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 1                            Natalie Dzbik
Victorian Progressions               Ryan Noakes

Envers IV (2016)
À la mémoire de toutes les victimes d’attentats,
et de tous ceux qui sont la proie de la violence humaine.

Philippe Leroux  (b. 1959)

* Commissioned by the Toronto Symphony Orchestra for the 150th Anniversary of the Confederation of Canada.
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.
Ajtony Csaba is conductor 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 Cheryomoushki. 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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Theresa Mothersill

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Samuel He

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TROMBONE

TROMBONE

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* Principal
¥ Alumni
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