

Music at Western

Did you play in your high school band or sing in a choir?

Want to continue playing or singing?

All Western students, regardless of major, are able to audition for ensembles at the Don Wright Faculty of Music.

- Non-music students are encouraged to audition for Large Ensembles in September. (e.g. orchestra, choirs, bands, jazz)
- A variety of music and dance courses are also available as electives for non-music students.

For information on courses and ensembles, including audition excerpts and dates, visit: music.uwo.ca/ensembles

Did you know...?

The Don Wright Faculty of Music hosts 350+ public concerts & special events annually.

For all event details, visit: music.uwo.ca/events



Western
Music

Don Wright Faculty of Music

music.uwo.ca

WESTERN UNIVERSITY SYMPHONY ORCHESTRA

Simone Luti, conductor

Saturday, December 1, 2018
2 p.m., Paul Davenport Theatre

Viola Concerto Sz. 120 (Ed. Tibor Serly)

Moderato

Andante religioso; allegretto

Allegro vivace

Soloist: Christian Wrona, viola

Béla Bartók

(1881-1945)

Adagio for Strings

Samuel Barber

(1910-1981)

Intermission

Symphony no. 7 in A Major, Op. 92

Poco sostenuto; vivace

Allegretto

Presto

Allegro con brio

Ludwig van Beethoven

(1770-1827)

On your way out, please consider recycling your program cover using the boxes provided at each exit. Thank you!

Béla Bartók (1881-1945)

Viola Concerto, Sz. 120 (Ed. Tibor Serly)

Like many Europeans, Bartók was forced to flee his homeland, Hungary, following the outbreak of World War Two. He arrived in New York with his wife in 1940, bereft of his livelihood and most of his professional contacts, whom he had left behind. Such humble last days were hardly befitting of one of the progenitors of Ethnomusicology. Bartók helped establish this field of academia by documenting the folk song traditions of Eastern Europe with his colleague Zoltan Kodály. He then absorbed these folk songs, with their rustic character and vivacious rhythms, into his own style. In doing so, he breathed new life into the musical cultures that had been glossed over by the mainstream. Even on his death bed, Bartók laboured over his work. His hospital room was reportedly littered with piles of hastily scribbled manuscript paper.

Tragically, Bartók died before completing his last project, the *Viola Concerto*. He had been commissioned by William Primrose, the greatest viola virtuoso of a generation, to write a concert work that showcased the viola's potential as a solo instrument. Bartók had already been diagnosed with leukemia when the commission arrived on his desk in 1944. By the following summer, he had completed much of the work, but rather than continue with the final scoring, Bartók turned to finishing his final piano concerto. The task of putting the *Viola Concerto* together was left to Bartók's apprentice and personal friend, Tibor Serly, following the composer's death on September 26th, 1945.

Serly was a talented violist, and he knew Primrose from their shared time in the NBC Symphony Orchestra. For four years, Serly went through the existing sketches, which had been left in a disordered pile on Bartók's bedside table. He painstakingly pieced the fragments together and filled in the blanks as to how Bartók himself would have scored for the orchestra. Primrose lent a hand too, suggesting bowings and articulations for the solo part that accentuated the dance-like character of Bartók's pen. The concerto premiered in 1949, and though other editions would eventually follow, Serly's version is the most well-known and the most frequently staged.

UPCOMING WESTERN UNIVERSITY SYMPHONY ORCHESTRA PERFORMANCES

Saturday, February 9, 2019 at 2:00 p.m. (\$15/10 in advance)

Conductor: Simone Luti

Prokofiev's Violin Concerto No. 1, D Major, Op. 19, Schubert's 8th Symphony No. 8, B Minor, D. 759, "Unfinished", and Rossini's Overture from William Tell.
Featured soloist Kelvin Mun, violin*

Saturday, March 16, 2019 at 2:00 p.m. (\$15/10 in advance)

Conductor: Tyrone Paterson

Mozart's Symphony No. 36, C major, K. 425, "Linz" and Prokofiev's Piano Concerto No. 3, C Major, Op. 26.
Featured soloist Dan Luong, piano*

*Featured soloists were finalists in last year's Maritsa Brookes Concerto Competition held in January 2018.

music.uwo.ca/ensembles/symphony-orchestra

Call 519-672-8800 or visit tickets.grandtheatre.com for advance tickets. An additional \$5 charge is applied to all purchases at the door (door sales are cash only).

