Forget about the system! Paint and speak!

JITEN BEAIRSTO violin
MADDIE REID violin
BARRY LEUNG viola
JACINTA GREEN cello
MARTIN BONHAM (guest) baroque cello
C.J. KUMAR double bass
CRYSTAL YANG flute
SARA PAGE flute
NATHAN FRIEDMAN clarinet/bass clarinet
MAX VAN GINNEKEN oboe
BRAD JUSTASON saxophone
PAUL SPELT saxophone
STEPHEN FONG trumpet
JUSTIN BOECHLER trombone/assistant
STEFAN MAIER electric guitar
COLIN HOLSER piano, DX7

Friday November 4, 2011 at 8:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building
Free Admission
www.finearts.uvic.ca/music/events

P R O G R A M

Green, Yellow and Blue
Fausto Romitelli
Excerpts and Introduction

Street of Crocodiles
Liza Lim
Excerpts and Introduction

Trash TV Trance
Fausto Romitelli
Stefan Maier, guitar

Street of Crocodiles
Liza Lim

Green, Yellow and Blue
Fausto Romitelli

Soundpainting
The first Sonic Lab concert of the 2011/2012 Season introduces a global program in a
global context to the Victoria audience: an Italian sound-maniac working on merging
electronic rock with refined formal tools and an Australian composer inspired by
Chinese philosophy and using Polish text as a source of inspiration. This needs some
explanation, so we'll begin the concert with an entertaining and musically illustrated
introduction to both compositions before playing them in their original form.

Fausto Romitelli (1963 Gorizia - 2004 Milano)
Romitelli was an Italian composer who studied composition with Franco Donatoni in Siena and Milan before joining IRCAM in Paris. IRCAM is the European institute for the science of music and sound and provides classes to train composers in music technology. During his short life (he died in 2004 of lung cancer) he enjoyed critical success and received several prizes in composition. Romitelli has a postmodern awareness, principally the result of his encounters with the spectralism of Hugues Dufloquet and Gerard Grisey, and the peculiarities of sound and form associated with that approach. Spectralism proposes that sound is not something carved in stone, but a force field. Sound exists because it is a piece of space-cum-time. Romitelli accentuated the way in which allegory and fantasy can be linked to this conception of sound. He believed that there is continuity between sound and whoever is composing it. This is why some of Romitelli's works sound decidedly "unclassical," as if the composer had been influenced by microtonal, techno, or psychedelic genres.

The two compositions featured tonight mark the emerging parallels of pop and avant garde music. Romitelli is the first composer confessing electronic dance music and experimental heavy metal as a primary source of inspiration and expressing this fact with tools of the avant garde of the 20th century.

Liza Lim (b.1966 Perth, Australia)
Internationally acclaimed composer Liza Lim writes music marked by visceral energy and vibrant colour. A recurring thread in her work is the exploration of the themes of crossing cultural boundaries and of ecstatic transformation. Her music brings together aspects of modernist abstraction with forms of ritual culture drawn from a variety of sources. She counterpoints seemingly opposed pairs of terms such as 'radiance and shadow', 'violence and meditation' to describe her musical language.

Her music, which ranges from operatic and orchestral scores to site-specific installations, has been performed by some of the world's pre-eminent ensembles. Notably, she was commissioned by the Los Angeles Philharmonic to write the orchestral work, Ecstatic Architecture, to celebrate the inaugural season of the Frank Gehry-designed Walt Disney Concert Hall in 2004. More recently she has received major commissions from both the Bavarian and South West German Radio Orchestras.

Lim's collaborations with Chinese, Japanese and Korean musicians inform her interest in kinaesthetic approaches to performance whereby the physicality of gesture is interrogated as the basis for formulating new approaches to instrumental technique and listening culture.

She treats exposed but not resolved "things" (i.e. objects, materials, thoughts, etc.) as a source of creative energy. Lim calls this a very special Australian approach to composition, where in comparison to the 40,000 year old tradition of the aboriginal culture every other person is rather still an "immigrant," with roots elsewhere, so the partial belonging is part of the society. Artistic creation as an act of accomplishment is substituted with the concept of continuity.

Lim has been closely associated with the Australian ELISION Ensemble over twenty years, and they have produced some of her larger works. She has been commissioned by Ensemble InterContemporain, Ensemble Modern, Ensemble fur neue music Zurich, San Francisco Contemporary Music Players, the Arditti String Quartet, Klangforum Wien (Salzburg Festival), Lucerne Festival, WDR Orchestra and Choir and BBC Symphony amongst others.

Liza Lim was awarded a DAAD Künstlerprogramm Artists Residency to live and work in Berlin during 2007-08 and is now Professor of Composition at Huddersfield University, UK.

Street of Crocodiles (1995) is inspired by the short stories of the Polish writer Bruno Schulz, about the exploration of intimate interiors, hidden and common spaces driven by the randomness of momentary thoughts and ideas, by just letting them happen.

(Notes by Ajtony Csaba)

Ulica Korodyli (Crocodiles’ Street) by Bruno Schulz
- from "The Cinnamon Shops"

In the bottom drawer of his fathomless desk, my father kept an old and beautiful map of our town.

This was a whole in-folio volume of parchment sheets, bound at one time with linen stripes, which formed an enormous wall map in the style of a panorama in bird’s-eye perspective.

