



KITCHENER WATERLOO
**CHAMBER
ORCHESTRA**

Melodious Spring

SUNDAY, May 28, 2023

3:00 PM

Knox Waterloo (50 ERB ST. WEST)

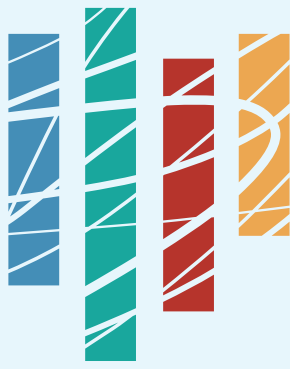


Our final concert will include Early Hungarian Dances by **Ferenc Farkas**, and we will complete our season with Symphony no. 5 by **Franz Schubert**.

Please join us for our **last concert of the season!**

Tickets are available at [Ticketscene.ca](https://ticketscene.ca) or at the door (\$20/\$15/\$5)
MASKS REQUIRED!





KITCHENER WATERLOO
**CHAMBER
ORCHESTRA**

Melodious Spring

Jubilations of Spring

Alice Ho

Early Hungarian Dances

Ferenc Farkas

Sinfonia in D major

Josef Mysliveček

INTERMISSION

Intermission music is performed by members of the orchestra.

Symphony no. 5

Franz Schubert





KITCHENER WATERLOO
**CHAMBER
ORCHESTRA**

Music Director: Matthew Jones

Violin 1

Jung Tsai, *Concertmaster*
Rosemary Kropf
Sarina Mizutani
Janine Noorloos
Jacquelyn Redmond

Violin 2

Tina Giannopoulos, *Principal*
Jill Yokoyama
Kirby Julian
Luisa Suarez

Viola

Brian Beney, *Principal*
Jennifer Canning
Geraldyn Miller
Carmon Miron

Cello

Cynthia Steele, *Principal*
Dylan Murphy
Emma Allan

Double Bass

Barb Julian, *Principal*
Matthew Donnelly

Flute

Wendy Wagler, *Principal*

Oboe

Katrina Keeler, *Principal*
Elizabeth Brown

Bassoon

Heather Carruthers, *Principal*
Ginny Scarfino

Horn

Trevor Wagler, *Principal*
Randi Patterson

Percussion

Madison Keats, *Principal*

Jubilation of Spring - **Alice Ho**

Jubilation of Spring for String Orchestra and Timpani was composed in 1991 for the Toronto Chinese Youth Orchestra to celebrate the Spring Inauguration Concert. Jubilation of Spring is inspired by the ancient legend of the “Nian” monster — people believed that wearing red, burning bamboo, and lighting candles would scare the monster away. The traditions were passed down through generations and explain why festivities today are most closely associated with fireworks, gongs, and red clothing.



The piece has a lively and uplifting energy throughout, which relates to bringing good tidings and prosperity at the start of a new year. At the opening, the orchestra is ushered in by a vigorous timpani roll and the violins shortly follow with the expressive main theme. An introspective middle section follows, but is short lived as the exuberant energy takes over and drives the piece to a fiery close. Ho works with a colourful sound palate and utilizes the full potential of the string section — using pizzicato and tremolo techniques to great effect.

Hong-Kong born Alice Ho is a critically acclaimed composer and collaborates with the finest ensembles in Canada and across the globe. Ho has been nominated for two JUNO awards (2015 and 2018 respectively) and has a large discography. Ho has an eclectic approach to composition, which is reflected in her varying influences ranging from Chinese folk to Japanese Taiko, jazz, and electronic music.

Early Hungarian Dances - **Franz Schubert**



"In Hungarian music, folk songs are obviously of great importance, but our ancient airs and dances play a more modest role. For this work, I was influenced by 17th century dances, written by unknown amateurs in a relatively simple style. Most of these dances were written between the 14th and 18th centuries in the usual form of tablature notation. My interest in this music was first captured in the 1940s. I was so fascinated that I decided to give these melodies new life. I assembled small eight bar dances into trios, I put together in the form of rondos and, using the harmony and counterpoint of the Old Baroque, I tried to recreate the atmosphere of a "provincial" Hungarian baroque style."

