Program

The Bells, Op. 35
Sergei Rachmaninoff (1873-1943)

Allegro ma non tanto (Silver Bells)
Lento (Wedding Bells)
Presto (Brazen Bells)
Lento lugubre (Mournful Bells)

Soloists: Mark Pepe (1), Mary-Ellen Rayner (2),
Michael McKinnon (4)

Symphony No. 38, KV 504 in D, "Prager"
Wolfgang Amadeus Mozart (1756-1791)

Adagio—Allegro
Andante
Presto

Polovetsian Dances
Alexander Borodin (1833-1887)

Saturday, December 3, 2011 at 8:00 p.m.
University Centre Farquhar Auditorium
Adults $17.50 Students/Seniors $13.50
www.finearts.uvic.ca/music/events
Orchestra Personnel

PIANO
Colin Holser

CELLO
Erin Tinney
Jacinta Green
Emmanuel Ortega
Morgan Gauthier
Paul Joo

BASS
Dylan Powell
C.J. Kumar
Alex Rampel
Braden McGuigan

FLUTE
Sahbra Sun
Crystal Yang
Sara Page
Thomas Law

OBOE
Diana Doublet
Max van Ginneken
Teigan Cosgrove

ENGLISH HORN
Patrick Conley

CLARINET
Steven Bae
Paul Gilchrist
Sydney Tetarenko

BASS CLARINET
Kylie Flower

BASSOON
Alyssa Hutchinson
Lee Whitehorne

HORN
Marlie Grant
Sam Brunton
Sophie Trageser
Katherine Brown
Simon Dawkins
Norbert Ziegler

TRUMPET
Taz Eddy
Kathryn Clarke
Stephen Fong

TROMBONE
Aubrey Kelly
Tim Pearce
Zoe McLaren

TUBA
Celina Barry

PIANO
Colin Holser

CELESTE
Kevin Ngo

HARP
Josh Layne

TIMPANI
Rob Phillips

PERCUSSION
Alexei Paish
Aaron Mattock
Taylor Holmwood
Will Exner

STAGE MANAGERS
Justin Worthington
Sophie Trageser

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

VIOLIN 2
Jitten Bearisto
Philip Manning
Gabriel Cayer
Peter Weinкам
Deidre Carr
Derrick Lee
Elena Bokova

VIOLA
Sarah Tradewell
Barry Leung
Rachel Kratofil
Emma Fierling

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Renn Bibeau
Nalini Bissoon
Sarah Black
Ariel Boughen
Lesley Christy
Vera Costain
Christina Dennehy
Montanna Diakun
Elizabeth Gerow
Rita Haehnleng
Ava Hoegh
Darleene Horricks
Claire Huang
Helen Krauch
Laura Lavallee
Christy Lin
Brinny Martlin
Meaghan Miller
Gulnigar Nurahmat
Nataliya Paschenko
Anna Poorn
Hexiao Amin
Beverley Rippin
Dominique Reyser
Jenny Shin
Taralson
Audrey Webb
Whitney Williams

ALTO
Emily Armour
Faith Blackburn
Teigan Cosgrove
Yvonne Fawcett
Jacinta Green
Monica Green
Trisha House
Gwyneth Kingham
Flora Leigh
Diane Leitch
Joey Liao
Louise Lu

Tenor
Joshua Amendt-Moylan
Adrian Bronson
Braden Chaplin
Monty Clements
Steven Cramaro
Spencer Davis
Josh Herrett
Colin Holser
Esteban Huerta
Harry Johnson
Paul Joo
Sky Kim
Pierre Mackenzie
Stefan Maier
Gowan Malinowski
Denis Protti
Sonja Ruffell
Ann Schau
Joshua Watkins
Peter Weinкам
Comella Yule

BASS
Joe Arthur
Thomas Bauer
Andrew Buckley
Liam Caveney
Kelvin Chan
Ian Cohen
Andrew Coldwells
Peter Constable
William Constable
Dallas Cox
Tawrin Denoni
Liam Gibson
Cameron Good
Jamie Hook
Trevor Hoy
Benjamin James-Groom
Daniel Jordan
Tanner Kerr
Bruce Kingham
Patrick Larsen
Erik Lesinger
Philip Manning
Sean Maynard
Keenan Mittag-Degala
Kenneth Munich
Eric Ng
Austin Nicholl
Genjuro Oda
Peter Orme
Tom Pogson
Drew Porter
Jim Prentice
Brett Reid
Jared Richardson
Armand Saberi
Chris Stringer
Barry Tan
Peter van Bodegom
Frank Waelti

Chorus Personnel

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RUSIAN LANGUAGE COACH
Nataliya Paschenko
Orient Express is a train that goes from Paris to Istanbul, symbolically linking WEST and EAST, which means symbolically the civilized, structured world (W) and the instinctual, traditional and exotic land. So does the program of this concert, featuring two eastern regions, Russia and Austria (Österreich in old German = Eastern Empire).

