

UVic Orchestra

New & Now

Friday, February 2 • 8 p.m.

University Centre Farquhar Auditorium | Regular \$20/Seniors \$15/Students & UVic Alumni \$10

Ajtony Csaba, conductor

Round*

Cassandra Miller

Isolation

Shabahang Saffari

Winner of the 2017 UVic Composer Competition

INTERMISSION

Miniatures selected from a call for scores:

Forgiveness, from *Seven Words*

Hanna Kim

Flurry

Amanda Steinemann

Cénotaphe no. 13 – deux accords

André Cormier

Serenade I

Natalie Dzbik

Victorian Progressions

Ryan Noakes

Envers IV (2016)

Philippe Leroux

*À la mémoire de toutes les victimes d'attentats,
et de tous ceux qui sont la proie de la violence humaine.*

(b. 1959)

* Commissioned by the Toronto Symphony Orchestra for the 150th Anniversary of the Confederation of Canada.



Canada



Toronto
Symphony
Orchestra

UVIC ORCHESTRA

PROGRAM NOTES

Round by Cassandra Miller

Round was commissioned in 2017 by the Toronto Symphony Orchestra (Peter Oundjian, Music Director), with financial support from the Government of Canada for performances during the 150th Anniversary of the Confederation of Canada.

Music and Trance: Plato's Theory

Dealing with exercises that should be used to form the souls of very young boys, Plato examines the methods of raising infants, and, in this context, advocates the virtues of continuous movement... especially in the case of the newborn 'because it is as if they were always navigating.'

"Experience, he says, has brought home the advantages of this method to 'those who nurse small children' as well as — and here we come to the passage that interests us — 'to the women who ritualize in the healing of the Corybantes. For when mothers have children who suffer from insomnia and want to go to sleep, lull them to rest, they bring them not stillness, but this very movement, for they rock them ceaselessly in their arms, they bring them not silence, but melody...'

"The reason behind this, Plato goes on, is that 'the sufferings of both are, in brief, frights; frights that come from a defective disposition of the soul. So whenever one applies an external shaking to sufferings of this kind, the external movement overpowers the internal movement of fear and madness, and by thus overpowering it, it brings about a manifest calm in the soul and a cessation of the grievous palpitations of the heart...'

Quoted from *Music and Trance*, Gilbert Rouget, 1985

The melody used here is a replication of Catalonian cellist Gaspar Cassadó's recorded performance of Tchaikovsky's *Valse Sentimentale*. The transcription reproduces Cassadó's entrancingly idiosyncratic pushing-and-pulling of tempo and phrase.

Round is dedicated to Eamonn Quinn, with much thanks.

Isolation by Shabahang Saffari

Several years ago, I was asked to write themes as a composition assignment by Professor Haghgoo, one of my first music instructors. The theme that I have used in *Isolation* is one of the earliest themes that I have written. As a composition student, I am interested in using music materials from Persian traditional music in combination with contemporary classical music. I find the use of Persian traditional music elements in contemporary music makes an interesting contrast. I am very grateful for the chance to work with the University of Victoria Symphony Orchestra.

BIOGRAPHY

Ajtony Csaba, conductor

Ajtony Csaba is music director of the UVic Orchestra and conductor of the Central-European Chamber Orchestra (mikamo) in Vienna. In the 2016/17 season he worked with the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Hungarian Radio Orchestra, the Transparent Sound Festival in Budapest, and members of the Ensemble Intercontemporain in Paris. Past years have seen him conducting most major Hungarian orchestras, Radio-Symphonieorchester Vienna, Wrocław Philharmonic Orchestra, as well as reoccurring engagements at the Darmstadt New Music Festival, SiMN (Curitiba - BR) and Wien Modern. He is co-founder of the SALT Festival.

Csaba started off by winning prizes as a composer in Hungary, Austria and later in Germany. After the success of his music theatre *gentle birth* he has been resident composer and conductor at the Festspielhaus Dresden and assistant conductor to the Hungarian National Filharmonic Orchestra. His opera conducting debut was for the Hungarian première of Shostakovich's *Cherymoushki*. He graduated from the University of Music Vienna with distinction and worked as Kapellmeister at the Studiobühne, where he was lead conductor on productions of Vivaldi's *Gloria ed Imeneo*, Maxwell-Davis's *Miss Donnithorne*, Purcell's *Dido és Aeneas*, Schoenberg's *Erwartung*, and Bartók's *Bluebeard's Castle*. Between 2010 and 2016 he worked with Maurizio Arena in Teatro Mancinelli (Orvieto, Italy) on historic interpretations from Puccini and Verdi. As conductor of the multimedia concert cycles *Hermes* and *recycled* in 2008–2010, he directed mikamo in the prime concert halls of Bratislava, Prague, Cracow, Bucharest, Budapest, the Konzerthaus, and Austrian Broadcast in Vienna as well as concert tours in China.

In performance, composition and research he is exploring the change in connection of gestures and music through time and geographical space. His research on conducting gestures has been featured at conferences of the Oxford Conducting Institute and ISGS 7th International Conference in Paris.



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UVIC ORCHESTRA PERSONNEL

VIOLIN

Amy-Lynne Toth*
Carlos Quijano*
Chloe Kim*
Cleo Yang
Felix Alanis*
Francine Hsu
Ilya Gotchev*
Iryna Peleshchyshyn
Jasmine Mather
Jeanel Liang*
Julien Haynes
Linda Donn
Lucy Toews
Michelle Hoskin
Ross Ling
Shijin Kim
Stephanie Shiun
Talia Sinclair

VIOLA

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Carolyn Bradley
Felix Alanis*
Gary Sun
Ilya Gotchev*
Jaling Kersen
Maki Yamagata*
Seth McMillan

CELLO

Brian Lin
Chloe Kersen
Claire Dresselhuis*
Liam Epp
Manuel Cruz*
Shiun Kim*
Tara Rajah

DOUBLE BASS

Alex Olson ‡
Jody Johnson
Patricia Horwood*

FLUTE

Monica Mun *
Jasmine Riseley

OBOE

Anna Betuzzi*
Theresa Mothersill

ENGLISH HORN

Theresa Mothersill

CLARINET

Liam Pistor*
Samuel He*

BASS CLARINET

Samuel He

BASSOON

Wilson Kyne*
Jesse Dwyer

CONTRABASSOON

Lee Whitehorne §
Jesse Dwyer

HORN

Emily Axford*
Gillian Ramage
Allie Bertholm
Tyrell Loster

TRUMPET

Jordan Smale*
Tark Kim*
Erika Richards
Ryan Lau

TROMBONE

Heidi Worrall*
Will Quinn
Zachary Power

TUBA

Aidan Fentiman

PIANO

Ethan Hill

HARP

Annabelle Stanley ‡

TIMPANI

Tristan Holleufer

PERCUSSION

Tristan Holleufer
Simeon Weststeijn*

LIBRARIANS

Monica Mun
Nolan Kehler

STAGE MANAGER

Tristan Holleufer

ASSISTANT

Sean Kiley

* Principal

§ Alumni

‡ Community member