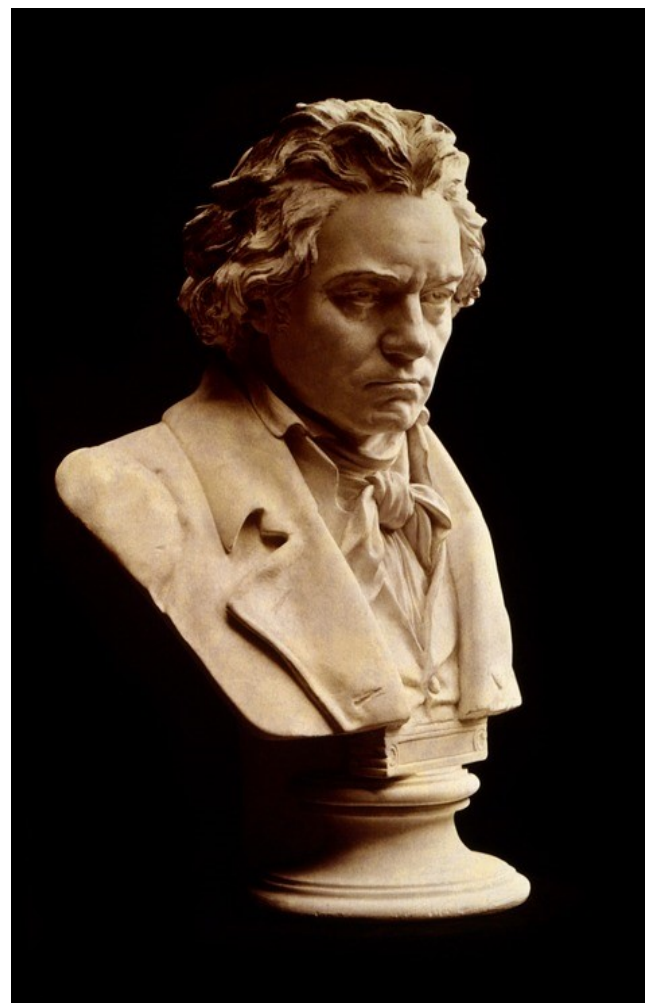
Sunday April 23, 2017 2:30 PM
Oak Bay High Auditorium

WAGNER Siegfried Idyll
Louis Sherman Concerto Competition Winner
BRITTEN Variations on a Theme by Frank Bridge



Ludwig van Beethoven in the early 1800's

The Victoria Chamber Orchestra



First Metropolitan United Church
Friday February 17, 2017

A PRESENTATION OF THE ISLAND STRING PLAYERS SOCIETY

Victoria Chamber Orchestra



Yariv Aloni, Music Director of the Victoria Chamber Orchestra since 1995, is also the founder and Music Director of the Galiano Ensemble. He performs the same role for 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. He is a former member of the Aviv and Penderecki Quartets.

Mr. Aloni studied conducting with the Hungarian conductor János Sándor and he participated in conducting workshops with Gustav Mayer and Helmuth Rilling. 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."

Violin Yasuko Eastman (Leader) Anja Rebstock Kelly Chang Hollas Longton Susan Colonal Allyn Chard Janel Liang Shijin Kim	Michele MacHattie Sandra McGibbon	Clarinet Don Mayer Marcus Durrant
Sue Martin (Principal) Cathy Reader Gwen Isaacs Fiona Millard Louise Reid Theresa Zapach Johanna Wolf Don Kissinger	Cello Mary F. Smith (Principal) Janis Kerr Shiun Kim Maria Wang Trevor MacHattie	Bassoon George Kereluk Norm MacPherson
Viola Alexis More (Principal) Jessica Pickersgill Catheryn Kennedy- Leduc Mike Klazek	Bass Richard Watters (Principal) Lukas Peladeau Mike Cochran	Contrabassoon Lee Whitehorne
	Flute Lanny Pollet Mary Jill McCulloch	Horn Sandy Sandford Karen Hough
	Piccolo Cooper Reed	Trumpet Steve Donegan Jordan Smale
	Oboe Sheila Longton Colin Mailer	Trombone Tom Eadie Bob Michaux Jon Candel
		Timpani Tristan Holleufer

Island String Players presents the Victoria Chamber Orchestra

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Island String Players provides orchestral support for young choirs



The Louis Sherman Concerto Competition for Young String Players

This year's finalists will perform on Tuesday February 21, 2017 in First Metropolitan United Chapel at 7:00 P.M.

