Sonic Lab

Ligeti: Violin Concerto

Ajtony Csaba, director

Friday, March 21, 2014, 8:00 p.m.
Phillip T. Young Recital Hall

Pre-concert talk at 7:15 p.m. in Rm. B037
with Dr. Dániel Péter Bíró

MacLaurin Building, University of Victoria
Admission by donation
Pierluigi Billone

Verticale muto (2009)

for electric guitar, trombone, piano, two percussion, four ad hoc players and strings

Luciano Berio

O King (1968)

Dedicated to the memory of Martin Luther King

for voice, flute, clarinet, violin, cello and piano

Heather MacLeod, soprano (class of Prof. B. Butterfield)
Maria Eduarda Mendes Martins, conductor (class of Prof. A. Csaba)

Intermission

(Beverages and snacks available at the concession located in the lounge)

György Ligeti

Concerto for Violin and Orchestra (1990/92)

Müge Büyükçelen, violin

Sonic Lab appreciates the support of the Learning Without Borders Curricular Fund.
**Born in 1960 in Italy, Pierluigi Billone lives in Vienna. He studied composition with Salvatore Sciarrino and Helmut Lachenmann. Billone’s music has been performed by ensembles such as Klangforum Wien, Ensemble Intercontemporain, Ensemble Modern, Ensemble Recherche, Instant Donné, Ensemble Contrechamps and others in festivals such as Donaueschinger Musiktage, Wien Modern, Wittener Tage für neue Kammermusik, Ars Musica Bruxelles, Festival d’Automne à Paris. His music is regularly broadcasted from the most important radios in and beyond Europe.

A close artistic collaboration binds him with the conductor Emilio Pomárico, with the percussionists Christian Dierstein and Adam Weisman, with the bassoon player Lorelei Dowling, the violist Barbara Maurer, the duo Stump-Linshalm and the singers Frank Wörner and Alda Caiello, all to whom he has dedicated solo pieces and studied important solo techniques.

His works received international awards such as the Kompositionspreis der Stadt Stuttgart (Stuttgart 1993), the Busoni-Kompositionspreis (Academy of Arts Berlin 1996) the Wiener Internationaler Kompositionspreis (Vienna 2004), the Ernst-Krenek-Preis (Vienna 2006), and the Kompositionspreis der Ernst-von-Siemens-Musikstiftung (Munich 2010).

From 2006 to 2008 Pierluigi Billone has been guest professor for composition at the Music University Graz, in 2009 at the Music University of Frankfurt, and from 2010 till 2012 at the Music University Graz.


The works of Pierluigi Billone appear on the Kairos, Stradivarius, Col-legno, Durian, EMSA and Ein_Klang labels.

(source: www.pierluigibillone.com)

**Luciano Berio** started to learn music with his father and then continued at the Giuseppe Verdi Conservatory in Milan under Giulio Cesare Paribeni and Giorgio Federico Ghedini. In 1954 he founded and directed with Bruno Maderna the Studio di Fonologia Musicale (an electronic music studio) at Rai in Milan. In 1956 he founded the music periodical “Incontri Musicali”.

He taught in Darmstadt, at the Dartington Summer School, at Mills College in California, at Harvard University and at the Juilliard School in New York between 1965 and 1972. From 1973 to 1980 he acted as director of the electro-acoustic division
of IRCAM in Paris and in 1987 he opened the Tempo Reale Center in Florence. Berio received honorary degrees from the City University of London (1980), the University of Siena (1995), the University of Turin (1999) and the University of Bologna (2000). During the academic year 1993-1994 he took a teaching post at Harvard University. He was awarded the Siemens Prize and the Wolf Foundation Prize in 1991. In 1995 the Venice Biennale gave him the Leone d’Oro and in 1996 he received the Praemium Imperiale from the Emperor of Japan.

He directed the main orchestras in Europe, America, Israel and Japan. He wrote several compositions for various orchestras, chamber music and vocals. His most important musical theatrical works are: Passaggio (1972, Edoardo Sanguineti), La Vera Storia (1981, Italo Calvino), Un re in ascolto (1984 Italo Calvino), Outis (1996, Dario Dal Corno) Cronaca del Luogo (1999, Tàlia Pecker Berio) and the final piece of the Turandot (Puccini), staged in 2002 in various theaters around the world.

On September 21, 2000 he became President-Artistic Director of the Accademia di Santa Cecilia.

Luciano Berio passed away in Rome in 2003, after completing Stanze, for baritone, choirs and orchestra.

