

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, February 9, 2019

2 p.m., Paul Davenport Theatre

Symphony No. 8, D. 759, "Unfinished"
Allegro moderato
Andante con moto

Franz Schubert
(1797-1828)

Intermission

Violin Concerto No. 1 in D Major
Andantino
Scherzo: Vivacissimo
Moderato; allegro moderato

Sergei Prokofiev
(1891-1953)

Soloist: Kyeonghwan Mun, violin

Overture to *Guillaume Tell*

Gioachino Rossini
(1792-1868)

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

Franz Schubert (1797-1828)
Symphony No. 8, D. 759, “Unfinished”

Schubert's earliest known compositions date from his 13th year. Even as a youngster, he was dedicated to his craft. Over the course of his relatively short life, he produced an astonishing body of work; over 600 lieder, dozens of string quartets, sonatas, chamber music, operas, mass settings, incidental music, and, of course symphonies. Yet despite all this, he did not enjoy much notoriety as a composer. Josef von Spaun, a childhood friend of Schubert's, described the struggling composer best in his 1858 memoirs, “those who knew him ... know how deeply his creations affected him and that they were conceived in suffering.”

While he was alive, Schubert's friends and admirers lauded him for his skill in the domain of salon music. At the same time, Schubert nursed a deep love for the symphonic repertoire, particularly the works of Mozart, Haydn, and Beethoven. As a teenager, he wrote no less than six symphonies to be performed by chamber orchestras in house concerts. His later attempts in the medium were more fraught, with Schubert abandoning several projects mid-way. The symphony in B-minor was one of these projects. He completed only two of the conventional four movements of the symphony in 1822. It would be over forty years before the orchestral manuscript was uncovered by conductor Johann von Herbeck, who directed the symphony's premiere on December 17th, 1865.

In contrast to the earlier symphonies, which echoed his Classical forbears, Schubert's “Unfinished” symphony displays a more imaginative approach to the genre. The first movement eschews the norms of classical tonality, modulating from the home key of B minor to the submediant G-major, rather than to the relative major (D) as was typical in sonata-form movements. The more genial second movement recalls the unsettling atmosphere of the first movement at times. Consider, for instance, the unison oboe and clarinet melody set against a syncopated string accompaniment, which is the same orchestration as the symphony's haunting opening theme. While many conductors have seen fit to pair these two movements with other works by Schubert, such as the entr'acte from *Rosamunde*, at a combined run-time of 25 minutes, the “Unfinished” symphony can certainly stand on its own.

**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.

Congratulations to the winners of the 2018-19 Maritsa Brookes
Concerto Competition.

First Place: Leonardi Joewono, Piano
Second Place: Alexis Wright, Marimba
Third Place: Kirit Mascarenhas, Violin
Runner Up: Michal Aloni, Voice

The final round was held on Saturday, January 12, 2019 in von Kuster Hall.

music.uwo.ca/events

Soloist Bio: Kyeonghwan (Kelvin) Mun, violin

Kyeonghwan (Kelvin) Mun is a violinist from the Republic of Korea. Having played in orchestras since the age of 8, Mr. Mun has great affection for collective music-making, which he expresses through his passionate playing. Inspired by his teachers, Annette-Barbara Vogel, Jacob Lakirovich, and David Zafer, Mr. Mun brings a sense of creativity and musicality to every performance. He has received the Gordon Jeffery Awards for Strings and Chamber Music, he was twice a finalist of the London Music Scholarship Competition, and he was also the winner of the Maritsa Brookes Concerto Competition. In addition to participating in various international summer festivals, including Accademia Europea Dell'Opera, Round Top Festival, and L'orchestre de la Francophonie, Mr. Mun regularly substitutes with the London Symphonia and other professional orchestras throughout Ontario. He is a roster musician with Magisterra Soloists, with whom he has toured Brazil and Ontario-Quebec. Currently he is pursuing a Master's Degree in Performance and Literature at Western University under Professor Annette-Barbara Vogel.

UPCOMING WESTERN UNIVERSITY SYMPHONY ORCHESTRA PERFORMANCE

***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).

Sergei Prokofiev (1891-1953) Violin Concerto No. 1 in D Major, Op. 19

Prokofiev wrote his first violin concerto in 1916-17. Though he was only a few years out of the conservatory, he had already established himself as a successful composer of contemporary music in his native Russia. The concerto would likely have been premiered swiftly were it not for the October Revolution of 1917 and the subsequent Russian Civil War. The deteriorating political situation made a career as a musician untenable in his homeland and so, like many Russian artists, Prokofiev emigrated to the West in search of a better life.

Prokofiev arrived in the USA in the spring of 1918, and in the years that followed, he attempted to build a new audience. He was frustrated to find that his celebrity was dwarfed by more established figures like Rachmaninov, who was widely regarded as the Russian composer of the era. In addition to having to compete with such heavyweights, Prokofiev had trouble convincing American listeners to accept his modernist works. Concertgoers did not respond well to Prokofiev's adventurous musical language, preferring his less dissonant pieces, like the so-called "Classical" Symphony in C-Major. Upset by diminishing returns in America, Prokofiev emigrated elsewhere, spending brief stints in Britain and Germany before eventually landing in Paris.