The central composition of the evening is the colossal oratorio of the Russian-American composer Sergei Rachmaninoff, The Bells, based on the poem of Edgar Allen Poe. Rachmaninoff was not a very religious person, but the experience of the pravoslavic liturgy and the soundcloud from the simultaneously sounding bells of the churches belongs to one of his strongest early musical experiences. Along with the "All Night Vigil", The Bells is born driven by this obsession and Rachmaninoff held it as one of his most important works.

Contrasting the sometimes serious colours of the Rachmaninoff, Mozart’s Prager-Symphony brings elegant drama to the stage. It was premiered in Prague in 1787 a few weeks after Le Nozze di Figaro opened there. Mozart’s popularity was inconsistent in most of the cultural centers in his lifetime. Prague was the only one where he uninterruptedly enjoyed recognition and positive feedback.

The program will close with Borodin’s Polovetsian Dances, a suite based on dances occurring in Borodin’s only opera, Prince Igor. The composer adapted the libretto from the East Slavic epic, The Lay of Igor’s Host, which recounts the campaign of Russian prince Igor Svyatoslavich against the invading Polovetsian tribes in 1185. The opera was left unfinished upon the composer’s death in 1887 and was edited and completed by Nikolai Rimsky-Korsakov and Alexander Glazunov. It was first performed in St. Petersburg, Russia, in 1890.

An energetic, colourful and according to the season, bell and spark-inspired program.

~ Ajtony Csaba

Edgar Allen Poe: The Bells
(Rachmaninoff uses the Russian translation/re-composition of the poem by Konstantin Dmitriyevich Balmont)

I

Hear the sledges with the bells -
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells -
From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells -
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! -how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,-
Bells, bells, bells -
To the rhyming and the chiming of the bells!
III

Hear the loud alarum bells -
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad expostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now -now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling
And the wrangling,
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells -
Of the bells,
Of the bells, bells, bells, bells,
Bells, bells, bells -
In the clamor and the clangor of the bells!

Is a groan.
And the people -ah, the people -
They that dwell up in the steeple,
All alone,
And who tolling, tolling, tolling,
In that muffled monotone,
Feel a glory in so rolling
On the human heart a stone -
They are neither man nor woman -
They are neither brute nor human -
They are Ghouls:
And their king it is who tolls;
And he rolls, rolls, rolls,
Rolls
A paean from the bells!
And his merry bosom swells
With the paean of the bells!
And he dances, and he yells;
Keeping time, time, time,
In a sort of Runic rhyme,
To the paean of the bells,
Of the bells -
Keeping time, time, time,
In a sort of Runic rhyme,
To the throbbing of the bells,
Of the bells, bells, bells -
To the sobbing of the bells;
Keeping time, time, time,
As he knells, knells, knells,
In a happy Runic rhyme,
To the rolling of the bells,
Of the bells, bells, bells -
To the tolling of the bells,
Of the bells, bells, bells, bells,
Bells, bells, bells -
To the moaning and the groaning of the bells

IV

Hear the tolling of the bells -
Iron bells!
What a world of solemn thought their monody compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Alexander Borodin - **Prince Igor/Polovetsian Dances**

I. **[The Flowing Dance of Young Maidens]**

Fly away on the wings of the wind
To our native land
o, you, our native song.
To that place where we sang to you so freely,
Where things were so idyllic for you and me.
There under the sultry sky
The air is full of bliss.
There under the murmur of the sea
The hills slumber under the clouds.
There the sun shines so brightly,
Our native hills are flooded with light,
In the valleys splendid roses bloom,
Nightingales sing in the green forests
And the sweet grape grows.

o, fly away there.

[Dance of the Savage Men] - Interlude

II. **[The General Dance]**

Sing songs of praise to the Khan! Sing!
Praise the courage of the Khan! Praise!
Glorious Khan! He is our glorious Khan!
With a blaze of glory equal to the sun is our Khan.
There is no one equal in glory to the Khan. None!

III. **[Khan Konchak (to Igor)]**

Do you see the slave-girls from a distant sea?
Do you see my pretty one from beyond the Caspian?
Only tell me, friend, only a word to me
And your favorite of these I will give you.

[Dance of the Slaves]

Prisoners of the Khan, praise the Khan!
Sing songs of praise to the Khan, Sing!
Praise his generosity, praise his kindness, Praise!
For his enemies he is terrible, our Khan!
Who can be equal in glory to the Khan? Who?
With a blaze of glory equal to the sun is he.

[Dance of the Young Boys] - Interlude

IV. **[Dance of the Men]**

Equal to the glory of our forefathers is our Khan,
Khan, Khan Konchak.
Glorious Khan, Khan Konchak.

[V. [Flowing Dance of Young Maidens - reprise]]

Fly away ... [repeat]

[Dance of the Young Boys] - Interlude

VI. **[Dance of the Men]**

Equal to the glory of our forefathers is our Khan,
Khan, Khan Konchak.
The Terrible Khan Konchak.

[VII. [Dance of the Men]]

Praise the Khan, Khan Konchak.

[VIII. [General Dance]]

A dance for your pleasure, Khan
[repeat]
Our Khan Konchak!
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.

Visit www.ajtonycsaba.com for more information.

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.