

# Sinfonia Ottawa

presents

10th Season  
2009

A summer fund raising concert in support of Vision Nouvelle

**János Csaba, Conductor**  
**Deanna Choi, Violin**

BACH, VIOLIN CONCERTO IN E MAJOR, BWV 1042  
SOMERS, LITTLE SUITE FOR STRING ORCHESTRA  
SARASATE, ZIGEUNERWEISEN, OP. 20  
TCHAIKOVSKY, SERENADE IN C MAJOR, OP. 48



Tuesday, Sept. 1, 2009 • 7:30 p.m.  
St. Andrew's Presbyterian Church  
82 Kent Street • Ottawa

Vision Nouvelle is a music program for children in Haiti.  
For more information, contact: Yvrose Philippe-Auguste 613-690-7805



## Vision Nouvelle

Vision Nouvelle is a primary and secondary school located in Port-au-Prince, Haiti. The children are three to eighteen years old. The school offers a music program for young string players. The curriculum includes violin, viola, cello, flute, guitar and piano. Classes meet during and after school hours. The school also accepts private students.

The program also has a youth orchestra that travels through Haiti to perform, raise funds, and educate the public in classical music. The orchestra plays in churches, schools, retirement homes, and also in public parks in the country side.

In the past few years, with the help of Suzuki Music in Ottawa, some teachers and students have had the opportunity to participate in music camps in Ottawa as well as Montreal.

For more information about Vision Nouvelle, and how you can help, please contact:

*[ecole.visionnouvelle@gmail.com](mailto:ecole.visionnouvelle@gmail.com)*

*[yvroseph@hotmail.com](mailto:yvroseph@hotmail.com)*

# Programme

**Violin Concerto in E major** *Deanna Choi, violin*

- I Allegro
- II Adagio
- III Allegro assai

**J. S. Bach**  
(1685-1750)

**Little Suite for String Orchestra (1955)**

**Harry Somers**  
(1925-1999)

**Zigeunerweisen, Op. 20** *Deanna Choi, violin*

**Pablo de Sarasate**  
(1844-1908)

## Intermission

**Serenade in C major, Op. 48**

**Piotr Ilyich Tchaikovsky**

- I Pezzo in forma di sonatina *Andante non troppo-Allegro moderato* (1840-1893)
- II Valse *moderato*
- III Elegia *Larghetto elegiaco*
- IV Finale (Tema russo) *Andante-Allegro con spirito*



A portion of tonight's proceeds will go to Vision Nouvelle.

*Why did Sinfonia Ottawa choose Vision Nouvelle as the beneficiary of tonight's concert?*

We strongly support Vision Nouvelle's mission to provide opportunities for children in Haiti to learn music. We hope that proceeds from tonight's concert will assist this valuable program.

*If you would like to personally contribute to Vision Nouvelle we invite you to use the envelope provided in this program and place it in the donation box at the ticket table.*

# **SINFONIA OTTAWA**

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Yvrose Philippe-Auguste

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Jerry Csaba

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**János Csaba**  
**Conductor**

János Csaba began studying violin at the age of ten at the local conservatory in Miskolc, Hungary, before switching to the viola in his late teens. Leaving Hungary for Canada in 1956, he continued his studies at the University of Texas, in Austin, where he met his wife, Jerry, and obtained his B. Mus. Although he was offered a teaching position at the Western State College in Gunnison, Colorado, the Csabas decided to move to Montreal.

With the opening of Place des Arts in 1963, they became members of the Montreal Symphony, and soon after joined the McGill Chamber Orchestra and the CBC Symphony. In 1968 János accepted a scholarship to study at the Eastman School of Music, where he received a Master of Music degree in Performance and Literature. In 1969, the Csabas became founding members of the National Arts Centre Orchestra. In the summer of 1971, the Canada Council awarded János a scholarship to study in Siena, Italy.

