Music For and In the Moment
A concert commemorating the University of Victoria’s 50th Anniversary

PROGRAM

Fumon Manga, for woodwind quintet

Suzanne Snizek, flute
Sandra Pohran-Dawkins, oboe
Patricia Kostek, clarinet
Alana Despins, horn**
Jenny Gunter, bassoon

Rudolf Komorous
b. 1931

Palimpsests

1.
2.
3. Elidegenés (Alienation)
4. Zekher (Memory)

Aaron Herzog, piano*

Dániel Péter Biró

Pastorale

Sharon Stanis, violin
Alex Olsen, double bass
Michele Mares, piano
Arthur Rowe, piano

Christopher Butterfield
Networks, for large ensemble  
(A structured improvisation)  

John Celona  

Featuring School of Music  
Performance Faculty  

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Intermission  

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Salvim (Quails)  

Dániel Péter Biró  

Joanna Hood, viola  

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Cezanne’s Doubt, for solo clarinet in Bb and string quartet  

Gentile, lontano, tempo sospeso  

John Celona  

Ann Elliott Goldschmid, violin  
Sharon Stanis, violin  
Joanna Hood, viola  
Paula Kiffner, cello*  
Patricia Kostek, clarinet  

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Omar Khayyam in Belfast - Six Postcards  

(World Premiere)  

Christopher Butterfield  

1. Belfast Wednesday August first, 1920  
2. Tuesday August seventeenth, 1920  
3. August twenty-third, 1920  
4. August twenty-fifth, 1920  
5. Belfast August twenty-eighth, 1920  
6. Belfast Monday August thirtieth, 1920  

Ann Elliott Goldschmid, violin  
Paula Kiffner, cello*  
Patricia Kostek, clarinet in Eb  
Wendell Clanton, tenor saxophone  
Louis Ranger, trumpet  
Scott MacInnes, trombone  
Eugene Dowling, tuba  
Alexander Dunn, guitar  
Michelle Mares, harmonium  
Benjamin Butterfield, tenor  

* Guest performer  **Alumni  

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Saturday, January 12, 2013, 8:00 p.m.  
Phillip T. Young Recital Hall  
MacLaurin Building, University of Victoria  
Adults: $17.50 / Students & seniors: $13.50
Fumon Manga

*Fumon Manga* was written in 1981, mostly in Kyoto. Its music was influenced by the serene beauty of the temple gardens of this magnificent and unique city which I truly love…

– Rudolf Komorous

**Palimpsests**

I wrote the composition *Palimpsests* as a student in 1998-1999. The piece was originally written for cimbalom (an Eastern European folk instrument), commissioned by the Interart Festival Center and premiered in the Kodály House in Budapest in 1999. The piece is in four movements. The first movement presents a series of musical “signals” which motivate the other movements. The second movement develops from a mechanical series of tone repetitions to a melismatic point of concentration. The third movement, entitled *elidegenés* (“alienation”) incorporates a series of rhythmic canons all based on a descending chromatic scale. The final movement, entitled *zekher* (“memory”) traces back to the beginning signals of the beginning only to dissolve into harmonic, overtone resonance.

I am grateful to Aaron Herzog, a champion of contemporary piano music at UVic, for his willingness to perform this piece on such short notice, hard work and dedication.

– Dániel Péter Biró

**Pastorale**

*Pastorale* was written for the Pendulum Ensemble of Toronto, and premiered by them in February 2012. It’s written as a series of 18 episodes, some shorter, some longer:

I. Overture
II. Passage 1
III. Breathless, very rapid, almost out of control
IV. Bravely
V. Passage 2
VI. Conversation 1
VII. Thoughtfully
VIII. Passage 3
IX. Dance 1
X. Interlude
XI. Passage 4
XII. Conversation 2
XIII. Thoughtfully
XIV. Dance 2
XV. Poem
XVI. Passage 5
XVII. like clockwork
XVIII. Song: en dehors

– Christopher Butterfield

**Networks**

*Networks* was written to celebrate as well as encode the interactive worlds of John Cage and Merce Cunningham in a graphic representation fusing event, intention and distance. Two modes of performance improvisation are specified: rapid events and sustained sonorities. Junctions allow deviation and change of systems throughout this three-dimensional music notational score. Numerous performances multiply though I shall fondly remember the one by the 50-piece Rumanian accordion orchestra while I was composer-in-residence at the University of Missouri-Kansas City that sounded like three philharmonic orchestras playing underwater backwards.

– John Celona
Salvim (Quails) for solo viola was written as a commission from the 1st International Symposium of New Music and Computer Music in Curitiba, Brazil. It was performed by Ralf Ehlers (violist of the Arditti Quartet) on December 5, 2012.

The piece is based on the following text from Numbers Chapter 11:

31. A wind went forth from the Lord and swept quails from the sea and spread them over the camp about one day’s journey this way and one day’s journey that way, around the camp, about two cubits above the ground.

32. The people rose up all that day and all night and the next day and gathered the quails. [Even] the one who gathered the least collected ten heaps. They spread them around the camp in piles.

