HART HOUSE ORCHESTRA

ESZTER HORVÁTH, CONDUCTOR
HENRY JANZEN, MUSIC DIRECTOR & PRINCIPAL CODUCTOR

FALL CONCERT

THURSDAY, NOVEMBER 24, 2022
HART HOUSE GREAT HALL
UNIVERSITY OF TORONTO

PROGRAMME

Serenade in B-flat major, K. 361 “Gran Partita”
Wolfgang Amadeus Mozart

I. Largo: Allegro molto
III. Adagio
VII. Rondo: Allegro

Poem for Flute and Orchestra
Charles Griffes

Flute Soloist: Laura Bolt

—- INTERMISSION —-

Symphony No. 5 in C minor, Op. 67
Ludwig van Beethoven

I. Allegro con brio
II. Andante con moto
III. Scherzo: Allegro
IV. Allegro - Presto

Mozart - Serenade in B-flat major, K. 361 "Gran Partita"

Composed in 1781 or 1783. Scored for 2 oboes, 2 clarinets in B-flat, 2 basset horns, 2 bassoons, 2 horns in F, 2 horns in B-flat and one contra-bassoon.

Mozart wrote the Serenade in B-flat major during the height of the popularity of *Harmoniemusik*, music written for a court (or alternately, a military or street) wind band, generally as background for dining or socializing. Typically, a *Harmonie* group was made up of two French horns, supported by a pair of bassoons to play the fundamental bass notes. Against these anchoring instruments would be an additional pair of treble instruments, most often clarinets or oboes.

Mozart's early works for wind ensemble, scored for the typical wind sextet (two bassoons, horns, and oboes) were light and witty. After he left the Archbishop of Salzburg's employ in 1781and established himself in Vienna, Mozart wrote three much more substantial and ambitious *Harmonie* serenades. His interest in exploring and expanding the possibilities of the wind ensembles was due to the presence of excellent wind players in Vienna, chief among them the clarinetist Anton Stadler, who became Mozart's friend, and for whom he wrote the Clarinet Concerto, and the Clarinet Quintet.

The *Gran Partita* is the most ambitious and greatest of these three serenades, and exceeds anything Mozart wrote for winds: seven movements, a running time of almost 50 minutes, and 13 instruments: 2 each of oboes, clarinets in B-flat, basset horns, bassoons, French horns in F, French horns in B-flat and one contra-bassoon (although the original calls for a double-bass, rather than contra-bassoon). The number and diversity of instruments allows Mozart to explore the orchestral breadth of colour supporting the operatic character of the individual instruments.

Tonight's concert will feature three of the seven movements of the Gran Partita. The first movement opens with an extended slow introduction (Largo), which immediately signals the seriousness of this piece and its symphonic proportions. The subsequent Molto allegro uses a theme adapted from an opera by the contemporary

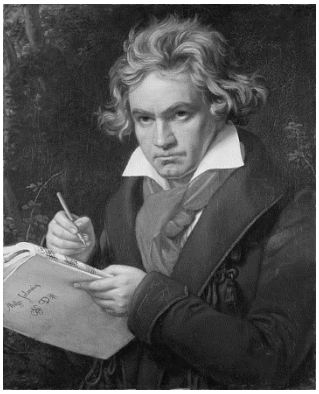
French composer François-André Philidor, a work Mozart might have heard while in Paris.
The third movement, Adagio, is the best known of the seven movements, thanks to Peter Shaffer's play *Amadeus* and its film. For Shaffer, chief court composer Salieri recognizes Mozart's genius (and, implicitly, his own mediocrity), when the oboe's first entry on high B-flat transforms the mere "squeeze box" repetitive accompaniment into "the voice of God". The seventh and last movement, Finale: Molto allegro, a brief rondo form, is the fastest, loudest, and brightest movement and brings the composition to a happy conclusion, much in the spirit of a comic opera finale.

