UNIVERSITY OF VICTORIA

Orchestra

and

Learning Without Borders Program

present

A Concert Without Borders

Ajtony Csaba, conductor

Elizabeth Vibert, concept, coordination
Ajtony Csaba, concept, realization

This concert is part of IdeaFest 2014,
a UVic event celebrating research and creativity.

Friday, March 7, 2014, 8:00 p.m.
University Centre Farquhar Auditorium
MacLaurin Building, University of Victoria
Adults: $17.50 / Students & seniors: $13.50
Program

Hector Berlioz

*Le carnaval romain,*
ouverture pour orchestre, Op. 9

Gérard Grisey

*Modulations*

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Intermission

Ludwig van Beethoven

*Symphony No. 7 in A Major, Op. 92*

1. Poco sostenuto, vivace
2. Allegretto
3. Presto
4. Allegro, ma con brio

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International Student Ensemble

Cuba Ethnographic Field School

School of Nursing story weave

Field Schools story weave

Germanic Studies Group

International Activism Group

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The University of Victoria Orchestra and Learning Without Borders participants appreciate the support of the Learning Without Borders Program, an initiative of the Office of the Vice-President Academic and Provost, in collaboration with the Office of International Affairs and the Learning and Teaching Centre.
Program Notes

Introduction

This concert is an interdisciplinary and transnational collaboration. Conductor Ajtony Csaba from the School of Music and Elizabeth Vibert from the Department of History first crossed paths in LWB2 – the second cohort of Learning Without Borders grant recipients (2012-13). UVic’s Learning Without Borders Program is a laboratory for ideas and approaches aimed at fostering an outward-looking culture at the university and preparing students for their role as global citizens. Program facilitator Teresa Dawson of the Learning and Teaching Centre asked Ajtony and Elizabeth to come up with an LWB event for IdeaFest and tonight’s Concert Without Borders was born.

The concert, like LWB itself, creates a space where the familiar may be experienced in new ways. Classical repertoire comes into conversation with contemporary world music; students reflect on and enact their commitment to thinking beyond traditional boundaries. The performance of music has coexisted throughout history with the presence of non-musical elements. Musical theatre and opera are the best known incarnations; however, ceremonial music, incidental music, film music and sound installation, too, rely on the context provided by associated extra-musical elements.

The dramatic flow of today’s performance is powered by the dialogue of disciplines, and draws on the potential of contrast, to show personal statements in a new light, independent of their age and of the medium through which they reach us. There will be surprise: the ears might explain what the brain questions and the eyes can interfere with the ears. It is our intention to challenge conventional ways of listening and encourage every audience member to embrace their own, subjective perception of the evening.

We wish you a thoughtful, delightful and curious evening.

Elizabeth Vibert and Ajtony Csaba
Le carnaval romain, ouverture pour orchestre, Op. 9 (1843)
Hector Berlioz, 11 Dec 1803 – 8 March 1869

Le carnaval romain is an arrangement of themes from Berlioz’s opera Benvenuto Cellini. The stand-alone overture was written in middle of a European concert tour which recontextualized the composer’s view of French music: “Paris is where music one moment lies moribund and the next moment seethes with life,” he noted on return. This meeting of profound and profane is reflected in the piece’s use of material: elegant stringendo themes are met with light-hearted, energetic melodies and jangling percussion. Additionally, the reconfiguring of operatic motives into an ostensible carnival overture implies the mixing of high and low societies and demonstrates the influence of Goethe.

Modulations (1978)

Grisey was a preeminent member of the late twentieth century French spectralist school of composition. The music of this school takes detailed computer analyses of sound waves as compositional material, relating both small and large scale elements to aspects derived from this research. Modulations is the fourth movement of Grisey’s cycle Les espaces acoustiques, composed over eleven years. The collection is based on sonograms of orchestral instruments, patterns of breathing and rest, and transitions from harmonicity to inharmonicity. In the present piece, the composer employs the techniques of frequency and amplitude modulation to his source material, creating new sonorous potential.

Symphony No. 7 in A Major, Op. 92 (1811-12)
Ludwig van Beethoven, 17 Dec 1770 – 26 March 1827

Beethoven’s seventh symphony can be seen as one half of a summary of his prior musical experimentation, the other half being the eighth. These two works, written in quick succession following recovery from an illness, culminate Beethoven’s “middle period.” This period is characterised by the composer’s explorations in orchestrational and emotional force as well as in performance technique and virtuosity. These qualities are scrupulously doled out in the present work: the music’s general clarity in form, concept, and orchestration render its rhythmic aspects and moments of bombast remarkably effective. The premiere was given at a fundraising concert for Viennese soldiers wounded at the battle of Hanau and was very well received: the second movement earned an encore and remains popular as an independent selection.
Ajtony Csaba

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, Istvan 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 Jeunesse 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 Damascus, 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.
Please join the School of Music for these upcoming events:

Friday, March 21, 8:00 p.m.
**SONIC LAB: Ligeti Festival**

A performance by UVic’s new music ensemble, conducted by Ajtony Csaba, as part of the Victoria Ligeti Festival, in collaboration with the Victoria Symphony.