János has contributed to the musical life of the National Capital as a teacher (Canterbury High School, the Conservatoire de Hull), as conductor of the Intermediate Orchestra of the National Capital String Academy, and as a soloist and chamber music player. As a member of the NACO and the Thirteen Strings, he served as Principal Violist of l'Orchestre de chambre de Hull for six years, and the Ottawa Symphony Orchestra for five years.

In July 2003 János retired from the NACO. He now plays chamber music for pleasure only, and has revived his earlier interest in conducting. Among his hobbies are woodworking and the study of languages. ■



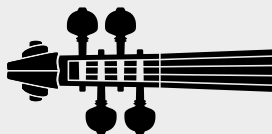
**Deanna Choi**  
**Violin**

Deanna Choi began her study of violin at the age of five with Kenneth Perkins in



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her home town of Kingston, Ontario. She subsequently studied with Karen Kimmett and Tibor Vaghy, and her present teacher is Jerry Csaba of Ottawa.

She has competed several times in the Canadian Music Competitions, placing third at the National Finals in her age category. This June, she won the Ontario Music Festivals Association competition in the Diploma Strings category. She participated in the prestigious NAC Summer Music Institute Young Artists Programme and the summer academy at Le Domaine Forget.

Recently Deanna gave a full recital in the Noon-Hour Concert series at St. George's Cathedral in Kingston. Deanna is the recipient of numerous awards and scholarships from OMFA, the Royal Conservatory of Music, the Kingston Symphony Association, and others.

She is a member of the Kingston Symphony Orchestra and the ensemble Canta Arya Strings. She enjoys writing, Broadway musicals, ballet, theatre, and a good book. When she was little she wanted to be a zookeeper or a musician, but now she's not so sure. She is thrilled to be performing with Sinfonia Ottawa. ■



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KNOWING PAYS



**J. S. Bach**  
***Violin Concerto in E major***

Music scholars believe that the *Concerto in E major* BWV 1042 was written during Bach's term of office as master of music at the court of Cöthen (1718-1723). At Cöthen he was not required to compose church music, and it was during this period that he wrote most of his secular and instrumental pieces, such as the first book of the *Well Tempered Klavier*, the solo violin and violoncello sonatas, the Brandenburg concertos, and the French and English suites.

Bach wrote several concertos in both Weimar (which was his post previous to Cöthen) and Cöthen, including some harpsichord concertos, and it is possible that he wrote even more concertos for solo violin, though only two that survive the one in E and another in A minor.

Bach died in 1750. His loss was deplored as that of one of the greatest organists and clavier players of his time, but at that time comparatively little was known of his compositions. At his death his manuscripts were divided amongst his sons, and many of them

were lost. Only a fraction of his works was recovered when, after the lapse of nearly a century, musicians such as Mendelssohn recognized their worth and promoted them. Today Bach's instrumental and orchestral works—indeed, all his music—enjoy an enduring popularity.

The Concerto is written for violin, strings and continuo in three movements: Allegro, Adagio, and Allegro assai. The first movement begins with a concise E major triad motif, followed by a series of developing and contrasting ideas. In the second movement a far-reaching cantabile lament on the violin unfolds above a virtually ostinato bass theme, while the third movement, a dance-like rondo, takes up the mood of the beginning again. ■



### Harry Somers

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- **John W. Love, Jr.** (1892–1969)



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he only began studying music in his early teens, but by the age of 16 entered the Royal Conservatory to study piano and composition. In the late 1940's he studied composition in Paris with Darius Milhaud. His output consists of everything from music for a mime, to television to opera, and his compositions are performed all over the world.

Somers described his approach thus:

Over the years I've worked consistently on three different levels with three different approaches to composition. On one level my approach has been what I call 'community music' or 'music for use': For example music for amateurs and music for school use. On a second level I've created 'functional music,' in the specific sense: music for television, films and theatre, where the composition has to work in company with another medium and serve the demands of that medium. On a third level I have created without consideration for any limitations, sometimes completely experimentally, sometimes extending the line of a particular direction on which I had been working through a series of works.

