

UNIVERSITY OF VICTORIA
SYMPHONY ORCHESTRA

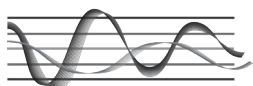
Jubilation

AJTONY CSABA
CONDUCTOR

ARTURO GARCÍA CUÉLLAR
GRADUATE STUDENT CONDUCTOR

OLIVIA HANCINSKY-CHARETTE SOPRANO
2024 UVIC CONCERTO COMPETITION WINNER

UVIC
music



THURSDAY, FEBRUARY 13, 2025 | 8 PM
The Farquhar at UVic
University of Victoria

PROGRAM

We acknowledge and respect the Lək̓ʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

Symphony No. 3 in E-flat Major, Op. 55 “Eroica” Ludwig van Beethoven
I. Allegro con brio (1770–1827)

Symphony No. 2, “Sinfonía india” Carlos Chávez
(1899–1978)

Arturo García Cuéllar, graduate conductor
(MMus graduating project)

INTERMISSION

Short Ride in a Fast Machine John Adams
(b. 1947)

The Hebrides, Op. 26 Felix Mendelssohn
(1809–1847)

Exsultate, jubilate (Exult, rejoice), K. 165 W.A. Mozart
I. Allegro. Exsultate, jubilate (1756–1791)
Recitative: Fulget amica dies
II. Tu virginum corona
III. Alleluja. Allegro

Olivia Hancinsky-Charette, soprano soloist

PROGRAM NOTES

Friedrich Nietzsche once wrote, “Without music, life would be a mistake.” Many would agree that without Beethoven, music itself might suffer a similar fate. Beethoven’s musical discourse has the capacity to convey philosophical ideas, and his orchestral works sparked a continual evolution of form, pushing the boundaries of what symphonic music could be. This is certainly the case with his Symphony No. 3, a large-scale piece that revolutionized traditional sonata form while preserving its foundational principles. Though “Eroica” suggests a straightforward heroic theme, the symphony’s enduring significance has transcended eras, styles, and personal passions. It continues to challenge conductors—including those performing it tonight.

By contrast, *Sinfonía india* is the best-known orchestral work by Carlos Chávez, one of the leading musical figures in Mexico during the 1920s. Chávez’s compositional craft and political influence reshaped the nation’s musical landscape, leading to the establishment of institutions such as the National Symphony Orchestra and a major music publishing house. Alongside other composers, he developed a modernist idiom that drew significantly on Mexico’s indigenous heritage. His Symphony No. 2 (“Sinfonía india”) exemplifies this quest for a distinctive national style.

Inspired by the forms and structures of earlier composers, Chávez condenses the four traditional symphonic movements into a single movement. He incorporates melodies from the Yaqui, Seri, Cora, and Huichol peoples of northwestern Mexico’s Sonora desert, shaping ten sections divided into three main parts. The first part comprises three fast-tempo sections layered with intricate rhythms and melodies, featuring a Cora tune called “The Course of the Sun.” Wind instruments—especially trumpet and piccolo—take center stage, propelled by driving indigenous percussion. The second part (*Allegretto cantabile*) slows the pace, highlighting lyrical passages built around a Seri melody called “The Joyous Wind.” The third part returns to a faster tempo, revisiting the Cora tune at a heightened intensity, propelled by percussion and high flutes. The concluding *Vivo* section recalls the symphony’s opening rhythmic patterns, accelerating toward an exhilarating finale.

Despite their separation in time—1804 for Beethoven and 1935 for Chávez—both works challenge the symphonic tradition: *Sinfonía india* compresses it into a single, compact movement, while the “Eroica” stretches the conventional sonata form to new extremes (especially in the first movement, heard tonight). Chávez foregrounds indigenous heritage, while Beethoven wrestles with the notion of heroism—both leave audible traces of the social revolutions that shaped their worlds. Beethoven first revered Napoleon, then famously scratched out his dedication; Chávez drew inspiration from pre-colonial cultures. As these questions linger with you this evening, please sit back, fasten your seat belts, and enjoy the ride!

— Notes by Arturo García Cuéllar

UVIC SCHOOL OF MUSIC UPCOMING EVENTS AT THE FARQUHAR

UVic Concert Band: *Wind Power*

THURSDAY, MARCH 20 | 8 PM

Steven Capaldo, Conductor

This vibrant program celebrates the energy, versatility, and expressive range of wind and percussion music, featuring an exciting array of works by Steven Bryant, John Williams, Grace Baugher, Gustav Holst, Robert Buckley, and Donald Coakley. Come and experience the “wind power” that drives the music forward!

