

# HART HOUSE ORCHESTRA

HENRY JANZEN, PRINCIPAL CONDUCTOR & MUSIC  
DIRECTOR

ESZTER HORVÁTH, CONDUCTOR

# SPRING CONCERT

THURSDAY, MARCH 30TH, 2023  
HART HOUSE GREAT HALL  
UNIVERSITY OF TORONTO

## **In Memoriam**

*The Orchestra dedicates this concert to the memory of its founding musical director, Maestro William "Bill" Phillips.*

*Maestro Phillips passed away on February 17, 2023 at the age of 85 at his home in Plattsburgh, NY with his family by his side. A trumpeter, conductor, and composer, Bill's contributions to musical life around Toronto, across Canada and beyond are bountiful. The HHO is fortunate to be one among them, founded under Bill's baton almost half a century ago, and still going strong. The Orchestra continues to provide challenging and enriching opportunities for musical fellowship and performance among University of Toronto students, alumni and community members.*

*Rest in peace Maestro. We are eternally grateful.*

## PROGRAMME

Don Juan, Op. 20  
Richard Strauss

Rückert –Lieder  
Gustav Mahler

- I. Blicke mir nicht in die Lieder
- II. Ich atmet' einen linden Duft!
- III. Um Mitternacht
- IV. Liebst du um Schönheit
- V. Ich bin der Welt abhanden gekommen

Soprano Soloist: Veronika Anissimova

—- INTERMISSION —-

K. Alan Turner Prize Award – Laura Bolt

Kossuth – A Symphonic Poem  
Béla Bartók



## **Richard Strauss: *Don Juan*, Op 20**

*Instrumentation: 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets in A, 2 bassoons, 1 contra-bassoon, 4 horns in E, 3 trumpets in E, 3 trombones, 1 tuba, timpani, triangle, cymbals, glockenspiel, harp, strings.*

*Approximate running time: 18 minutes.*

Don Juan was Richard Strauss's first mature work, and it marked a turning point both in his compositional style, and in his career. The son of the great horn player Franz Strauss (who believed that music had gone downhill since the death of Mendelssohn), Richard began by composing in a conservative style modeled on the classics of Mozart, Beethoven, and Schubert. In 1885, however, he met the composer Alexander Ritter, the husband of one of Wagner's nieces, who became a life-long friend. Under his influence, he became a convert to Wagner's music, much to the chagrin of his father, who detested Wagner's music (even though he was one of the very few people Wagner held in high esteem). Ritter also convinced Richard Strauss to abandon his more conservative style of composing and embrace the "music of the future" by modeling his compositional style on Wagner and Liszt. The first fruit of this "conversion" was Don Juan.

The first performance took place in 1889 in Weimar under Strauss's baton, and it was an instant popular and critical success. The epoch-making score that redefined the parameters of musical potential made the 25 years old composer a star. No composer had previously used orchestral forces with such flamboyant audacity, and the history of sonority would never be quite the same again. It is a virtuosic piece not only in its daring orchestration, but also in the demands of each individual instrument (excerpts of the work are on the auditions list of most orchestras).

The hero of the tone poem is Don Juan, the womanizing libertine, whose legend has inspired many literary, dramatic and musical works, the best-known being Mozart's opera Don Giovanni. Richard Strauss's tone poem is based on a mid-19th century version of this legend, namely the poem *The End of Don Juan* by the Austrian poet Nikolaus Lenau (1802 - 1850). Lenau's Don Juan is a romantic hero: his womanizing is driven not so much by his overactive libido, as by

his quest for the perfect woman and the perfect love. When he inevitably realizes that he has been chasing an illusion, Don Juan loses his will to live, and he lets himself be killed in duel with the brother (or father) of one of his victims. Strauss prefaced the score with three lengthy quotations from Lenau's poem, which he also included in the program notes of the first performance of the tone poem.