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I almost always associate colours, form and consistencies with sounds and vice versa also associate all acoustic sensations with form, colour and material properties. Even abstract terms such as quantity, relationships, coherences and processes appear to me to be sensualised and have their place in an imaginary space. (György Ligeti)

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György Ligeti was born on May 28, 1923 as the son of Hungarian-Jewish parents in Dicsőszentmárton (now known as Târnăveni, in Transylvania/Romania). He studied at the Conservatory in Klausenburg with Ferenc Farkas from 1941 to 1943 and from 1945 to 1949 at the Franz Liszt Academy in Budapest with Sándor Veress, Pál Járdaňyi and Lajos Bárdos. Following the abatement of the Hungarian Revolution, he left his native country in December 1956 for both political and artistic reasons. During his time as freelancer in the West German Radio studio for electronic music in Cologne (1957-58), he undertook an intense study of the music of Karlheinz Stockhausen, Mauricio Kagel and Pierre Boulez. In the 1960s, Ligeti was associate professor at the Summer School for Contemporary Music in Darmstadt and guest professor at the Royal Swedish Academy of Music in Stockholm. He received a scholarship from the German Academic Exchange Programme (DAAD) in Berlin for 1969-70 and was Composer in Residence at the Stanford University in California in 1972 before being appointed as Professor for Composition at the Hamburg Musikhochschule the following year. The composer made a substantial impact on international contemporary music both as a university professor (up to 1989) and as an active member of the music scene and became the musical aesthetic benchmark for a whole generation. György Ligeti died in Vienna on 12 June 2006.

In specialist musical circles, György Ligeti had already caused a sensation with his electronic composition Artikulation (1958) which had been produced in the Cologne...
recording studio. He subsequently gained immediate fame throughout the musical world with his orchestral works *Apparitions* (1958-59) and *Atmosphères* (1961). Leanings towards extreme micro-polyphony were already visible in the works he had previously composed in Hungary, for example the a capella choral works *Éjszaka* and *Reggel* from 1955. In the works from the late 1950s and 1960s, the concept of an extremely densely interwoven voice structure was increasingly contrasted with static tonal-spatial compositions. This was achieved with stunning effect: the maximum degree of movement in the voices develops into an audibly perceived spatially “static” music. In the 1980s and 1990s, complex polyrhythmic compositional techniques come to the foreground in Ligeti’s works. This development can be followed clearly in the Etudes pour piano which were published in three volumes and span the compositional period between 1985 and 2001. During the same period, Ligeti was working on the solo concertos for *Piano and Orchestra* (1985–88) and *Violin and Orchestra* (1990/92). These compositions – together with the *Hamburg Concerto* for horn and chamber orchestra (1998/99) – have subsequently been adopted in the solo repertoire of numerous soloists.

Ligeti’s full-length stage work *Le Grand Macabre* was composed between 1974 and 1977 (revised version 1996) and was based on a fable by Michel de Ghelderode. The persiflage on the Last Judgement in the imaginary country of “Breughelland” develops into an absurd display of the all too human needs of its citizens. Ligeti also utilises the medium of parody in his music which ranges from acrobatic bel canto and complex tone row structures to grotesque sprechgesang.

Alongside membership in the Free Academy of Arts in Hamburg and the Bavarian Academy of Fine Arts in Munich, György Ligeti was honoured as the recipient of numerous prizes: the following list includes only a selection of these awards: Commandeur dans l’Ordre National des Arts et Lettres, Prix de composition musicale de la Fondation Prince Pierre de Monaco (both in 1988), the Music Prize from the Balzan Foundation (1991), the Ernst von Siemens Music Prize (1993), the UNESCO-IMC Music Prize (1996), honorary membership in the Romanian Academy (1997) and nomination as Associé étranger der Académie des Beaux Arts (1998). Ligeti additionally received the Sibelius Prize from the Jenny and Antti Wihuri Foundation (2000), the Kyoto Prize for Art and Science (2001), the Medal for Art and Science from the Senate of the City of Hamburg (2003), the Theodor W. Adorno Prize from the City of Frankfurt (2003) and the Polar Music Prize from the Royal Swedish Academy of Music (2004).

(source: www.schott-music.com)
Violinist Müge Büyükçelen, born in 1975 in Istanbul Turkey, started playing at age 9. She studied at the Istanbul State Conservatory, where her natural talent was quickly recognized and was awarded the “best young musician” award. She studied privately with Nicolai Chumacenko, Sandra Goldberg, Ayla Erduran, and Burkhard Godhoff. She holds a Masters degree in music performance from Bilkent University, in Ankara Turkey, and an associate teaching diploma from the Victoria Conservatory of Music in Victoria BC Canada. She has taught and performed at the Toulouse National Conservatory and is a former member of the Bilkent Symphony Orchestra. She has won numerous awards including first prize at “The Violin Competition of the Turkish Cultural Ministry” and first prize for “The Best Interpreter of Turkish Composers”.

Currently she performs with the Galiano Ensemble, Victoria Symphony, Emily Carr String Quartet and the Aventa Ensemble. She has been a featured soloist with numerous orchestras, performing in France, Switzerland, Italy, Turkey, North America, Costa Rica, Oman and Bahrain.

In 2009, Müge performed the world premiere of a piece dedicated to her called “Archimedes’ Codex” composed by Michael Oesterle with The Victoria Symphony. She also premiered “La Fenetre II” by Yannick Plamondon with the Aventa Ensemble. In 2011 she completed a CD recording project and launch with the Emily Carr String Quartet entitled Hidden Treasure.

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 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.
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