On the program:
- Luciano Berio – *O King*
- György Ligeti – *Violin Concerto*
- Pierluigi Billone – *Verticale Muto*

Admission by donation
Phillip T. Young Recital Hall

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Saturday, April 5, 8:00 p.m.
**UNIVERSITY OF VICTORIA CHORUS & ORCHESTRA**

Bees

Ajtony Csaba, conductor & Susan Young, chorus director

Performing:
- Berlioz – *Symphonie Fantastique*, Op. 14
- Bruckner – *Mass No.3 in F minor*, WAB 28

Tickets: $17.50 & $13.50 ($5 for UVic students)
University Centre Farquhar Auditorium

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**Your contribution makes a difference!**

The arts have always been dependent on the generosity of its patrons, and a donation to the School of Music can make all the difference to the future of our students. A scholarship of just $500 a year can change a life forever.

For more information about our giving initiatives, please contact Fine Arts Development Officer Karen Walker at 250-721-6305 or via email at kmwalker@uvic.ca.
**ORCHESTRA PERSONNEL**

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<tr>
<th>Violin 1</th>
<th>Flute</th>
<th>Trombone</th>
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<tbody>
<tr>
<td>Aliayta Foon-Dancoes*</td>
<td>Aleksandra Tremblay*</td>
<td>Liam Caveney*</td>
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<td>Jiten Beairsto*</td>
<td>Thomas Bauer</td>
<td>Megan White</td>
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<td>Lindsey Herle</td>
<td>Cooper Reed</td>
<td>Trevor Hoy</td>
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<td>Derrick Lee</td>
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<td>Raina Saunders</td>
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<td>Natalie Dzbik</td>
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<td>Anna Stylianides</td>
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<td>Jessica d’Oliveira</td>
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<td>Jasper Meiklejohn</td>
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<td>Cecilia Li</td>
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<th>Violin 2</th>
<th>Oboe</th>
<th>Tuba</th>
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<tr>
<td>Jiten Beairsto*</td>
<td>Allison Phillips*</td>
<td>Alicia Sayell</td>
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<td>Elena Bokova</td>
<td>Diana Doublet</td>
<td>Brandon Chow</td>
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<td>Peter Weinkam</td>
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<td>Gabriel Cayer</td>
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<td>Brittany Tsui</td>
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<td>Jilaine Orton</td>
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<td>Emily MacCallum</td>
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<th>Viola</th>
<th>English Horn</th>
<th>Timpani</th>
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<tr>
<td>Sarah Tradewell*</td>
<td>Diana Doublet</td>
<td>Brandon Chow</td>
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<td>Matt Antal</td>
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<td>Fahlon Smith</td>
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<td>Josh Gomberoff</td>
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<td>Calvin Yang</td>
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<tr>
<th>Clarinet</th>
<th>Percussion</th>
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<tbody>
<tr>
<td>Paul Gilchrist*</td>
<td>Keenan Mittag-Degala*</td>
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<td>James Yi</td>
<td>William Exner</td>
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<td>Allyssa Haigh</td>
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<tr>
<th>Bass Clarinet</th>
<th>Harp</th>
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<tr>
<td>Kylie Flower</td>
<td>Josh Layne</td>
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<tr>
<th>Contrabass Clarinet</th>
<th>Piano, Celeste &amp; Keyboards</th>
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<tr>
<td>Kylie Flower</td>
<td>Josh Herrett</td>
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<tr>
<th>Bassoon</th>
<th>Stage Managers</th>
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<tbody>
<tr>
<td>Matthew Robertson*</td>
<td>Alex Klassen</td>
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<td>Eric Boulter</td>
<td>Fahlon Smith</td>
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<tr>
<th>Horn</th>
<th>Librarian</th>
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<td>Samuel McNally*</td>
<td>David Foley</td>
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<td>Simon Dawkins</td>
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<td>Justin Malchow</td>
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<td>Collin Lloyd</td>
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<th>Trumpet</th>
<th>Assistant</th>
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<td>Matt Richard*</td>
<td>Dave Riedstra</td>
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<td>Ian Cohen</td>
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<td>Ian VanGils</td>
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<td>Alfons Fear</td>
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* Principal

We appreciate the support of our guest coach Christi Meyers, as well as the dedication of our regular coach Joanna Hood.
Cuba Ethnographic Field School
Alexandrine Boudreault-Fournier

Nursing Story Weave
Jenna Grant
Olga Petrovskaya
Sukhmani Sandhu
Anne Cirillo (coach)

Field Schools Story Weave
I–Witness Holocaust Field School:
Ray Illsley, Stephanie Taralson
South Africa Field School:
Stephanie Tiede, Derek Turkington
Helga Thorson (organiser)
Anne Cirillo (coach)

Germanic Studies Ensemble
Elena Pnevmonidou
Gerlinde Weimer-Stuckmann
Ovidiu Ratiu
Tatiana Dickson