Finalists: Clara Sui, Emma Reader-Lee,
Danielle Tsao, Susanna Heystek

Adjudicators: Müge Büyükçelen and Kenji Fusé

The winner will perform a concerto with the VCO in its April concerts (see next page).

Louis Sherman (1907 -1999) helped to establish the Victoria Chamber Orchestra. He was particularly supportive of talented young string players and emerging artists.

TIMES COLONIST

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SPO (Norman Nelson: Music Director)
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Program

LUDWIG VAN BEETHOVEN

(1770-1827)

Symphony 2 in D Major, Opus 36

Adagio – Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

Intermission

Symphony 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro

Allegro



A page from one of Beethoven's sketchbooks

Program Notes

The Second Symphony: This symphony is the musical culmination of the “classical” world of Haydn and Mozart. Dedicated to Prince Lichnowsky, Beethoven's friend and patron, it was premiered in Vienna (April 1803). The program included the oratorio *The Mount of Olives*, the First Symphony and the Third Piano Concerto.

Beethoven worked on several compositions during his long stay in the village of Heiligenstadt (fall of 1802): the Second Symphony, sonatas for violin, for piano, chamber music and the Third Symphony (*Eroica*). “I live only in my music”, wrote Beethoven. “One piece is hardly down before another is already begun.” It was his nature to be free and unrestrained. He behaved as the equal of everyone he met and his music constantly shows the independence of his mind.

At this time he became increasingly aware of his loss of hearing and was often smitten by depression. He wrote a despairing letter to his brothers, now known as the Heiligenstadt Testament: “As the leaves of autumn fall and are withered - so likewise has my hope been blighted....even the high courage - which has so often inspired me in the beautiful days of summer - has disappeared.” Then came heart-break: the marriage of his “immortal beloved” (Giulietta Guicciardi) to a German count.

However, no sense of despair emerges in the Second Symphony. There is not a single despondent measure. The music breathes throughout in the spirit of absolute confidence and contentment. Beethoven seemed to escape from the demon of despondency when he composed. The will to struggle asserted itself: “I am resolved to rise, superior to every obstacle. I will bid defiance to my fate. I will take Fate by the throat and it shall not overcome me.” He came to believe that man could conquer chaos. Art as refuge, atonement and victory over life’s dilemmas was his determination.

Sources:

George Grove : *Beethoven and his Nine Symphonies* (Dover 1962)

Michael Steinberg : *The Symphony* (Oxford U. Press 1995)

Joseph Machlis : *The Enjoyment of Music* (Norton 1970)

Quotes other than Beethoven’s words are from George Grove.

The Fifth Symphony: This symphony was dedicated to Prince von Lobkowitz and Count Andreas Rasumovsky, the wealthy Russian ambassador to Vienna. Rasumovsky was a skilled violinist to whom Beethoven, on commission, dedicated the set of 3 Opus 59 string quartets. The symphony was composed in 1807/08, alongside the Sixth Symphony (*Pastorale*). The two works have opposite approaches to mood, pace and structure. In Beethoven’s words, the opening of the *Pastorale* portrays “the awakening of joyful feelings upon arriving in the country” whereas the Fifth portrays “Fate knocking at the door.”

The premier performance (Vienna, December 22, 1808) included the Sixth Symphony, a concert aria for soprano, Gloria from the Mass in C, Fourth Piano Concerto, (intermission), the Fifth Symphony, Sanctus from Mass in C, an extemporized piano fantasia! (Beethoven as soloist), and the Choral Fantasy; a four- hour event in a bitterly cold concert hall. With respect to the Fifth symphony: “It is the striking and original nature of the thoughts, the direct manner in which they are expressed and the extraordinary energy with which they are enforced that make the Fifth Symphony a piece that will not grow old.”

By 1808 Beethoven had now assumed a commanding position in the musical world. His works were the sensations of the day and had to be included in subsequent concerts, by audience demand.

In the 1st movement we discover soon enough that the double ta-ta-ta TAA is an open-ended beginning, not a closed and self-sufficient unit. This allegro (in C minor) is stormy and tempestuous, while the second movement (in Ab major) is an oasis of pure and delightful music making in theme and variation form. The third movement is a ghostly affair, tonally ambivalent in its motion between C minor and C major. It is mostly written pianissimo but with the forceful reminders of the 1st movement's ta-ta-ta TAA. This movement subtly evolves directly into the sunlight of the fourth movement, marked by brand new symphonic sounds for Beethoven: trombones, piccolo and contrabassoon. At the end of the development he briefly reiterates first and third movement motives. Then, approaching the very end he writes 80 bars of brand new material leading to the most unmistakable of C Major endings.