33. The meat was still between their teeth; it was not yet finished, and the anger of the Lord flared against the people, and the Lord struck the people with a very mighty blow.

34. He named that place Kivroth Hata’avah [Graves of Craving], for there they buried the people who craved.

There are two staves for the violist - one for the bow and one for the left hand. All rhythmic structures, sounds and techniques derive from the numerical structure of the Hebrew text. In Hebrew each letter has a corresponding numerical value and this can be used to relate ideas, concepts or, in this case, to control musical parameters. Often the player performs a separate rhythmic structure with the bow as with the hands, as the various actions are presented in canon moving from one hand to the next. While all of the techniques of the bow become “translated” for the left hand the lines of pressure and articulation become intercrossed, and increasingly complex, creating an expression of sonorous “choking,” reminding one of those with meat “still between their teeth.”

I am grateful to Joanna Hood and to Ralf Ehlers for their assistance in creating this piece. I am especially grateful to Joanna Hood for her dedication, hard work and continuous commitment to new music.

Salvim (Quails) was commissioned with help from the Canada Council for the Arts and the Lucerne Art Mentor Foundation.

– Dániel Péter Biró

Cezanne’s Doubt

Cezanne’s Doubt for clarinet and string quartet is titled after the article by French philosopher-phenomenologist Maurice Merleau-Ponty. The author describes Cezanne’s temperament, his progression of chromatic nuance into a modulation of colors and his flight from the human world. My work absorbs color and treatment in a language merging the harmonic world of Thelonious Monk and the transparent textures of Claude Debussy.

– John Celona

Omar Khayyam in Belfast

To create the text used in Omar Khayyam in Belfast, I took verses from The Rubaiyyat of Omar Khayyam, printed on six postcards, and combined them with the messages written on the other side by Garry Smith in Belfast to his wife in Sussex, UK. It’s dedicated to my father.

– Christopher Butterfield
Text from *Omar Khayyam in Belfast*

1. Belfast Wednesday August first, 1920

Thanks for the parcel, Irâm indeed is gone with all its Rose,
And Jamshyd’s Sev’n-ring’d Cup where no one knows:
(it reached me quite safely this morning).
But still the Vine her ancient Ruby yields kind regards to all and self,
And still a Garden by the Water blows.

— Garry

2. Tuesday August seventeenth, 1920

Received your two letters this morning with enclosures,
Then to this earthen Bowl did I adjourn
My Lip the secret Well of Life to learn.
Thank Ettie and Len, I was quite pleased to get their notes,
And Lip to Lip it murmur’d
“While you live “Drink! – for once dead you never shall return.”

— Love Garry

3. August twenty-third, 1920

Glad you like these, ah, fill the Cup:
— What boots it to repeat how Time
is slipping underneath our Feet:
Here’s another one:
Unborn To-morrow and dead Yester-day,
Why fret about them if To-day be sweet,
and by the time you get the set you will be some Reuter.

— Garry

4. August twenty-fifth, 1920

How do you like this one?
Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse,
- And Thou beside me singing in the Wilderness.
Off to merry old Belfast today, and wilderness is Paradise enow.
Will let you know the new address as soon as I settle somewhere,

— Garry

5. Belfast August twenty-eighth, 1920

Ah, my Belovèd, I like this one don’t you?
Fill the cup that clears to-day of past Regrets and future Fears —
To-morrow? — Why, To-morrow I may be Myself
with Yesterday’s Sev’n Thousand Years.
Much better weather here than in Dublin.

— Cheers. Garry

6. Belfast Monday August thirtieth, 1920

Alas, that Spring should vanish with the Rose!
That Youth’s sweet-scented Manuscript should close!
Another fine day, hope you are also having fine weather:
The Nightingale that in the branches sang, How was the show?
Ah, whence and whither flown again, who knows?

— Garry
**Rudolf Komorous**

Rudolf Komorous was born in Prague, Czech Republic in 1931. He studied bassoon at the Prague Conservatory of Music and at the Academy of Music Arts in Prague, where he also studied composition with Pavel Borkovec. From 1959 to 1961, he taught bassoon in China at the Central Conservatory of Peking and the Beijing Academy. Komorous immigrated to Canada in 1969 and taught for two years at Macalester College in St. Paul, Minnesota before being appointed to the composition and theory faculty at the School of Music, University of Victoria, British Columbia in 1971. In 1989 he became Director of the School for Contemporary Arts at Simon Fraser University in Vancouver. Komorous has written extensively for orchestra, solo instruments and ensembles, opera and vocal works, and electroacoustic music. His compositions have been performed in concert and festivals around the world and many have been recorded and broadcast.

