Program

Ralph Vaughan Williams (1872-1958)
O Clap Your Hands (Psalm 47)

Franz Schubert (1797-1828)
Symphony No. 8 "Unfinished"
   i. Allegro moderato in B minor
   ii. Andante con moto in E major

Intermission

Franz Schubert
Mass No. 6 in E flat Major, D.950
   Kyrie
   Gloria - Domine Jesu - cum Sancto Spiritu
   Credo - Et incarnatus est - Et resurrexit
   Sanctus - Osanna - Benedictus - Osanna
   Agnus Dei - Dona nobis pacem

Soloists:
   Cassandra Lemoine
   Erin Ronningen
   Benjamin Butterfield*
   Cedric Spry
   Jeremy Roszmann

* School of Music Faculty
Orchestra Personnel, Spring 2012

VIOLIN
Jiten Beairst
Elena Bokova
Hannah Burton*
Deirdre Carr
Gabriel Cayer
Will Chen
Robert Dukarm
Lindsey Herle
Derrick Lee
Philipp Manning
Jeremy Potts*
Maddie Reid*
Pete Weinkam
Serena Won

VIOLA
Emma Fierling
Rachel Kratochvil*
Barry Leung
Sarah Tradewell*

CELLO
Morgan Gauthier
Jacinta Green*
Paul Joo
Erin Tinney*

BASS
Brian Anderson
C.J. Kumar
Dylan Powell
Alex Rempel*

FLUTE
Sabrina Sun*
Crystal Yang*

OBOE
Max Van Ginneken*
Diana Doublet

CLARINET
Steven Bae*
Emma Litzcke

BASSOON
Alyssa Hutchinson*
Lee Whitehorne

HORN
Sam Brunton
Marlie Grant*
Sophie Trageser

TRUMPET
Kathryn Clarke
Taz Eddy*
Stephen Fong

TROMBONE
Aubrey Kelly*
Zoe McLaren
Tim Pearce

TUBA
Celina Barry*

TIMPANI
Rob Phillips*

ORGAN
Tony Booker

ASSISTANT
Justin Boechler

STAGE MANAGERS
Justin Worthington
Sophie Trageser

LIBRARIAN
Rebecca Summers
Aubrey Kelly
Marlie Grant

SOPRANO
Keiko Alkire
Renn Bibeau
Nalini Bissoon
Sarah Black
Ariel Boughen
Lesley Christy
Vera Costain
Christina Demneh
Elizabeth Gerow
Rita Haehnlein
Ava Hoegl
Darleene Horricks
Helen Krauch
Laura Lavallée
Christy Lin
Britney Martin
Meaghan Miller
Gulnigar Nurahmat
Natalliya Paschenko
Anna Poon
Beverley Rippin
Jeanie Rostron
Dominique Ryser
Jenny Shin
Melissa Smith
Stephanie Taralson
Audrey Webb
Whitney Williams

ALTO
Emily Armour
Faith Blackburn
Tiegan Cosgrove
Yvonne Fawcett
Jacinta Green
Monica Green
Trisha House
Gwyneth Kimgah
Flora Leigh
Diane Leitch
Joey Liao
Louise Lu
Beth Anne Masselink
Joyce Masselink
Elise McMurphy
Sarah Meyer
Jihyun Park
Paula Pena
Alison Prentice
Amanda Qin
Heather Sander
Danielle Sosnowski
Lindsay Suddaby
Marlee Wetter
Sandy Won
Amy Wool
Lyn Wray
Eliza Yen
Monika Zabrowski

TENOR
Joshua Amendt-Moylan
Adrian Bronson
Braden Chaplin
Monty Clements
Steven Cramaro
Spencer Davis
Josh Herrett
Colin Holser
Harry Johnson
Paul Joo
Sky Kim
Pierre Mackenzie
Stefan Maier
Gowan McQuarrie
Julian Malinowski
Denis Protti
Sonja Ruffell
Joshua Watkins
Peter Weinkam