International Community Activism Group
Kelsea Fielden
Hillary Ronald
Jessica White
Michael Shindler
Mawney Somerville
Joshua Lambert
Etta Degnan
Jaimy Simmonds
Bridget Woods
David Hay
Budd Hall (organiser)
Bruno de O. Jayme (artistic director)

International Student Ensemble
Fahad Alsauwaidi
Bushra Alqudayri
Ankita Shah
Saki Ozeki
Yamila Michelle Franco Pena
Sukhmani Sandhu
Xiwen Wang
Xi Zhang
Sonia Manak
Katrina Wong
Anne Cirillo (coach)
Learning Without Borders Projects at UVic, 2011-14

Cuba Ethnographic Field School – Alexandrine Boudreault-Fournier (Anthropology)

International Regulation of Corruption – Gerry Ferguson (Law)

Intergenerational Theatre for Development in Tamil Nadu, India; Intercultural Applied Theatre Exchange – Matthew Gusul (Theatre)

Cascadia Sustainability Field School and related courses – Cameron Owens (Geography)

Interactive Gender, Power, and International Development textbook – Laura Parisi (Women’s Studies)

Building Plurilingual Competencies in Language Classrooms – Charlotte Schallie (Germanic & Slavic Studies)

I-Witness Holocaust Field School; Pedagogy and Practice of Field Schools – Helga Thorson (Germanic & Slavic Studies)

Interdisciplinary Minor Program in International Development – Marlea Clarke and Michael Webb (Political Science)

The International Orchestra – Ajtony Csaba (Music)

Career Preparation Across Borders – Jennifer Gill (Business)

Adapting ED-D101 ‘Learning Strategies for University Success’ for students from China – Allyson Hadwin (Educational Psychology and Leadership Studies)

International Community Development through Activism and Capacity Building – Budd Hall (Public Administration)

Integrating Cross-cultural Competencies into Co-op and Career Curricula – Norah McRae & Karima Ramji (Co-operative Education and Career Services)

Intercultural Service Learning – Norah McRae (Co-operative Education and Career Services) & Karima Ramji (Co-operative Education and Career Services), Hiroko Noro (Pacific & Asian Studies)

Interdisciplinary Community in the Fine Arts: World Arts Study Guide; World Fine Arts course – Catherine Nutting (History in Art)

Interdisciplinary Community in the Fine Arts: Technology and Society Minor – David Leach (Writing)

Study Abroad Program in Quito, Ecuador – Rosa Stewart (Hispanic and Italian Studies)

Colonial Legacies Field School in South Africa – Elizabeth Vibert (History)

Computer Vision – Alexandra Branzan Albu (Electrical and Computer Engineering)

Internationalizing Curriculum and Instruction courses – Jillianne Code (Curriculum and Instruction)

Global Music Traditions – Jonathan Goldman (Music)

Internationalization of curriculum in the School of Nursing – Anastasia Mallidou (Nursing)

Interdisciplinary course: 21st-Century Africa, Latin America, and Asia – Sada Niang (French)

Internationalizing foundations courses in Germanic and Slavic Studies – Elena Pnevmonidou (Germanic & Slavic Studies)

Capstone Summer Institute for Teacher Education Students – Alison Preece (Education)

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The Learning Without Borders Program is an initiative of the Office of the Vice-President Academic and Provost, in collaboration with the Office of International Affairs and the Learning and Teaching Centre.
UPCOMING EVENTS
AT THE SCHOOL OF MUSIC

Saturday, March 8, 11:00 a.m. (Free admission)
THE DIGITAL CONCERT HALL: Berlin Philharmonic
Broadcast of a recent performance by the Berlin Philharmonic from their Digital Concert Hall. With Sir Simon Rattle, conducting Brahms’ Symphony No. 3 in F major, Debussy’s La Mer, and a new commission by Georg Friedrich Haas.
Rm. B037, MacLaurin Building B-Wing

Saturday, March 8, 8:00 p.m. ($17.50 & $13.50)
FACULTY CONCERT SERIES: Bruce Vogt Plays Schubert
An all-Schubert solo recital featuring pianist Bruce Vogt.
Pre-concert talk at 7:30 p.m.
Phillip T. Young Recital Hall

Sunday, March 9, 2:30 p.m. (Admission by donation)
CELLO CLASS RECITAL
Featuring students from the studio of Pamela Highbaugh-Aloni.
Phillip T. Young Recital Hall

Tuesday, March 11, 12:30 p.m. (Admission by donation)
TUESDAYMUSIC
Take an afternoon break to enjoy a concert of varied repertoire and instruments featuring School of Music students.
Phillip T. Young Recital Hall

Friday, March 14, 12:30 p.m. (Admission by donation)
FRIDAYMUSIC
Featuring School of Music woodwind students.
Phillip T. Young Recital Hall

Friday, March 14, 8:00 p.m. (Admission by donation)
GUITAR CLASS RECITAL
Featuring students from the studio of Dr. Alexander Dunn.
Phillip T. Young Recital Hall

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