UWOopera
presents

LE NOZZE DI MOZART FIGARO

TYRONE PATERSON
MUSIC DIRECTOR

THEODORE BAERG
STAGE DIRECTOR

Performed in Italian with English Surtitles™

Paul Davenport Theatre, Talbot College, Western University
January 25 and February 1 (8 p.m.) / January 26, February 2 & 3 (2 p.m.)

music.uwo.ca

Advance tickets: \$30/\$20 (general/students and seniors)
At door, if available: \$35/\$25 (cash only)
Available through The Grand Theatre Box Office
at 519-672-8800 or online at tickets.grandtheatre.com

Western Music
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Soloist Bio: Christian Wrona, viola

20-year-old Canadian Violist Christian Wrona has attracted widespread attention for his natural, virtuosic command of the viola and his mature, impassioned musicianship. As well as being a recipient of a 2018 Maritsa Brookes Concerto Competition Award, Christian has toured with the National Youth Orchestra of Canada. During the NYO's Canada 150 tour, he performed in world class halls such as La Maison Symphonique, the National Arts Centre and Koerner Hall. Christian has studied with violist Nicholas Penny of McGill University and violinist Myron Moskalyk of The Julliard School, and he is currently pursuing a performance diploma on a scholarship at the University of Western Ontario under the tutelage of Sharon Wei. Christian is also concurrently pursuing a Bachelor of Science majoring in both actuarial and computer sciences. Special thanks to the University of Western Ontario Don Wright Faculty of Music String Bank for the generous loan of W.E Hill & Sons viola bow used in this performance.

2018 Maritsa Brookes Concerto Competition Award Winners

First Place: Kelvin Mun, violin

Second Place: Dan Luong, piano

Third Place: Christian Wrona, viola

Runner Up: Dorothy Lin, violin

Made possible by a generous donation by Maritsa Ateena Brookes (BA'57), these awards are given to any undergraduate or graduate student in the Don Wright Faculty of Music on the basis of performance excellence demonstrated in solo concerto competition. The winner and runners up receive a monetary award and the honour of performing their selection in a public concert with the Western University Symphony Orchestra in the following school year.

Join us for the final round of this year's Maritsa Brookes Concerto Competition on Saturday, January 12, 2019 at 12 noon in von Kuster Hall to hear this year's outstanding candidates.

music.uwo.ca/events

Samuel Barber (1910-1981)

Adagio for Strings

Samuel Barber was one of the foremost American composers of the 20th Century. Like his contemporaries Aaron Copland and Eric Korngold, he hitched his wagon to Neo-Romanticism, mimicking the style of late-19th Century music. Barber hoped to create a signature American style by rejecting the avant garde in favour of music the experimentalists considered "old fashioned". We can infer, though, that Barber's Neo-Romanticism was also influenced by American Capitalism. 20th-century American fans of art music were mostly familiar with 19th-century composers, thanks in part to the growing ubiquity of radio and orchestral recordings of the "greats" (e.g.: Tchaikovsky, Brahms, Dvořák). Anyone who sought to emulate this past generation of composers was sure to find an enthusiastic audience in America.

Barber's *Adagio* dates from 1936, when he was still a young man. He had originally written it as a slow movement to his Opus 11 String quartet. It's signature melody calls to mind the qualities of medieval plainchant: austere, yet strangely poignant. The line gradually, inexorably, ascends, becoming more dissonant and cluttered until finally, it arrives at the climax. The strings struggle to sustain a chord, marked fortissimo, in their extreme upper range; it is as if they are screaming into the void. And then, silence.

While the Op. 11 quartet remains relatively obscure, the *Adagio* took on a life of its own. Within a year of publishing the original version, Barber had mailed a string orchestra arrangement to New York city to be appraised by the famous Italian conductor, Arturo Toscanini. Toscanini so admired the piece that he elected to premiere it during a live radio performance, which was broadcast to the entire country in 1938. The American public so loved *Adagio for Strings* that a copy of that original performance found its way to the Library of Congress, enshrining Barber's contributions to musical Americana. Today, this one piece has a level of notoriety that few modern works of music enjoy. On its merit alone, Barber carved out a place for himself among the great composers that he so idolized.

