SALT Festival - Part 1
Fairies & Monsters

Ajtony Csaba, conductor
with guests Ensemble Nikel

Program

Lovely Monster Reloaded
Bernhard Gander
World premiere, commissioned for the UVic Orchestra
(b.1969)

Suite No. 2 in B minor, BVW 1067
J.S. Bach
(1685-1750)

1. Ouverture
2. Rondeau
3. Sarabande
4. Bourrée I/II
5. Polonaise (Lentement) - Double
6. Minuet
7. Badinerie

Crystal Yang, flute

Intermission

Pre-performance talk
with Chaya Czernowin and Jonathan Goldman

Zohar Iver (Blind Radiance)
Chaya Czernowin
North American premiere
(b.1957)

with Ensemble Nikel

The Young Person’s Guide to the Orchestra
Benjamin Britten
(1913-1976)
Chaya Czernowin, born in Israel, composer has lived in Germany, Japan and the U.S. Her teachers have included Dieter Schnebel, Joan Tower, Brian Ferneyhough and Roger Reynolds. Czernowin’s chamber and orchestral music has been played at more than forty festivals all over the world and include commissions by major ensembles, orchestras, and festivals. Characteristic of her work are attempts to find alternative temporalities, changing perspectives and scale, fragmentation, examination, and stretching of identity; all coupled with a strong physical imprint and high emotional intensity. She has been awarded numerous international prizes including: Gaudeamus Composer’s Workshop, DAAD Scholarship (Berlin), Stipendium Preis and Kranichsteiner Musikpreis (Darmstadt), Asahi Shimbum Fellowship (Tokyo), NEA Composition Commission Grant, ISCM and IRCAM commissions. Czernowin is a Walter Bigelow Rosen Professor of Music at Harvard University and a 2011 Guggenheim Fellow.

Ajtony Csaba, born in Cluj, Romania, began his studies on the cello and later piano and composition in Budapest at the Academy of Music. He began studying conducting in Vienna and Budapest simultaneously with Tamás Gál, András Ligeti, Uroš Lajovic, Peter Eötvös, István Dénes and Zoltán Pesko. He was awarded many prizes as a conductor and composer; and was a semi-finalist in the first competition for opera in Cluj, Romania. He has had numerous concerts in Hungary and Austria with orchestras including UMZE, Sinfonietta Baden, Webern Sinfonietta, Savaria Symphonic Orchestra, and Danube Symphonic Orchestra. In the 2003/04 season he was the assistant conductor and tutor of the Academy Orchestra Budapest and in 2005 was invited to be the assistant conductor of the Hungarian National Philharmonic Orchestra with their contemporary program. He made his conducting debut in the Viennese Musikverein with the RSO (Radio-Symphonieorchester, Wien) in 2007.

Since 2006 he has served as the chief conductor of the Central European Chamber Orchestra, and led the orchestra on a tour in China (performances including halls in Shenzhen, Lanzhou and in the Parliament in Beijing), with return engagements in 2007 and 2009. Ajtony Csaba has been the leader of the Vienna Jeunesses Choir since 2007. In 2008 he conducted at the Darmstadt Summer Courses for New Music and was assistant to Peter Eötvös at the Salzburg Festspiele. In 2008 he conducted the EuroMed Youth Orchestra in Damaskus, Syria.

In 2010 he was appointed as Assistant Professor at the University of Victoria, British Columbia where he conducts the UVic Symphony and teaches conducting.

Bernhard Gander, born in Lienz in 1969, Austrian composer studied piano and conducting at the Tyrolean Provincial Conservatoire and composition with Beat Furrer in Graz. He also studied at the Studio UPIC in Paris with Julio Estrada and Curtis Roads and at the Swiss Centre for Computer Music in Zurich. In 2004 he received the Musikförderungspreis of the City of Vienna, Erste Bank Composition Prize, as well as a government grant in 2005. He has also received commissions from Klangforum Wien, Musikprotokoll, Konzerthaus, Wien Modern, Ensemble Modern and Donaueschinger (2008). His works have been performed in Zürich, Paris, New York, Seattle, Griechenland, Japan, Korea as well as at numerous festivals, including Wien Modern, Klangspuren, hörgänge, and zeittontage (ORF).

About SALT Festival
This concert is part of the second annual SALT Festival, an exciting and innovative two-day festival of contemporary music that brings together Canadian and international artists. On Saturday, March 3, the festival will feature Tsilumos Ensemble (UVic’s Joanna Hood, Ajtony Csaba and Dániel Péter Biró, as well as Kris Covlin), UVic’s Sonic Lab, Ensemble Nikel, celebrated Victoria pianist, Tzenka Dianova, and Olaf Tzschoppe (Germany), member of Les Percussions de Strassburg and one of the greatest percussionists in the world. Starting at 4pm at Open Space (510 Fort Street) and continuing late into the evening, a series of performances will take place, including world premieres of new works by Chaya Czernowin and Israeli composer Ruben Seroussi by the Tsilumos Ensemble. Admission for the full evening is $25. For a complete schedule of events visit www.openspace.ca/SALT.
The characterization of musical compositions can be extended so that it over-writes the well-known old music vs. new music dichotomy. Such characters could be described by the words "listening" and "acting", which would apply to new and old equally, describing a compositional attitude. In collaboration with the 2nd Edition of the SALT Festival, this evening we present the premiere of two fantastic new compositions by Chaya Czernowin and Bernhard Gander, that counterpoint each other, as well as two classical compositions, both of them a journey itself with several surprising stations (movements). The role of the program note is to offer information and anchor points that help develop a rich association around the compositions. Welcome to "Fairyland" and "Monsteria", neighbors of "Imaginaria".