It is perhaps no coincidence that Strauss composed Don Juan in Weimar, the city in which Liszt, the inventor of the tone poem, lived on and off for the last 38 years of his life. Strauss uses Liszt's technique of thematic transformation, in which a musical theme is developed by changing it, but he takes it to another by combining it with other themes, which are also developed in the same way.

Don Juan bursts onto the stage with a flourish in the strings followed by a galloping passage featuring lots of brass. This is the first Don Juan leitmotif (or theme), and it illustrates the first quotation from Lenau's work: "That magic circle, immeasurably wide, of beautiful femininity with their multiple attractions, I want to traverse in a storm of pleasure, and die of a kiss upon the lips of the last woman."

The opening subsides giving way to the first love scene: first a demure violin solo, then the first love theme in a dialogue between horns, violins and cellos. But just as it reaches the climax, the music breaks off in a gloomy disappointment. The Don Juan leitmotif makes the transition to the second love scene, which features a tender oboe melody, suggesting a deeper emotional involvement. But Don Juan cannot be a prisoner of love. As he renounces love, the horns belt out in unison the second, heroic Don Juan theme. This theme is traditionally matched to the second quotation from Lenau: "I shun satiety and the weariness of pleasure, and keep myself fresh in the service of the beautiful; [...] Out, then, and away after ever-new victories as long as the fiery ardors of youth still soar!" This leads into another frenzied passage that is associated with the masked ball scene from Lenau's poem. But suddenly, the frenzy subsides: Don Juan realizes the futility of his quest – his life becomes empty (third Lenau quotation: "the fuel is consumed and the hearth has become cold and dark"). Rather than a grand finale, the tone poem ends in a quiet, solemn slowing onset of silence.



### **Gustav Mahler: *Rückert-Lieder***

*Instrumentation: 2 flutes, 2 oboes, oboe d'amore, English horn, two clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, bass tuba, timpani, celesta, harp, piano, strings.*

*Approximate running time: 18 minutes*

In addition to his symphonic works, Mahler was also a prolific composer of lieder (art songs). He wrote six groups of songs: two of the groups are for voice and piano accompaniment, while the rest

feature orchestral accompaniment. His song composition often flowed into his symphonic thought; a song composed with piano or orchestral accompaniment sometimes becomes a symphonic movement.

In his early works (before 1900), Mahler's chief poetic source was an early 19th century collection of folk poetry titled *Des Knaben Wunderhorn* ("The Youth's Magic Horn"). However, beginning in 1901, his inspiration came largely from a single poet, the German romantic Friedrich Rückert (1788-1866); over the next five years he set ten of his poems to music. Mahler identified profoundly with the directness and refined sensibility of his verses, declaring: "after *Des Knaben Wunderhorn* I could not compose anything but Rückert – this is lyric poetry from the source, all else is lyric poetry of a derivative kind".

The five songs grouped together under the title *Rückert-Lieder* were composed separately between 1901 and 1902, and were never intended to be a song cycle. The first four were premiered at a sold-out concert in Vienna in January 1905 that also included the premieres of the *Kindertotenlieder* ("Song on the Death of Children", also on verses by Rückert). and settings from *Des Knaben Wunderhorn*. It was only in 1910 that all five songs were published as a group, together with the last two *Wunderhorn* settings. What unites these five songs musically is their intimate character, which Mahler achieves by using a restrained, delicate, almost impressionistic orchestration.

The first song, *Blicke mir nicht in die Lieder* (“Look not into my songs”) warns the listener not to be too inquisitive about the process of artistic creativity since only the finished work matters. The analogy made with the work of bees in the second stanza provides Mahler with the basis for his musical tone painting. A brief introduction establishes a perpetual motion with a subtle buzzing produced by muted strings without double bass, single woodwinds and a horn.

*Ich atmet' einen linden Duft!* (“I breathed a gentle fragrance”) focuses musically on enchanting almost folk-like vocal melody. This, in turn, becomes the foil for gently witty word-play from the poet (linden Duft = gentle fragrance; Lindenduft = fragrance of lime). The orchestration of single winds, muted violins and violas, harp and celesta, is the most delicate and transparent among the five songs – one can almost smell the gentle fragrance drifting by.