BASS
Joe Arthur
Thomas Bauer
Andrew Buckley
Liam Caveney
Kelvin Chan
Ian Cohen
Andrew Coldwells
Peter Constable
William Constant
Chris Dan
Tawrin Denoni
Liam Gibson
Cameron Good
Jamie Hook
Trevor Hoy
Benjamin James-Groom
Daniel Jordan
Tanner Kerr
Bruce Kingdom
Patrick Larsen
Erik Leisinger
Philip Manning
Sean Maynard
Keenan Mittag-Degala
Eric Ng
Austin Nicholl
Peter Orme
Drew Porter
Jim Prentice
Brett Reid
Jared Richardson
Armand Saberi
John Sterk
Chris Stringer
Barry Tan
Peter van Bodegom
Frank Waelti
Let's make some symbolic equations. If life is content, lifespan is a form. It can be finished (passing away), or unfinished (eternity). If a musical idea is content, a movement is its form. If a movement is content, a defined sequence of movements is its form. It can be a traditional length/setting or a new one (finished). Or it can be undecided, with publishing it incomplete or leaving the choice of the order to the performer (unfinished).

With the three Latin words of the Nicene Creed ("...it shall not end...") we explore the relation between eternity and endlessness through two compositions of Franz Schubert and a fanfare from Vaughan Williams. The idea of leaving things unfinished gains in importance as we come closer to the present, and as the pressure of "limited formal choices" release, it becomes a formal concept independent from the religious symbolism of eternity.

Symbolism is a creation process, where a portion of the expression can be sublimed into a "solid state" referring to musical or philosophical instances. These references act later on as blocks of materials. (It's like a violinist on stage in a Superman costume - no difference in the music, but in the perception). Until the 18th Century, referenced objects where highly idealized or religious instances, but with evolvement of the humanities has been gradually given space for symbols as realistic mirrors of human behavior (expressionism, formal expression of struggle, undecidedness, calmness, etc).

It's a special possibility to observe Schubert with these two compositions being compliant in the same time to the "old" formal expression criteria in the Mass and - by delivering something unfinished as complete - the "new" ones.

~ Ajtony Csaba

**Ajtony Csaba, Conductor**

Ajtony Csaba was born in Transylvania and studied conducting, composition and electroacoustics at the Music University in Budapest and Vienna. Recipient of numerous awards for his compositions and conducting, his engagements include concerts and music theatre performances with major orchestras across Europe and in China. Ajtony has worked with renowned composers and conductors including Peter Eötvös, Lucas Vis, Zsolt Nagy, Antoni Wit, Marco Stroppa, Michael Jarrell and Chaya Czernowin. Csaba served as assistant conductor to the Hungarian National Philharmonic and Salzburg Festspiele (A), and was resident conductor in Festspielhaus Dresden (Germany). From 2007, Csaba was chief conductor of the Central-European Chamber Orchestra and of the Vienna Jeunesse Choir. Active as a composer, his first opera gentle birth (2005), for 3 singers, 12 dancers, interactive video and electroacoustics, received numerous prizes and awards.

Ajtony joined the University of Victoria School of Music faculty in 2010, where he teaches conducting and leads the UVic Orchestra. www.ajtonycsaba.com

**Susan Young, Chorus Director**

Canadian soprano Susan Young is a faculty member of the University of Victoria School of Music. In addition to her teaching duties, she maintains a demanding performance schedule. She has performed in Canada, the United States, Spain, France and Austria. Educated as both pianist (B.Mus. Brigham Young University) and singer (M. Mus. University of Calgary), she is known for the diversity of her skills, and though her first and enduring love is the art song, she is equally at home singing Bach cantatas, Verdi’s Requiem, Schoenberg’s *Pierrot Lunaire*, or more recent chamber works by Canadian composers such as Christopher Butterfield or Douglas Schmidt. She is sought after as a choral conductor, clinician and adjudicator and loves nothing more than to be involved in the performance of good music.