UVic Chorus and Orchestra: *Magnificat*

FRIDAY, MARCH 28 | 8 PM

Giuseppe Pietraroia, Orchestra Conductor | Kinza Tyrrell, Chorus Conductor

Arturo García Cuéllar, Graduate Conductor

Join the UVic Chorus and Orchestra for an unforgettable evening as they present John Rutter’s vibrant and joyful *Magnificat*. The program also features Felix Mendelssohn’s Symphony No. 3 “Scottish” and the premiere of a new composition by UVic student Koshi Thompson.

UVic Wind Symphony & the Naden Band of the Royal Canadian Navy: *Fantasy, Myths, and Legends*

FRIDAY, APRIL 4 | 8 PM

Steven Capaldo, Jamie Davis and Lt(N) Benjamin Van Slyke, Conductors

Our ongoing collaboration with the Naden Band of the Royal Canadian Navy takes us on a musical journey exploring some of our greatest myths and legends.

BIOGRAPHIES

Ajtony Csaba

As a versatile conductor, composer and researcher, with a flair for captivating the attention, emotions and intellect of audiences, Ajtony Csaba is a thought-provoking and imaginative artist.

The music director and conductor of the UVic Symphony Orchestra since 2010 and conductor of the Central European Chamber Orchestra (mikamo) in Vienna since 2007, he is at home in the orchestral life of two continents. During his career, he has worked with leading orchestras around the world, such as the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Toronto Symphony Orchestra, ORF Radio-Symphonieorchester Vienna, the Wroclaw Philharmonic Orchestra, and almost all Hungarian orchestras. He was resident composer and conductor at the Festspielhaus Hellerau, Dresden (EZKH) and assistant conductor to the Hungarian National Philharmonic Orchestra. From 2008 to 2010, he conducted the *Hermes* and *Recycled* projects with mikamo in prominent concert halls throughout Central Europe, including the Konzerthaus and Radiokulturhaus in Vienna, and the music academies of Budapest, Bucharest and Cracow.

Having graduated with distinction from the conducting program of the University of Music and Performing Arts Vienna and further studied with Peter Eötvös and Lucas Vis, Csaba professes for musical communication that overarches physical and conceptual borders.

Csaba is equally comfortable in the orchestra pit and on the concert podium. At 25, he made his opera debut conducting the Hungarian première of Shostakovich's *Cheryomushki*; later he worked as Kapellmeister at the Studiobühne Wien, leading critically acclaimed productions like Purcell's *Dido and Aeneas*, Schönberg's *Erwartung* and *Bluebeard's Castle* by Bartók. Between 2013 and 2016, he studied the historic interpretation of operas by Puccini and Verdi with Maurizio Arena at the Teatro Mancinelli (Orvieto, Italy).

He has been a frequent guest at the Darmstadt New Music Festival, SiMN (Curitiba, Brazil), Wien Modern and the Transparent Sound Festival in Budapest. He plays a vital part in the global contemporary music community with his imaginative curating in such positions as co-director of the SALT New Music Festival in Victoria (Canada) and artistic director of the NewSpiritMusic concert series in Budapest.

The balanced use of extended and historical techniques and a genuine interest in glissando are the hallmarks of the music written by Ajtony Csaba, winning him prizes in Hungary, Austria, Canada and Germany. His music theatre *gentle birth* and his solo, ensemble, orchestra, choral and chamber music have been regularly performed in concert houses and at festivals around the world.

In performance, composition and research Ajtony Csaba is exploring the notion of gestures in music. Passionate about passing on his knowledge and experience to others, he is conducting professor at the University of Victoria and regularly conducts masterclasses at renowned institutions in Europe and North America.

Arturo García Cuéllar

Arturo García Cuéllar is a dynamic and versatile musician who started his musical studies at an early age. With a focus on piano, he pursued a bachelor's degree in music composition at the University of Texas at San Antonio. His continuous desire to grow as a musician urged him to attend the National University of Cuyo in Argentina to learn about 20th century Latin-American music, earning a master's degree that has helped him gain over twenty years of teaching experience on piano. In parallel, he has created distinct musical organizations overseas, some of them immersing him into a conducting career — a new episode in his life which led him to acquire conducting skills at the Wiener Meisterkurse, European Music Institute Vienna and the University of Victoria. Some of his most important achievements were the creation of Tambojazz, Zacatecas State Chamber Orchestra, Zacatecas State Choir, and Zacatecas State Youth Orchestra. He is currently attending the conducting graduate program at the University of Victoria under the guidance of Ajtony Csaba.