Scored mainly for a wind ensemble, *Um Mitternacht* (“At Midnight”) is the grandest and perhaps the most profound of the Five Rückert Songs. Beginning quietly (yet with slight tension), the musical style progresses gradually toward the climactic moment, when the poet/composer gives over his life to God.

*Liebst du um Schönheit* (“If you love for beauty’s sake”) was intended as a gift to his wife Alma. It is Mahler’s sole overt love song, and the only one of the Rückert-Lieder he never orchestrated – doubtless because of its intensely personal significance. When it was orchestrated in 1916 by Max Puttmann in 1916, Alma Mahler predictably protested.

Of the last song, *Ich bin der Welt abhanden gekommen* (“I am lost to the world”), Mahler once said, “It is truly me.” In this poem, Rückert captures the ethos of the romantic artist – a solitary figure, withdrawn from the world and all of its earthly distractions, destined to be alone and forgotten. The song features a plangent introduction for muted strings, English horn, clarinets and horn.

# Mahler—Rückert-Lieder

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## 1. Liebst du um Schönheit

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe der Frühling,  
Der jung ist jedes Jahr!

Liebst du um Schätze,  
O nicht mich liebe.  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

## 1. If you love for beauty's sake

If you love for beauty's sake  
Oh, don't love me!  
Love the sun,  
It has the blondest hair!

If you love for youth's sake  
Oh, don't love me!  
Love springtime,  
It's young each year.

If you love for treasure's sake,  
Oh, don't love me!  
Love the mermaid,  
She has lots of limpid pearls.

If you love for love's sake,  
Oh, do love me!  
Love me always,  
I'll love you back forevermore.

## 2. Ich atmet' einen linden Duft!

Ich atmet' einen linden Duft!  
Im Zimmer stand  
Ein Zweig der Linde,  
Ein angerinde  
Von liebner Hand.  
Wie lieblich war der Lindenduft!

Wie lieblich ist der Lindenduft!  
Das Lindenreis  
Brachst du gelande!  
Ich atme leis  
Im Duft der Linde  
Der Liebe linden Duft.

## 2. I breathed a gentle fragrance in!

I breathed a gentle fragrance in!  
In my room  
Was a sprig of linden,  
A present  
From a dear hand.  
How lovely the linden fragrance was!

How lovely linden fragrance is!  
You plucked the linden shoot  
So gently!  
Softly I breathe  
Admire the linden fragrance  
Love's gentle fragrance.



### 3. Blicke mir nicht in die Lieder!

Blicke mir nicht in die Lieder!  
Meine Augen schlag' ich nieder,  
Wi ertappt auf böser Tat.  
Selber darf ich nicht getrauen,  
Ihrem Wachsen zuzuschauen.  
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,  
Lassen auch nicht zu sich schauen,  
Schauen selber auch nicht zu.  
Wenn die reichen Honigwaben  
Sie zu Tag gefödert haben,  
Dann vor allen nasche du!

### 4. Um Mitternacht

Um Mitternacht  
Hab' ich gewacht  
Und aufgeblickt zum Himmel;  
Kein Stern vom Sterngewimmel  
Hat mir gelacht  
Um Mitternacht.

Um Mitternacht  
Hab' ich gedacht  
Hinaus in dunkle Schranken.  
Es hat kein Lichtgedanken  
Mir Trost gebracht  
Um Mitternacht.

Um Mitternacht  
Nahm ich in acht  
Die Schläge meines Hezens;  
Ein einz'ger Puls des Schmerzes  
War angefacht  
Um Mitternacht.

Um Mitternacht  
Kämpft' ich die Schlacht,  
O menschheit, deiner Leiden;  
Nicht konnt' ich sie entscheiden  
Mit meiner Macht  
Um Mitternacht.