Ludwig van Beethoven (1770-1827) Symphony No. 7 in A Major, Op. 92

Beethoven upended the Classical symphony, making it bigger, grander, and more intense. It should be noted, however, that Beethoven was not shaking up the establishment for his own glory. Nor did he write his music for posterity, as is so often claimed. Beethoven was responding to turbulent times. At the dawn of the 19th Century, the social landscape of Europe was shifting, driven by the dual forces of political and industrial revolution. The rise of a new middle-class fuelled civil unrest, causing uprisings throughout Europe. This conflict was exasperated by the denizens of working-class people who flocked from the countryside to the cities as agriculture became more mechanized. The social order was thrown into chaos as the united lower classes challenged the aristocracy. Monarchies began to topple one after the other and in no time, much of the continent was embroiled in bloody combat: The Napoleonic Wars had begun.

When Beethoven set out to write his seventh symphony in 1811, Napoleon's armies had not simply challenged the Austrian empire; they had already occupied his native Vienna, twice! Additionally, for Beethoven, the wars had taken a personal toll. It was during the first occupation of Vienna, in 1805, that his beloved opera *Leonore* (Later renamed *Fidelio*) famously flopped. In Beethoven's mind, the opera failed because the audience had been filled with unsympathetic French soldiers. In contrast, the premiere for Beethoven's 7th symphony was given at a charity event in December 1813 in support of Austria's wounded servicemen. The other piece on the program was *Wellington's Victory*, a blustering orchestral fantasy that celebrated Britain's trouncing of France, complete with an overblown rendition of "God Save the King". Unsurprisingly, the concert was a major success.

Listening to the 7th Symphony today, it's easy to forget the violent backdrop of its origin. In the end, the audience responded more to the symphony's catharsis than to its heroism. They requested the now-famous second movement as an encore, preferring its sombre march to the explosions and pomp of *Wellington's Victory*. It's telling that this latter work has remained a novelty in Beethoven's oeuvre, whereas the Symphony in A Major is one of Beethoven's most beloved masterpieces, born of pain and struggle, but ultimately prevailing.

Program Notes by Jeffrey Komar

Western University Symphony Orchestra Simone Luti, conductor

First Violins

Frangel Lopez
Cesena†
Kirit Mascarenhas
Lia Gronberg
David Chen
Paul Baek
Darren Mak
Patricio Flores
Esquivel
Arielle Silverberg
Liam Westman
April Morris
Clovis Pinonnault
Hanna Yaremko

Second Violins

Kelvin Mun*
Dorothy Lin
Huimei Lin
Michael Theriault
Maddison Beaudoin
Cindy Luo
Kelsey Sinasac
Sarah Botsford
Angel Liang
Terry Song
Chunju Tsai
Claire Cheng

Violas

Karen Duong*
Sammy Mak
Elizabeth van't Voort
Paige Bursey
Colman Yang
Sherry Kwong
Adam Jahanghiri
Molly Burnett
Ashleigh Potter
Christian Wrona

Cellos

Isaac Lee*
Ivan Fabara
Heather White
Donna Oh
Matt Kwan
Logan Valkyre
Talia Hunter

Basses

Andrew Kosty*
Gloria Chang
Charlie Kramers
Erin Foster
David Walters

Flutes/Piccolo

Tracey Kennedy*
Asta Coffey
Rachel Gain

Oboes/English Horn

Joel Heinbuch*
Gabriel Munteanu

Clarinets

Kelsey Regier*
Michelle Kim

Bassoon

Julie Shier*
Adam Floris

Horns

Sarah Rodnick
(Principal: Bartók)
Dylon Pastoor
(Principal: Beethoven)
Lindsey Cook
Josh Dunham

Trumpets

Graham Lumsden*
Bradley Palmer
Jazzmine Van Veld

Trombones

Sidnee McLeod*
Luke Roussy

Tuba

Liam Crosswell

Timpani

Alexis Wright

Percussion

Andrew Robichaud

†Concertmaster
*Principal Player