**Dániel Péter Biró**

Dániel Péter Biró is Associate Professor of Composition and Music Theory at the University of Victoria. After studying in Hungary, Germany and Austria Dr. Biró completed his PhD in composition at Princeton University in 2004. His dissertation was a comparative study of early notational practices in examples of Jewish Torah trope, tenth century plainchant from St. Gallen and Hungarian laments. He researched Hungarian folk music at the Academy of Science in Budapest and Jewish and Islamic chant in Israel and the Netherlands. Awarded the Hungarian Government’s Kodály Award for Hungarian composers, his compositions have been commissioned by Harvard University, the Stuttgart Opera, the Neue Vocalsolisten, the German Radio (Hessischer Rundfunk), the City of Darmstadt, Vancouver New Music and have been performed around the world. In 2006 he was a featured composer and lecturer at the Darmstadt International Summer Courses for New Music and in 2008 at the International Messiaen Music Week. In 2010 he was awarded the Gigahertz Production Prize for Electronic Music by the Center for Art and Media in Karlsruhe, Germany. In the fall of 2011 he was Visiting Professor at Utrecht University in Utrecht, Netherlands. From 2010–2012 he was a faculty member at the Matrix Academy for Electronic Music of the Experimental Studio in Freiburg, Germany, at the Tedarim Academy in Israel and the First International Symposium of New Music and Computer Music in Curitiba, Brazil. Dániel Péter Biró is with Harald Krebs co-editor of Bela Bartók’s String Quartets; Tradition and Legacy in Analytical Perspective (Oxford University Press) and Search – Journal for New Music and Culture (Online Music Journal). He is co-founder of the Ensemble Tsilumos.
Christopher Butterfield

Christopher Butterfield lives in Victoria BC, where he teaches in the School of Music at the University of Victoria. Activities in the past year include co-ordinating the Cage 100 Festival with the Victoria Symphony, the Art Gallery of Greater Victoria, Open Space and the UVic School of Music; mentoring the Undergraduate Composers Kitchen with Quatuor Bozzini in Vancouver; mentoring the Arraymusic Young Composers Workshop in Toronto; singing Socrate, by Erik Satie, in recital in Toronto; judging the Gaudeamus International Composers Award and mentoring the Young Composers Meeting ‘de Ereprijs’, both in the Netherlands. Future activities include translating Théâtre by Paris Dada Georges Ribemont-Dessaignes, composing a new work for Aventa Ensemble, and trying to stay devoted to long-term projects.

John Celona

John Celona is a writer, director, composer, filmmaker and media artist. He was born in San Francisco and played tenor saxophone in jazz clubs and topless lounges in North Beach. He holds a doctorate in new music notational systems from the University of California, San Diego. John has taught music composition in the UVic School of Music since 1977. He began writing beat literature over fifteen years ago that led to the world of filmmaking with short films and then feature-length scripts. He directs the jazz sextet BlueCity (CD) and The Krells, a live electronica trio (www.thekrells.com). As a director, John conceived and produced a unique interpretative staging and performance of Arnold Schoenberg’s cabaret classic Pierrot Lunaire (available on DVD). He is a software developer and the co-designer (w. John Wright) of TimbreSpace, a music-compositional performance and motion graphics application. His film company is Sundialtech Pictures (see The Strange Case of DJ Cosmic, available on IMDb starring Duncan Regehr and Thea Gill). His full bio by Irish author Lawrence Russell can be found at CultureCourt.com. At present, John is finalizing a 600-page graphic novel of the neo-noir Nightfreight for press and e-publication. The screenplay Nightfreight has won two screenwriting awards and his latest script, the sci-fi black comedy thriller Lady Smoke, has advanced in two separate competitions including the Diamond Award in Screenwriting at the 2012 California Film Awards to be held January 26th in San Diego.
UPCOMING EVENTS

Monday, January 14, 8:00 p.m. (Free Admission)  
Orion Series in Fine Arts presents  
Georgy Tchaidze, piano

A native of St. Petersburg, Russia, rising-star Georgy Tchaidze, was the 2009 Prize Laureate in Calgary’s prestigious Honens International Piano Competition. Tchaidze will perform works by Beethoven and Shostakovich. He will also lead a masterclass on Tuesday, January 15 at 7:00 p.m.  
Phillip T. Young Recital Hall

Saturday, January 19, 8:00 p.m. (Admission by donation)  
Saxophone Class Recital

Students from the studio of Wendell Clanton.  
Phillip T. Young Recital Hall

Thursday, January 24, 8:00 p.m. (Admission by donation)  
Composers Concert

Featuring original compositions by students in the School of Music Composition program.  
Phillip T. Young Recital Hall

Friday, January 25, 8:00 p.m. ($17.50 & $13.50)  
University of Victoria Annual Concerto Concert

Winners of the School’s annual Concerto Competition perform alongside the Concerto Orchestra, comprised of School of Music students and faculty. Featuring:  
Ernest Chausson – Poème, for violin and orchestra, Op.25, Jiten Beairsto, violin  
Frank Martin – Ballade, Sabrina Sun, flute  
Rachmaninoff – Piano Concerto No. 1, Daniel Jordan, piano  
Maurice Ravel – Shéhérazade, Erin Ronningen, Alto  
University Centre Farquhar Auditorium

Tickets available at the UVic Ticket Centre (250-721-8480), online (www.tickets.uvic.ca) and at the door.

To receive our On the Pulse brochure and newsletter by email, contact: concert@uvic.ca

www.finearts.uvic.ca/music/events