Olivia Hancinsky-Charette

Olivia Hancinsky-Charette is a Slovak-Montreal soprano coloratura with a style that combines opera, art song, music theatre, operetta, and film classics. A second year UVic School of Music Master of Music student in performance, Olivia currently studies voice with Professor Benjamin Butterfield. She graduated from McGill University with both Margaret Kalil Vocal and Tomlinson Musicianship awards as an active multi-instrumentalist and polyglot.

Olivia is a featured singer to the Coloratura series produced by Pacific Opera Victoria. In winter 2024, she sang in POV's chorus of Goliyov's Spanish opera *Ainadamar*. This past summer she played the principal role of Anne in her first staged production of Sondheim's *A Little Night Music* with NUOVA Vocal Arts. She recently sang as MWSO's featured guest artist for *Viva Italia!*, a concert featuring famous Italian arias and "popera" duets in Montreal's annual ItalFest. Olivia was a competition finalist and scholarship recipient at the 2024 Sicily International Voice Festival and is thankful to have worked with internationally acclaimed soprano diva Maestra Casolla.

Olivia is very grateful to her UVic teachers and mentors, especially Professor Benjamin Butterfield, for his exceptional support and inspiration.

UVIC SYMPHONY ORCHESTRA

Conductor
Ajtony Csaba

VIOLIN 1

Katherine Peter*
Kira Gill
Peter Meyrick
Jade Chu
Ryan Howland
Anise Buelow
Theo Latta
Bennett Chiu

VIOLIN 2

Tamsyn Klazek-Schryer*
Joyce Tsai
Olivia Crowhurst
Catharine Hume
Ivy Baker

VIOLA

Sophie Hilstrom*
Helen Young
Andrew Loe
Cavin Cornelius
Gabi Epp
Magdaline Ferland

CELLO

Gabi Haslett*
Mahtab Saadatmand
Jayda Thor
Garron Stuart
Victor Marrugat
Matteo Toyota
Curtis Vetter
David Kim

DOUBLE BASS

Luca Carbone-Smith*
Dylan Syrnuk
Rob Neufeld

PICCOLO

Sophia Adames

FLUTE

Ainsley Mercer*
Cleary Manning

OBOE

Dominic Calderer*
Hazel Gue (on flute)

CLARINET

Carlos Hernandez Santos*
Maeve Calhoun*
Luke Ongman

BASSOON

Eilish McAree*
Julian Lao
Elijah Lyons

CONTRABASSOON

Eilish McAree

HORN

Natalie Ciurysek*
Shanna Deforest
Karlee Messer-Todd
Max Niiranen

TRUMPET

Ben Parker*+
Tark Kim+
Koshi Thompson*
Tyler Funk

TROMBONE

Jules Dawkins*
Owen Engstrom
Amaya Sydor

TUBA

Aaron Krueger

TIMPANI

Ethan Page*

PERCUSSION

Andrew Canil
Kieran Stephen
Levi Viinikka

ORGAN & PIANO

Amiel Elfert

ORCHESTRA ASSISTANT & MUSIC LIBRARIAN

Arturo García Cuéllar

STAGE MANAGER

Joyce Tsai

* *Principal*

+ *Community member*

UVIC SCHOOL OF MUSIC UPCOMING EVENTS

Friday, February 14 | 12:30 PM (By donation)

Fridaymusic

Take a break from the daily grind for our weekly lunch hour concert featuring student musicians from the UVic School of Music performing a variety of repertoire, from classical to contemporary.

Phillip T. Young Recital Hall

Wednesday, February 26 | 6:30 PM (By donation)

Annual Solo Bach Competition

UVic string students perform the technically demanding solo sonatas, partitas and suites by Johann Sebastian Bach for a panel of expert adjudicators. Prizes are awarded and YOU get a chance to vote for the Audience Prize.

Phillip T. Young Recital Hall

Thursday, February 27 | 8 PM (\$12-\$35)

Faculty Concert Series: Nocturne

Simon Farintosh, guitar

Known for his artistry and innovative approach to the instrument, Simon Farintosh presents a program of new music that pushes the boundaries of the classical 8-string guitar. The evening will feature an original composition by Simon entitled *Noctuary*, showcasing his unique voice as a composer-performer, alongside *Nocturne (to Fran-kenstein)* by UVic alumnus Liova Bueno (MMus '12).

Sunday, March 2 | 2 PM (Free)

Thank You Concert

Join us for a special concert showcasing the achievements and talents of UVic School of Music students. This afternoon of music is our way of expressing heartfelt thanks to our generous donors, supporters, audience members, and the entire community. A reception will follow, and everyone is warmly invited to attend!

Phillip T. Young Recital Hall

To receive monthly updates about School of Music events by email, contact concert@uvic.ca.

More information at uvic.ca/finearts/music



**University
of Victoria**
School of
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Full schedule of
UVic School of Music
concerts & events. >>>