In short, the first two levels relate directly to the environment and society, in the broad sense, in which I live at the moment, and in which I function as a craftsman; the third relates to a more restricted audience (though I'm not convinced it need be so) and my personal development as an artist.

Harry Somers' works encompassed all manner of styles from traditional tonal

works to twelve-tone and synthesized sounds, as well as unusual uses of usual instruments, such as having the soprano sing into the un-damped piano strings while reproducing the sound of a loon call (*Evocations*, 1966).

Composed in 1955 (while Canadian folk music was enjoying a small renaissance), tonight's work is less adventurous, falling into the composer's first self-described category. It is a rendition of three traditional folk songs: *Lukey's Boat*, *She's Like the Swallow*, and *Ah! Si mon moine voulait danser*.

*Lukey's Boat* is a Newfoundland comical song, possibly originally a shanty. Somers offers a take that differs from other interpreters (such as The Chieftans) by following a slow, grand introduction with a fugal variation. *She's Like the Swallow* is a Newfoundland variant of the unhappy love song. The haunting melody appears in various registers, surrounded by complimentary ornamentation. *Ah! Si mon moine voulait danser* was first published in Quebec in 1865, though its roots go back to pre-17<sup>th</sup> century France. The words to the lively tune describe the various humorous inducements offered to a monk to break out into dancing. Somers has fun as well, giving us variations including a pizzicato section and a *minore* version before ending with a flourish. ■



## Pablo Sarasate

### *Zigeunerweisen*, Op. 20

Pablo Sarasate was born in Pamplona in northern Spain, the town in which the annual running of the bulls takes place. During his lifetime he was renowned as a virtuoso violinist and played all over Europe, North America and South America. His compositions, which reflect a Spanish flavour, are mainly for the violin. Sarasate was a major influence on Edouard Lalo (*Symphonie espagnole*), Bizet (*Carmen*) and Camille Saint-Saëns (*Introduction and Rondo Capriccioso*).

Sarasate began learning the violin at the age of five from his father, who was a military bandmaster. His musical talent was evident even at this early age. He went on to study in Madrid under the patronage of Queen Isabella II and by the age of 12 he was studying at the Paris Conservatoire. At 17, Sarasate entered a competition for the Premier Prix and won first prize, the Con-

servatoire's highest honour.

Sarasate made his Paris debut as a concert violinist in 1860 and played in London the following year. This was the beginning of a world tour that lasted for three decades. His artistic pre-eminence was due principally to the purity of his tone, and to that impressive facility of execution that made him a virtuoso. He always returned to his home town of Pamplona, though, to perform at the Fiesta de San Fermin in July.

*Zigeunerweisen*, the piece on tonight's program, was written in 1878. It is Sarasate's best known composition and reflects the Spanish flavour and flashy technique that is typical of his works. The title literally means "Gypsy Airs" and the piece is based on gypsy themes.

Sarasate made nine phonograph records in 1904. His recording of *Zigeunerweisen* (or at least most of it) is easily available on YouTube. Sarasate died in Biarritz, France on September 20, 1908 from chronic bronchitis. He bequeathed his violin, made by Antonio Stradivari in 1724, to the Musée de la Musique. The violin now bears his name as the Sarasate Stradivarius in his memory. His second Stradivari violin, the Boismortier of 1713, is now owned by Real Conservatorio Superior de Música, Madrid. The Pablo Sarasate International Violin Competition is held in Madrid. Pamplona has erected a museum in memory of Pablo Sarasate. ■



## **Piotr Ilyich Tchaikovsky**

### ***Serenade in C major, Op. 48***

Piotr Ilyich Tchaikovsky was born in 1840 to an upper-middle-class family in Kamsko-Votkinsk, about 1000 km east of Moscow, the second of six children of his father's second wife. The family was reasonably comfortable, father being a prosperous factory director, and music lessons were a foregone conclusion. Young Peter was a sensitive child, and he found it hard when he was sent off, at age ten, to the School of Jurisprudence in St. Petersburg. It was at this age that he apparently decided he would devote his life to music after seeing a performance of Mozart's *Don Giovanni*. He later wrote "*Don Giovanni* was the first piece of music to totally enthral me. The effects this transport of rapture caused in me is well known. It gave me the key to the realm of pure beauty, where the greatest geniuses dwell."