### 3. Don't try to find me out through my songs!

Don't try to find me out through my songs!  
I cast my eyes down,  
As if found out doing something wrong.  
I don't even dare,  
To look at their growing myself.  
Your inquisitiveness is betrayal!

Bees, building cells,  
Don't let themselves be looked at either,  
They don't even look at themselves.  
When they've revealed  
The bountiful honeycombs,  
You'll be the first to feast on them!

### 4. At Midnight

At midnight  
I was sleepless  
And looked skyward;  
Of that welter of stars  
Not one laughed at me.  
At midnight.

At midnight  
I cast my thoughts  
Out into the dark firmament.  
No lucid thought  
Brought me any comfort  
At midnight

At midnight  
I dwelled upon  
My heart beating;  
A lone shoot of pain  
Smarted  
At midnight.

At midnight  
I fought the battle,  
O humanity, your suffering  
I couldn't resolve it  
Not with all my might  
At midnight.

#### 4. Um Mitternacht continued

Um Mitternacht  
Kämpft' ich die Schlacht,  
O menschheit, deiner Leiden;  
Nicht konnt' ich sie entscheiden  
Mit meiner Macht  
Um Mitternacht.

#### 4. At Midnight continued

At midnight  
I gave the power  
Into Your hand!  
Lord! Over death and life  
You keep vigil  
At midnight

#### 5. Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen,  
Mit der ich sonst viele Zeit verdorben,  
Sie hat so lange nichts von mir vernommen,  
Sie mag wohl glauben, ich sei gestorben!

Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.

Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,  
In meinem Lieben, in meinem Lied!

#### 5. I've gotten lost to the world

I've gotten lost to the world,  
With it I ever wasted so much time,  
So long has it heard nothing of me,  
It might well believe I were dead!

It didn't matter to be a bit,  
If it took me for dead,  
Far be it from me to contradict  
Since I really am dead to the world.

I have died to the hurly-burly,  
And I repose in a silent realm!  
I live alone in my own Heaven.  
In my love, in my song!



## **Béla Bartók: Kossuth – A Symphonic Poem**

*Instrumentation: 3 flutes (1st doubling piccolo), 3 oboes, 1 cor anglais, 1 E♭ clarinet, 2 clarinets in B♭ and A, 1 bass clarinet in B♭ and A, 3 bassoons, 1 contrabassoon, 8 horns in F, 4 trumpets in B♭ (1st and 2nd doubling F, 2nd also doubling C), 1 bass, 1 trumpet in C, 3 trombones, 2 tenor tubas, 1 tuba, 3 timpani, cymbals, triangle, snare drum, bass drum,*

*gong, 2 harps, strings.*

*Approximate running time: 28 minutes*

The 22-year-old Bartók was inspired to write the symphonic poem *Kossuth* by the music of Richard Strauss, whom he met personally at the occasion of the Budapest premiere of Strauss's *Also sprach Zarathustra*. According to Bartók Strauss's tone poem had the effect of flash of lightning.

*Kossuth* is a tribute to Hungary's national hero Lajos Kossuth, the leader of the Hungarian uprising against Austria in 1848-1849. After its bloody reprisal, Kossuth was tried in absentia and sentenced to death. However, he managed to escape and finally settled in Italy. He continued to agitate for Hungarian independence and rejected the 1867 compromise between Hungary and Austria negotiated by the more pragmatic Hungarian leaders, a compromise that allowed Hungarian autonomy within the framework of a confederation. Since Kossuth wouldn't settle for anything less than complete independence for Hungary, he refused the various opportunities to obtain a pardon that would have enabled him to return to his native country, and he died embittered in exile.

Bartók composed *Kossuth* in two stages in 1903. He showed the piano score to Hans Richter the influential conductor of the prestigious Hallé orchestra in Manchester, who encouraged Bartók to complete the orchestration. The premiere took place in Budapest in January of 1904, and created a sensation. The first performance of the work outside Hungary took place a month later in Manchester under the baton of Hans Richter, to a respectful reception.