— Ferenc Farkas

The Early Hungarian Dances from the 17th Century has its origins in Farkas's score for the 1940s costume drama *Rákóczi nótája* (*Rákóczi's Song*) and consists of five movements:

- I. Intrada
- II. Slow Dance
- III. Shoulder-Blade Dance
- IV. Chorea
- V. Leaping Dance

The splendid quintet of dances are all rhythmically alert and perfectly pitched. There's an earthy 'stomp' in the livelier tunes and the slower ones are given a sonorous, suitably antic air. The Leaping Dance, a laugh-out-loud little number, shows the orchestra at their virtuosic best.

Ferenc Farkas was born on December 15th 1905 in Nagykanisza, a small village in north-west of Hungary. His life covers almost a whole century during which he lived 2 world wars, 2 revolutions, the fascism, the communism and finally, a free and sovereign Hungary. He died in Budapest on October 10th 2000, aged 95.

His huge work (about 800 titles) has played a leading role in the evolution of Hungarian music of the 20th century.

Sinfonia in D major - **Josef Mysliveček**

Josef Myslivecek (1737-1781) also known as Il Divino Boemo (The Divine Bohemian) was one of the most celebrated opera composers in Italy in the 1770s. His instrumental works - symphonies, concertos, octets, quartets, and trios - were as popular as his vocal music. Certain features of his melodic style reflect his Bohemian origins, and Myslivecek's influence on his contemporaries was significant. A close friend of the young Wolfgang Amadeus Mozart and a musical influence on him, Mozart described Myslivecek's character as "full of fire, spirit and life."



"All nine of the Myslivecek violin concertos that survive in complete form were probably written in a short period during the late 1760s and early 1770s when the composer maintained close contacts with the city of Padua and the composer and violinist Giuseppe Tartini. As a representative of Italian traditions that extended back to the early eighteenth century, Myslivecek's violin concertos are all cast in three movements of the pattern 'fast-slow-fast'. "From this music one can hear that the author was also a superb opera composer: the quickly alternating themes are well defined in character, whether sounding serious or boisterous, pleading or alluring, questioning or majestic, friendly or imperious. Figuratively, we find ourselves on the opera stage." - Leila Schayegh

Symphony no. 5 - **Franz Schubert**



Franz Schubert's Fifth Symphony was completed in 1816, when the composer was just 19 years old. This year was a period of virtuosic output for Schubert, as he completed approximately 200 compositions. The Fifth Symphony received only one performance during Schubert's lifetime, and the first public performance didn't take place until 1841. This work didn't garner more interest until after 1867, when English musician Sir George Grove discovered the piece during a trip to Vienna. The British premiere took place in 1873, and the orchestral score subsequently appeared in 1885.

This youthful work is nostalgic in its echoes of eighteenth-century Viennese classical style, which is reflected in the orchestration. Schubert's score only calls for one flute, two oboes, two bassoons and two horns (similar to the symphonies of Haydn and Mozart), and he omits clarinets, trumpets and timpani entirely. This intimate orchestration can perhaps be explained by the circumstances Schubert found himself in. During this period, Schubert's pieces were created for his inner circle of musical friends that formed an amateur chamber orchestra.

The Fifth Symphony is strongly influenced by Mozart, but incorporates Schubert's distinct compositional language heard through the effortless melodies and surprising harmonic explorations. In the first movement, Schubert opts for no slow introduction (unlike his first four symphonies) instead launching into the main thematic material after four introductory bars — creating the effect of a “musical curtain.” Schubert introduces frequent chromaticism, which provides motion and buoyancy throughout the movement.

The second movement, the longest of the symphony, features an elegant melody unfolding in E-flat major and showcases Schubert's lyrical genius of song. This movement is gently reflective and features a play of light and shadow which would foreshadow Schubert's later output. The third movement has many similarities to the Minuet of Mozart's 40th Symphony and opens with a determined unison statement in the dark tonality of G Minor. The Minuet is contrasted by a graceful Trio section that brings to mind the freshness of a spring morning. The finale is short and quick-witted, and provides an optimistic and whimsical close to this light-hearted and jovial work.

Bibliography

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https://en.wikipedia.org/wiki/Josef_Myslivec%C4%8Dek

<https://www.amazon.co.uk/Myslivecek-Violin-Concertos-Sinfonia-Ouverture/dp/B07B5Y8RLH>

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