

Jyotir

Glen Buhr (1954 -)

Canadian composer, pianist and conductor Glenn Buhr was born in Winnipeg in 1954. He received a B. Mus. from the University of Manitoba in 1979, a M. Mus. from UBC in 1981, and a DMA from the University of Michigan in 1984. During his university days, he studied composition with Lawrence Ritchey, Casey Sokol, fellow Canadian composer Stephen Chatman, William Benjamin, Leslie Bassett, William Albright and William Bolcom. As a composer, he won prizes in the CBC National Radio Competition for Young Composers in 1984 for *Le rêve revient...*, the Italian Pro Loco Corciano competition in 1985 for *Epigrams* and the American Harp Society Competition in 1986 for *Tanzmusik*. Buhr's DMA thesis, the symphonic poem *Beren and Lúthien* (based on the mythic tale by Tolkien) was premiered by the Toronto Symphony under Andrew Davis September of 1985, and won a SOCAN award, which led to other performances of this piece and to commissions for orchestral works. In 1998, he was named University Research Professor at Wilfrid Laurier University, the first time that honour had been given to a creative artist. Buhr's music is often heard on the CBC and is available on CD on the Marquis Classics and CBC labels.

Buhr described his one movement, *Jyotir*, "as a brief study in virtuosic orchestral writing. It is unrelentingly fast with several virtuoso sections for the woodwinds and an improvised drum solo toward the end. As the title suggests (*Jyotir* is the Sanskrit word for *Brilliance*), the work is strongly influenced by the music of India. . It is built on a single 7-note scale with no modulation and there is a recurring pattern of 16 beats over which the melodic material unfolds."

Orchestral Suite No. 4 "Mozartiana"

P. I. Tchaikovsky (1840 - 1893)

Pyotr Ilyich Tchaikovsky (1840 – 1893) was a Russian composer of the Romantic era whose major works include six symphonies, a violin concerto in D major, the 1812 Overture, the Nutcracker, Sleeping Beauty and Swan Lake ballets, and his most popular piano concerto no.1 in B-flat.

Tchaikovsky was born in Votkinsk, a small town in present-day Udmurtia. His father, Ilya Petrovich, was the son of a government mining engineer, of Ukrainian descent. His mother, Alexandra, was a Russian woman of partial French ancestry and the second of Ilya's three wives. Pyotr's older brother was dramatist, librettist, and translator Modest Ilyich Tchaikovsky.

Tchaikovsky began piano lessons at age four with a local woman. Musically precocious, he could read music as well as his teacher within three years. However, Tchaikovsky parents' passion for his musical talent soon subsided. His family sent him to the School of Jurisprudence in St. Petersburg in 1850 to secure for him a career as a civil servant. He graduated on May 25, 1859 with the rank of titular counsellor and worked at the Ministry of Justice for three years. But his true love was music, and therefore, during this period, he also attended classes in music theory taught by Nikolai Zarembo and studied harmony, counterpoint and fugue. Anton Rubinstein, director and founder of the St. Petersburg Conservatory, taught him instrumentation and composition. He was very impressed by Tchaikovsky's musical talent. Soon after, Tchaikovsky quit his job with the government and began a career as a full time musician/composer.

Tchaikovsky first had the idea of compiling a suite from works by Mozart in 1884 while he was working on the recitatives and translation of Mozart's opera *The Marriage of Figaro*. Unfortunately, he was distracted by other projects that he did not return to completing this work until 1886. Its first performance took place in Moscow on November 26, 1887 at the second symphony concert of the Russian Musical Society, conducted by Tchaikovsky himself.

Although the entire suite is based on themes written by Mozart, the orchestration is uniquely scored in the style of Tchaikovsky. The first movement is a Gigue that is based on Mozart's K. 574; the second movement is based on a Minuet for piano, K. 355; Pregheira, the third movement is based on Liszt's transcription of *Ave verum corpus*, K. 618 and the final movement is based on *Variations on a Theme by Gluck*, K. 455.

Cello Concerto No. 1 in C Major

Franz Joseph Haydn (1732 – 1809)

Franz Joseph Haydn was born in Rohrau, Austria, a village near the border of Hungary. His father Mathias Haydn was a wheelwright and his mother, the former Maria Koller, had previously worked as a cook in the palace of Count Harrach, the presiding aristocrat of Rohrau. Neither parent was a musician; however, Mathias was extremely interested in folk musician and music and had taught himself to play the harp. During his adult life, Haydn spent much of his career as a court musician for the wealthy Hungarian Esterházy family on their remote estate. It was because of his isolation with the outside world that, according to some scholars, he was "forced to become original."

Haydn wrote two concertos for cello and they are both considered as standard repertoire for the instrument. They are not only challenging works but also have very charming melodies. It is believed that Haydn wrote the concerto in C Major between 1761 and 1765 during his first years as court composer to Prince Esterhazy in Eisenstadt. Although there is no dedication written in the score, it was probably intended for Joseph Weigl, the principal cellist of the Esterhazy court orchestra. Unfortunately, the concerto somehow disappeared from the concert hall for more than 200 years and it was not until 1961 that it was rediscovered in the National Museum in Prague by Czech musicologist Oldrich Pulkert.

Haydn's cello concerto in C Major is written in the standard fast-slow-fast style with a cadenza in each movement. The first movement *moderato* has the main theme slightly varied each time it appears. The second movement *adagio* is written for strings only, perhaps its original intention was to show off Weigl's tone on the cello. The final movement *allegro molto* is probably the most difficult movement of the three as it has many challenging passages that only soloists with superb techniques would dare to attempt.