Hung on the wall, it unfolded almost to the full length of the room, and opened a distant view onto the entire valley of the Týsmienica—which weaved its tortuous way in a ribbon of pale gold—onto a whole lake-land of widely scattered marshes and ponds, onto flat, smiling farmlands drawing to the south, sporadically at first, and then ever more gathering layers, a chessboard of curved hills, smaller and paler the further they sank into the golden and smoky mist of the horizon. Out of that sagging, distant periphery, our town came into view and rose to the fore, at first in complexes still undifferentiated, compacted blocks and clusters of houses cleft by deep ravines of streets. But looming closer, they were separated into individual tenements, etched with the sharp distinctness of views seen through a telescope. In those finer details the engraver had elicited all the embroiled and diverse turmoil of the streets and alleys, the sharp distinctness of their mouldings, architraves, archivolts, and pilasters, shining with the late and dark gilding of an overcast afternoon, which plunged all of their curves and recesses into a deep sepià of shadow. The blocks and prisms of that shadow cut like dark honeycombs into the ravines of the street, submerging a whole side of a street here, a gap between the houses there, in their warm juicy mass. Those shadows dramatised and orchestrated with gloomy Romanticism that diverse architectural polyphony.
On that plan, executed in the style of baroque panoramas, the region of ulica Kroko-
dyl shone in empty white, as the polar regions are usually indicated on geographical
charts—lands inscrutable and uncertain existence. Only the outlines of a few streets
were drawn there, with black strokes, and afforded their names in plain, unembel-
lished script, in contrast to the noble antiqua of the other legends. The cartographer
had apparently been hesitant to acknowledge that district’s affiliation with the col-
lective body of the town, and his reluctance showed in that contrastive and slighting
treatment.

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One enters some tailor’s shop, to order a suit—a suit of the cheap stylishness so typi-
cal of this district. The premises are vast and empty, lofty, and colourless, with many
storeys of enormous shelves, which tower one after the other into the indistinct
heights of that hall. Tiers of empty shelves lead one’s eye up to the ceiling, a ceiling
that might be a paalty sky, the colourless, dilapidated sky of this district. Storerooms
further off, moreover, visible through an open door, are crammed to their ceilings
with boxes and crates, heaped up into an enormous card index, which is falling to
pieces in those heights, beneath the jumbled sky of the attic, in the cubature of its
vacancy, the empty timbers of its nothingness. No light comes through the great,
grey windows, cross-ruled many times over like sheets of chancellery paper, since
the shop’s expanse has filled up already, as if with water, with an indifferent, faint
grey light, which casts no shadows and accentuates nothing. Presently, some slim
youth appears, astoundingervile, amenable and compliant, to indulge our desires
and swamp us with his shop assistant’s cheap and easy eloquence. But as he chatters
and unwinds enormous rolls of cloth, as he folds, arranges, and tries on the never-
ending stream of material flowing through his hands, forming illusory overcoats and
trousers with its waves—all that manipulation appears to be something inessential,
an appearance, or a comedy, a veil flung ironically over the true meaning of affairs.

Salesgirls come and go, slender and black, each with some blemish in her beauty (ap-
propriate in this district of faulty goods), and they stand in the doorway that leads t
to the storerooms, their eyes inquisitive as to whether a certain transaction, entrusted
to the experienced hands of the shop assistant, is being brought to a close. The shop
assistant wheedles and minces, and occasionally has the air of a transvestite. On e
wants to squeeze him under his weak, indefinite chin, or pinch his pale, powdered
cheek, when he discreetly, with a knowing half-glance, draws our attention to a
trademark, a label of transparent symbolism.

The matter of choosing a suit gradually gives way to a new proposal. Full of symp-
athy for his client’s most intimate stirrings, that debauched and effeminately limp
youth now passes curious trademarks before his eyes, a whole library of trademarks,
a room housing a sophisticated connoisseur’s collection. It has now become ap-
parent that the ready-made clothier’s shop is merely a façade, behind which an
antiquarian bookshop lies concealed, an assortment of highly ambiguous publishing
houses and private editions. The servile shop assistant opens up further emporiums,
crammed to their ceilings with books, drawings, and photographs. Those vignettes
and drawings surpass a hundredfold our boldest dreams. Never have we envisaged
such culminations of debauchery, such ingenuities of immoderation.

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 conduct-
ing at the Vienna University of Music simultaneously with Uroš Lajovic, later on with
Peter Eötvös, Lucas Vis, Zsolt Nagy and Zoltán Pesko. He was awarded numerous
prizes as a conductor and composer, and was a semi-finalist in the first competition
for opera conducting in Cluj, Romania. He worked in Europe with orchestras includ-
ing RSO Wien, Wroclaw Philharmonic Orchestra, UMZE, Sinfinietta Baden, Webern
Sinfinietta, Savaria Symphonic Orchestra, and Danubia 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. 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 (Vienna), and led the orchestra on a tour in China (performances including
halls in Shenzhen, Lanzhou and in the Parliament in Beijing), with return engage-
ments in 2007 and 2009. Ajtony Csaba has been the leader of the Vienna Jeunesse
Chor 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 2008 he started the
“hermes-project”, a Vienna-based concert-cycle for ensemble music, presented also
in Budapest, Bucharest, Bratislava and Prague.

In 2010 he was appointed as Assistant Professor at the University of Victoria, British
Columbia, Canada, where he conducts the UVic Symphony and teaches conducting.
Lives in Vienna and Victoria.

Translated by John Curran Davis
http://www.schulzian.net/index.htm