In contrast to America, where he lacked professional contacts, Prokofiev was able to connect with like-minded collaborators in France. With the help of fellow Russian conductor Serge Koussevitzky, the Paris Opéra orchestra, and its concertmaster Marcel Darieux, the violin concerto finally premiered on October 18th, 1923... only to be met with more lukewarm responses. Evidently, Prokofiev's music was too bold for America, but too old-fashioned for France! Nevertheless, the first concerto has since been accepted as a staple of the concert repertoire. The outrageous spectacle of the second movement scherzo, with its fiendishly difficult passagework and glissandi octave double-stops, is bookended by the resplendent lyricism of the opening violin melody, which reappears in the apotheosis of the finale, sung by the piccolo. The aesthetic extremes of this work might explain its rocky origins. They were the result of a young composer striving to find his own path in the world.

Gioachino Rossini (1792-1868)
Overture to Guillaume Tell

Rossini is one of the principal figures in the history of Italian opera. At the height of his fame, in the 1820s, his works were inviting comparisons with the 18th Century Masters. Leigh Hunt, the essayist, poet, and contemporary of Lord Byron, once remarked in a letter to a friend, "Mozart is nothing in Italy, and Rossini is everything." Musicologist and opera historian Philip Gosset noted that Rossini was an innovator, combining the spectacle and orchestral vigor of opera seria with the brevity and ensemble singing of opera buffa. The result was a new kind of musical drama that captured the hearts of audiences across Europe.

Today, Rossini is most remembered for his comedies, such as *Il barbiere di Siviglia* and *L'italiana in Algeri* (Thanks in no small part to the use of their music in cartoon serials like Warner Brother's "Looney Tunes"). *Guillaume Tell*, meanwhile, is a historical drama that dates much later in his oeuvre. In fact, it was the last opera that he ever wrote. It premiered in August 1829 while Rossini was living in France. The following year saw the 1830 Revolution, which dethroned King Charles X, Rossini's principal patron. This was ironic, considering the subject matter of the opera: an adaptation of Schiller's play, which depicts a Swiss revolution against Austrian rule in the 14th century. Though the opera was a success, and the political turmoil in France would eventually calm down, Rossini never completed another opera. He lived on for 40 years, dogged by a chronic illness that drastically limited his compositional output.

British conductor, pianist, and music critic Lionel Salter described the overture to *Guillaume Tell* as a tone poem in four parts. It begins with a lyrical introduction in the cellos that "suggests the love of young [protagonist] Arnold for Matilda," followed by a storm symbolizing "the fury of the Swiss under the yoke of their oppressors." Next is an interlude built around the Swiss folk tune Ranz des vaches, played on the English Horn against warbling bird song in the flute. This pastoral scene is interrupted by the iconic trumpet fanfare, which heralds an "electrifying gallop (twice reaching a climax) that represents the surge of the Swiss towards liberty."

Program Notes by Jeffrey Komar

Western University Symphony Orchestra
Simone Luti, conductor

First Violins

Frangel Lopez
Cesena†
Kirit Mascarenhas
David Chen
Paul Baek
Darren Mak
Clovis Pinsonnault
Liam Westman
April Morris
Terry Song

Second Violins

Lia Gronberg*
Patricio Flores
Esquivel
Huimei Lin
Michael Theriault
Maddison Beaudoin
Cindy Luo
Kelsey Sinasac
Sarah Botsford
Angel Liang
Chunju Tsai
Claire Cheng

Violas

Christian Wrona*
Karen Duong
Elizabeth van't Voort
Colman Yang
Sherry Kwong
Adam Jahanghiri
Molly Burnett
Ashleagh Potter

Cellos

Isaac Lee*
Heather White
Matthew Kwan
Logan Valkyre
Talia Hunter
Ivan Fabara

Basses

Andrew Kosty*
Gloria Chang
Christian Abrams
Charlie Kramers
Eran Foster
David Walters

Flutes/Piccolo

Tracey Kennedy*
Asta Coffey

Oboes/English Horn

Megan Yuen*
Gabriel Munteanu
Joel Heinbuch
(*English Horn,*
Rossini)

Clarinets

Kelsey Regier*
Michelle Kim

Bassoon

Margaret Fay*
Adam Floris

Horns

Dylon Pastoor
(*Principal: Schubert*)
Sarah Rodnick
(*Principal: Prokofiev*)
Lindsey Cook
(*Principal: Rossini*)
Josh Dunham

Trumpets

Graham Lumsden*
Bradley Palmer

Trombones

Sidnee McLeod*
Cole McGovern
Luke Roussy

Tuba

Liam Croswell

Timpani

Alexis Wright*

Percussion

Kareem El-Tyeb
Josh Milligan

†*Concertmaster*
**Principal Player*