Charles Griffes: Poem for Flute and Orchestra

Composed 1918-1919. First performance 16 November 1919. Scored for solo flute, 2 horns in F, harp, percussion and strings

Charles Griffes's musical development stands apart from that of other American composers of the early 20th century. Like many of his contemporaries, he studied in Germany between 1903 and 1907, and his first compositions are distinctly in the German Romantic style. However, a few years after his return to the United States, he became interested in the music of Debussy and Ravel, as well as in Asian music, and his style became a mixture of Impressionism and Orientalism.
The Poem for Flute and Orchestra belongs to Griffes's "Impressionist" period. It was composed in 1918-1919 at the request of the French-American flutist Georges Barrère, and it was premiered in November of 1919, with Barrère accompanied by the New York Philharmonic under the baton of Walter Damrosch. The work was very well received, garnering good reviews, most notably from the music critic Richard Aldrich in the New York Herald. Unfortunately, Griffes succumbed to the Spanish flu shortly after, in April 1920, at the young age of 35.
The Poem starts with an ascending rumble in the lower strings. This motif is taken over by the violins, and finally, by the solo flute, which proceeds to forge a rhythmically and harmonically indistinct course.

The rhythm ebbs and flows, creating a dreamy, hazy atmosphere reminiscent of Debussy's Prelude to the Afternoon of a Faun and Syrinx. Halfway through the piece, the rhapsodic character gives way to one with a clearer rhythmic definition. String tremolos and a brief, feverish flute solo usher in a lively folk dance, with occasional tambourine accompaniment. The dance episode culminates in a descending passage and the Poem ends with a return of the opening material, this time with a solo viola playing a newly prominent role.



Ludwig van Beethoven: Symphony No. 5 in C minor, Op. 67

Composed 1804-1808. First performance 22 December 1808. Scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 clarinets in C, 2 bassoon, 1 contra-bassoon, 2 horns in E-flat, 2 horns in C, 2 trumpets in C, 3 trombones, timpani, and strings.

One can hardly think of a more popular symphony than Beethoven's Fifth. It owes its popularity to the iconic "ta-ta-ta-dum" opening. This motif became most famous during WWII, when the BBC prefaced its broadcasts across the world with those four notes, as their rhythmic pattern: short-short-short-long (SSSL) is the Morse code for the letter V, and "V is for Victory", which was Churchill's catchphrase. Coincidentally, the letter V is also the Roman numeral character for the number five.

The gestation of the Fifth Symphony was long: Beethoven started working on it in 1804, shortly after finishing the Third Symphony (the Eroica). He continued working on it off and on, and didn't complete it until 1808. During these four years Beethoven completed a large number of other works, among them the Fourth Symphony, the Fourth Piano Concerto, the Razumovsky string quartets, the Violin Concerto, the first version of the opera Fidelio, and the Sixth Symphony (the Pastoral).

The beginnings of the Fifth Symphony were inauspicious: the first performance took place on 22nd of December 1808 in the Theater an der Wien, as part of a four hour long concert which opened with Pastoral symphony, and also featured the Fourth Piano Concerto, fragments from the Mass in C, the concert aria Ah, perfido!, a solo piano improvisation played by Beethoven, and the Choral Fantasy. The theatre was cold, and the orchestra woefully under-rehearsed,

so its not surprising that Fifth didn't garner much attention at the time. It wasn't until a year and a half later that the critic and novelist E.T.A. Hoffmann (best known as author of the novella that inspired Tchaikovsky's The Nutcracker), wrote a rapturous review in the influential journal Allgemeine musikalische Zeitung, and hailed it as one of the most important works of the time.

According to Beethoven's secretary and biographer Anton Schindler, Beethoven told him that the twice-repeated four-note opening of the symphony represented "fate knocking at the door". This story may be apocryphal, as Schindler's testimony is very unreliable (research showed that he falsified many of the entries in Beethoven's Conversation Books). However, it is consistent with Beethoven' s character: in one of his letters he wrote, "I will seize fate by the throat; it shall certainly not bend and crush me completely". Therefore, the opening came to be known as the "fate motif", and the symphony became a symbol of triumph over adversity. Modern criticism tends to be skeptical about this interpretation of the Fifth, but whether one accepts it or not, this symphony is indeed a musical journey from the darkness and violence of the C minor first movement to the exultant triumph of the C major finale.