The music of *Kossuth* is strongly influenced by Strauss, as well as by that of Liszt, to whom Bartók pays tribute by borrowing the theme of

the Hungarian Rhapsody no. 2. He also imitates Liszt by using the "Hungarian" scale as well as syncopated rhythms, which in the 19th century were regarded as the soul of Hungarian/Magyar music, but who, in fact, are characteristic of the Hungarian roma (gypsy) music. As he started studying and collecting the genuine Hungarian folk tunes from the rural areas of Hungary, Bartók turned away from this pseudo-Magyar cliché, and he disowned Kossuth, which remains one of the least performed of his works, in spite of its undeniable dramatic and musical qualities.

The score reveals Bartók's early gift for alluring and provocative effects, blended with symbolic themes and vibrant orchestral hues. Kossuth's devoted passion is conjured by heroic horns and brass, around which Bartók casts the narrative with all stops pulled, as if from the console of a cathedral organ.

Kossuth is structured in ten sections performed without interruption. The first, "Kossuth" is a portrait of the hero. The second movement "What grief, dear husband?" portrays Kossuth's spouse, who looks with worry at her husband's troubled face. Then, the long-repressed pain bursts from Kossuth's chest: "The homeland is in danger!" and he looks back to Hungary's glorious past. The fifth movement "Then our fate turned worse" continues this thought, with a reminder of how things went wrong in the past. The fiery leader of the Hungarian people decides the time is ripe for action "On to the battle!". The seventh section "Come forth, Hungarian warriors" is prefaced by a quote from János Arany's poem Toldi, regarded as one of the great masterpieces of Hungarian literature. The eighth section has no title, but is a musical evocation of battle. At the beginning we hear a distorted version of the Imperial Austrian anthem composed by Joseph Haydn. The Hungarians march to battle to the accompaniment of a Hungarian-style melody. The 1848 revolution was ultimately defeated, and Bartók's ninth section bears the title "End of it all." The final section is marked "Quiet, all quiet".



## **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.



## **Veronika Anissimova, Soprano Soloist**

Veronika Anissimova has been praised for her "lovely presence" (Berkshire Fine Arts) and "impressively quick and precise coloratura" (Ludwig van Toronto). Since taking part in Marilyn Horne's The Song Continues series at Carnegie Hall in 2018, Veronika has presented recitals for the Arts & Letters Club of Toronto, the Linden Project, Concerts @100, Music at Midday at St. James Cathedral, and others. She was

among the 2022 Handel Aria Competition's top 20, and an Art of Song fellow with the 2021 Toronto Summer Music Festival.

As a winner of the 2019 Hart House Orchestra Concerto Competition, Veronika performed Mozart's Exsultate, jubilate with Hart House Orchestra, as well as the UofT Schola Cantorum. Specializing in the baroque repertoire, she has sung as a soloist with the Toronto Consort, St. Michael's Schola Cantorum, the Elora Singers, Opus 8, the Peterborough Singers, the Oberlin Baroque Performance Institute, the Cor Unum Ensemble, the Tafelmusik Baroque Summer Institute and the American Bach Soloists Academy (Early Music America Advanced Summer Scholarship), among others. Recent operatic roles include Second Lady in Mozart's Magic Flute with Opera York, Despina in Mozart's Così fan tutte with the Toronto Lyric Opera Centre (Despina cover, Brott Opera 2021), Zulma in Rossini's L'Italiana in Algeri with the Toronto Concert Orchestra, and Sophie in Massenet's Werther at the Lunenburg Academy of Music Performance.

Winner of the 2014 National Gold Medal in voice performance at the Royal Conservatory of Music, Veronika holds a MMus (2018) in historical voice performance and a BMus (Honours, 2016) in piano and Italian studies from the University of Toronto. [www.veronika-anissimova.com](http://www.veronika-anissimova.com)

**MEMBERS OF THE HART HOUSE ORCHESTRA  
2022-2023 SEASON**

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AP – Assistant

Principal

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