By 1880 Tchaikovsky was a well-estab-

lished composer, and had been dragooned into writing a grand bombastic piece to celebrate the dedication of the cathedral of Christ the Saviour and the upcoming Silver Jubilee of Tsar Alexander II. This was, of course, the wildly successful *1812 Overture*. He was not particularly enamoured of this work; he complained to his patron Nadezhda von Meck that he was “not a concocter of festival pieces.” Possibly as an attempt to restore his inner sense of artistic balance, Tchaikovsky decided to produce something a little more relaxing, as a homage to his hero, Mozart. This would be the opus 48 *Serenade for String Orchestra in C major*, which we will hear tonight.

In another letter to von Meck, he wrote “The overture [*1812*] will be very showy and

noisy, but will have no artistic merit because I wrote it without warmth and without love. But the *Serenade*, on the contrary, I wrote from inner compulsion. This is a piece from the heart.” Inspired by Mozart, the work is nevertheless as Romantic as anything he ever wrote, but without the heavy emotional baggage the composer carried around all his life, and which often expressed itself in his music. Tchaikovsky assembled the piece along classical lines, with four contrasting but complimentary structures. As opposed to symphonic movements, the individual sections do not depend upon each other; the waltz of the second movement is often played as a concert piece by itself. As well, unlike the transparent minimalism of

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Mozart, the Serenade requires a full string choir to produce the intended sonorities. The first movement is an allegro full of sparkling passagework, the second a waltz of the sort Tchaikovsky does so well (replacing the minuet of Mozart's time), and the third is based on two Russian folk tunes, before merging with the first movement andante introduction to end with a last burst of passion. ■



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Alan Reed

We acknowledge with thanks the logistical assistance for this concert given  
to Sinfonia by Peter Zanette and his team of volunteers.

Sinfonia Ottawa thanks all those who have helped with the planning and  
organization of this concert in support of Vision Nouvelle.

*Gordon Johnston*  
conductor

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Sunday, November 15, 2:00 p.m. at the Church of

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## **Concert 2**

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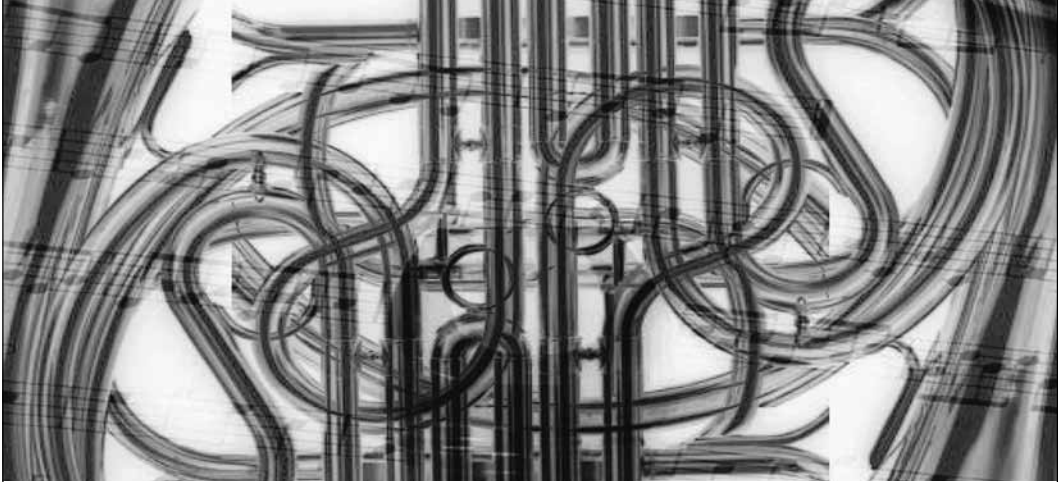
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