The Fifth Symphony is a revolutionary work in many respects, but mostly in the way Beethoven achieves an unprecedented degree of cohesiveness by using the four-note opening throughout the symphony. Beethoven first experimented with the use of a rhythmic motif as a "glue" in the first movement of the Violin Concerto. The concerto opens with five repetitions of the note D, four short and one long, played on the timpani. This motif is meshed into the musical material, either in the background, underscoring the melody or in foreground, bridging between phrases. In the Fifth Symphony, Beethoven expands on this idea and does something truly novel: the rhythmic motif becomes THE first theme of the first movement. As opposed the violin concerto's stately character for the motif, the four-note fate motif of the Fifth is dark and aggressive. After the initial statement, the drama-proper begins with a series of urgent fate motives, played softly in the strings, before quickly reaching an outburst of tutti forte climax. The rhythmic pulse of the fate motive pushes the music forward, creating a sense of urgency and inevitability. The second theme, introduced by the violins and alternating between woodwinds and strings, is pastoral in character. The fate motif, however, is heard at regular intervals in the celli and double basses. The exposition ends with a return to the original

motif, but now in a major key. The development is built exclusively on the fate motif; towards the end of this section the main motive is reduced to just two- and then one-note conversations between strings and winds. The recapitulation mirrors the exposition, and the movement ends with an extended coda, which is really a second development section.

The second movement is in a double-variation form, in which two themes and their variations alternate with each other. The first theme, introduced by the lower strings, is restrained and noble and character, while the second theme is martial and in C major, featuring trumpets and timpani. As the second theme returns to C minor, the fate motif can be heard again in the in the lower strings.

The third movement is in a scherzo with trio form. It starts mysteriously in the lower strings in the home key of C minor, followed by the movement's main idea: a horn blast consisting of the original short-short-short-long rhythmic motive, clearly related to the fate motive of the first movement. The trio section is a bright and energetic fugue in C major, continuing the narrative of the struggle between C minor and C major that has been present throughout the symphony. When the scherzo returns for the final time, it is performed by the strings in pizzicato and very quietly. What follows is arguably the most magical moment of the symphony: a transition passage in which the violins climb slowly, through a series of modulations, out of C minor into C major, leading to a crescendo and gradual addition of all of the instruments, finally launching into the fourth movement without a pause.

The element of victory that is so often tied to the Fifth Symphony comes from the triumphant march opening the fourth movement. It is presented by the full orchestra, now complete with piccolo, contrabassoon, and three trombones, and declares the assertion of C major over C minor. The second theme of the movement returns to the short-short-short-long motif, but this time in a triumphant mood. At the end of the development section, Beethoven briefly returns to the material of the scherzo and to the key of C minor. The coda that follows is one of the longest Beethoven ever wrote and remains in the key of C major the entire time. Its second part is marked by an accelerando leading into Presto final section. Beethoven hammers the tonic C-major chord over and over again at the end until the entire orchestra finally plays a unison C in the final bar. *Per ardua ad astra*, through struggle to the stars, our hero's journey ends in victory.

Eszter Horváth, Conductor

Eszter Horváth grew up in the orchestra as a violinist and violist. Originally from Hungary, she settled in Canada with her parents when she was 9. Eszter started studying conducting in high school, and has been conducting amateur and semi-professional orchestras in Toronto and Halifax. She was a finalist for the assistant conductor position with the Winnipeg Symphony Orchestra in May 2019. She has been the Music Director of Spectrum Orchestra in Detroit since September 2022.

Eszter received her MMus in Orchestral Conducting from the University of Toronto in 2018, studying with Uri Mayer (orchestral), Dr. Gillian MacKay (instrumental), and Dr. Hilary Apfelstadt (choral). Besides conducting as a student and teaching assistant at the University of Toronto, she has guest conducted in the city for Orchestra Toronto, CAMMAC, and is the assistant conductor for Hart House Orchestra. In Halifax, she has guest conducted several concerts with Nova Sinfonia and the Chebucto Symphony Orchestra. Eszter has worked with staged opera as music director and conductor for Mozart's Così fan tutte with the Halifax Summer Opera Festival in 2016, and Cavalli's L'Egisto in 2017. In 2019, she was the music director for a production of Brundibár with child performers and a professional orchestra made up of members of Symphony Nova Scotia, for which she was nominated for a Theatre Nova Scotia Merritt Award for Outstanding Musical Direction. In Michigan, she has studied with Kenneth Kiesler privately and at the Conductors Retreat at Medomak.