~Ajtony Csaba

Bernhard Gander: Lovely Monster Reloaded (2012)
for large orchestra

"gasping, cawing, spitting slime and poison, revolting, wobbling, crawling, stomping, roaring, showing teeth, biting, tentacles, grabbing, fighting, conquered, recovering, resurging, crying... like a monster... like an orchestra

~Bernhard Gander

Johann Sebastian Bach: Suite No. 2 in B minor, BVW 1067

Surprisingly, Bach wrote less than a dozen orchestral works, including no symphonies - mainly because the symphony had not yet been "invented", or more correctly, it had not yet evolved, at least for him. The symphony developed from the orchestral suite, which in turn, developed from the dance suite - collections of shorter dance pieces. Bach wrote four Orchestral Suites and they could be considered his version of the symphony.

The instrumentation of each Suite varies: No. 1 in C Major uses 2 oboes, bassoon and strings; No. 2 in B minor is for flute and strings; No. 3 in D Major employs 2 oboes, 3 trumpets, timpani and strings; and No. 4, also in D Major, 3 oboes, bassoon, 3 trumpets, timpani and strings. All of the Suites use continuo (usually harpsichord and cello) and are made up of six or seven “movements” (using the terminology of the symphony). Each of the Suites opens with an "Overture" (the actual name by which Bach himself referred to the Suites) written in the French style: slow introduction (using dotted rhythms) followed by a faster, more lively (and contrapuntal) main section, concluding with a slow section, alluding to the opening. The Overture, which in all of the Suites is, by far, the longest movement, is then followed by shorter “dance” movements (i.e., movements using the structure and style of various dances): Sarabande, Bouréé, Menuet, Polonaise, Badinerie.).

~Ajtony Csaba

Chaya Czernowin: Zohar Iver (Blind Radiance) (2011)
for Ensemble Nikel and Orchestra

This piece for ensemble Nikel and orchestra starts with an attempts to create "music of touch" presenting an intermittent series of pictures (fields and madrigals). The "fields" played by the orchestra are far away and slowly moving shapes which are abstract and hard to define, but at the same time are easily felt or touched by listening. They are answered by remnants of human voices: drifting voices as if just carried by wind from a far ("Madrigals", played by Nikel ensemble: saxs, e guitar, pno, perc). This responsorium gives way to a series of unpredictable encounters between the soloist ensemble to the orchestra, where the corporeality of the orchestral shapes and the energy of the ensemble merge to open a new dynamic state: one of half human / half phenomenological unpredictable eruptions.

~Chaya Czernowin

Benjamin Britten: The Young Person’s Guide to the Orchestra

One of the most well known orchestral works written especially for the young listener is English composer Benjamin Britten's Young Person’s Guide to the Orchestra. Based on a theme from Purcell's Abdelazer (The Moor's Revenge), it begins and ends with an overview of the whole orchestra, interspersed with demonstrations of the capabilities of each instrument.

It was originally written for a documentary in 1946, entitled "The Instruments of the Orchestra", in which the narrator described the roles and characteristics of each orchestral section with the aid of the variations composed by Britten. Although the composer had no children of his own, he was fond of them and wrote this piece with them in mind. In fact, the Young Person’s Guide is affectionately inscribed to the children of John and Jean Maud - Humphrey, Pamela, Caroline and Virginia - for their edification and entertainment.

The Young Person's Guide was written so that each instrument could be verbally presented. However, Britten also foresaw the possibility that the piece would be performed with no narration, and he made allowances for this in his written score. Nevertheless, the Young Person's Guide to the Orchestra remains a piece enjoyed by both young and the young at heart.

~Ajtony Csaba
ORCHESTRA PERSONNEL

VIOLIN 1
Hannah Burton
Jeremy Potts
Maddie Reid
Lindsey Herle
Will Chen
Tyson Doknjas
Robert Dukarm
Serena Won

VIOLIN 2
Jiten Beairsto
Philip Manning
Gabriel Cayer
Peter Weinkam
Dierdre Carr
Derrick Lee
Elena Bokova

VIOLA
Sarah Tradewell
Barry Leung
Rachel Kratofil
Emma Fierling
Liz Massi*
Martine den Bok*

CELLO
Erin Tinney
Jacinta Green
Morgan Gauthier
Paul Joo
Emmanuel Ortega

BASS
Dylan Powell
C.J. Kumar
Alex Rempel
Brendan McGuigan
Brian Anderson

FLUTE
Sabrina Sun
Crystal Yang
Thomas Law

OBOE
Diana Doublet
Max van Ginneken
Teigan Cosgrove

CLARINET
Steven Bae
Paul Gilchrist

BASS CLARINET
Kylie Flower

BASSOON
Alyssa Hutchinson
Lee Whitehorse

SAXOPHONE
Julia Kimberley (alto)
Jacqueline Cable (tenor)
Paul Spelt (baritone)
Brad Justason (baritone)

HORN
Marlie Grant
Sam Brunton
Sophie Trageser
Simon Dawkins

TRUMPET
Taz Eddy
Kathryn Clarke
Stephen Fong

TROMBONE
Aubrey Kelly
Tim Pearce
Liam Cavaney
Zoe McLaren

TUBA
Celina Barry
Doug Nelson

HARP
Josh Layne*

TIMPANI
Rob Phillips

PERCUSSION
Alexei Paish
Aaron Mattock
Will Exner
Camden McAllister

STAGE MANAGERS
Sophie Trageser
Taz Eddy

LIBRARIAN
Aubrey Kelly
Crystal Yang
Rebecca Summers

* Guest