Eszter inherited a love of historically informed Renaissance and Baroque music from her father, and she is the past president of the Early Music Society of Nova Scotia. As an adult, Eszter started exploring outside the orchestral world and added vocal music to her repertoire. Having now worked professionally both as a violinist and a choral/chamber singer, Eszter is equally at home in the orchestral and choral worlds. She was the interim music director at the Cathedral Church of All Saints in 2014–15, and at St. George's Round Church in 2010–11 (Halifax). She was associate conductor of the Nova Scotia Youth Choir in 2013 and 2014, and founded the Early

Music Society of Nova Scotia's Madrigal Group in 2012. She is a founding member of Halifax's professional a cappella quintet, Helios Vocal Ensemble.

Eszter is fluent in Hungarian, German and English, and has a working knowledge of French. Since graduating from the University of Toronto, Eszter splits her time mainly between Halifax and Ann Arbor, Michigan where her husband recently moved for his career in battery research science.

Henry Janzen, Music Director and Principal Conductor

Henry Janzen's formative influences include Masterclasses with Menahem Pressler and William Primrose at the Banff School of Fine Art coupled with advanced studies in New York City with renowned pedagogues Lillian Fuchs, Arianna Bronne, Raphael Bronstein and Nathan Gordon.

Subsequent teaching positions include the University of Western Michigan, Wayne State University and University of Western Ontario. For the past 20 years Mr. Janzen has taught in the Orchestral, Applied and Chamber Music areas at the University of Guelph. In addition to regular orchestral and opera performances he has been heard in performances across North America and Europe including Prague, Salzburg and Vienna. Mr. Janzen has appeared with such diverse groups as the New York String Ensemble, Greenwich (Connecticut) Choral Society and Rackham Symphony Choir.

As conductor he has served with distinction the Michigan Youth Symphony, the Clarion Choir and Orchestra; the Dearborn Symphony and the University of Guelph Orchestra. Some of his memorable performance opportunities were the private funeral ceremony for Henry Ford II; with Lloyd Bridges in the TV movie "In the Nick of Time"; performances at the Premier Centre in Detroit with Gladys Knight and the Pips; the installations of firstly Archbishop and then Edmund Cardinal Szoka and a mass for 100,000 people with Pope John Paul II.

Laura Bolt, Flute Soloist

Laura Bolt is a freelance flautist who holds an M.Phil in musicology (University of Cambridge, UK), a B.Mus in flute performance (Queen's University, Canada), and an ARCT (Royal Conservatory of Music). Her solo performances have included concerti with the Greater Toronto Philharmonic Orchestra, Cellovision, and the Queen's University Symphony Orchestra. She is a former member of the Kingston Symphony Orchestra, and performs regularly in recital. British composers Nick Collins and Tristan Rhys Williams have dedicated flute compositions to her. As a member of the Hart House Orchestra since 2012, Laura is delighted to be performing Griffes'
Poem for Flute and Orchestra as the winner of the 2019 Concerto Competition and to be receiving the K. Alan Turner Prize. In addition to her musical endeavours, Laura has a doctorate in biological anthropology and is currently a faculty member at the University of Toronto Mississauga.

MEMBERS OF THE HART HOUSE ORCHESTRA
2022-2023 SEASON

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Haruna Monri (ACM)
Timothy Leung (P)
Trish Howells (AP)
William Boan
Clifford Chuang
Craig Deng
Nicole Desaulnier
Hans Fischer
Lilian Gien
Rod Gonzaga
Quinn Grundy
Behram Hathi
Vincent Hung
Amaury Jean
Chris Klochek
Ben Lai
Mihira Lakshman
Joshua Lau
Sophia Lee
Lynn Liang
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Daniel Nam
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Silvana Pesenti
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Yuna Lee
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Hilary Parkes
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Marc Candeliere
David McElroy

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Renee Willmon (CP)
Laura Bolt (CP)
Camille Beaudoin

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Joshua Zung
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Sean Lin (P)
Graham Nasby
Carlos Vasquez*

BASSET HORN
Le Lu*
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BASSOON
Roland Wilk (P)
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Adam Rosenfield (P)
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TRUMPET
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TROMBONE
David Arnot-Johnston (P)
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Shaiyan Keshvari*

TUBA
Steve Vettese

TIMPANI
Jeffrey Zhu*

PERCUSSION
Jeffrey Zhu*

CM – Concert Master
ACM – Assistant Concert Master
P – Principal
AP – Assistant Principal
CP – Co-principal
*Guest Musician