UNIVERSITY OF VICTORIA

SYMPHONY ORCHESTRA

Symphonic Spirit

AJTONY CSABA
CONDUCTOR

GABRIEL FERRERAS
GRADUATE STUDENT CONDUCTOR

TAMSYN KLAZEK-SCHRYER VIOLIN
2025 UVIC CONCERTO COMPETITION WINNER

UVIC **music**

SATURDAY, NOVEMBER 1, 2025 | 8 PM
The Farquhar at UVic
University of Victoria

PROGRAM

We acknowledge and respect the Lək̓ʷəŋən (Songhees and X̱ʷsepsəm/Esquimalt) Peoples on whose territory the university stands and the Lək̓ʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.

Kauyumari — Gabriela Ortiz (b. 1964)

Tempo di Minuetto — Marianne von Martinez (1744–1812), Arr. Ajtony Csaba

Gabriel Ferreras, graduate conductor

Violin Concerto No. 2 in D Major — W.A. Mozart (1756–1791)

Allegro moderato
Andante
Rondeau: Allegro

Tamsyn Klazek-Schryer, violin

INTERMISSION

Symphony No. 5 in C Minor, Op. 67 — Ludwig van Beethoven (1770–1827)

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro—Presto

PROGRAM NOTES

Gabriela Ortiz: Kauyumari

Gabriela Ortiz is one of Mexico's foremost contemporary composers, known for her vivid integration of Mexican cultural references with postmodern compositional techniques. Born in Mexico City in 1964, Ortiz studied composition with Mario Lavista before continuing her education at the Guildhall School of Music and Drama and the University of London. Her work often explores themes of identity, ritual, and transformation, combining rhythmic vitality with finely crafted textures and coloristic orchestration. Ortiz has received international awards, prestigious commissions, and her music is performed widely across Europe and the Americas.

Kauyumari, inspired by the Huichol (Wixárika) deity often represented as a blue deer, symbolizes spiritual guidance and the search for enlightenment. Ortiz evokes this mythic journey through driving rhythmic patterns, shimmering orchestral colors, and a sense of continuous transformation. Charting phases of an ever-accelerating ecstatic imaginary dance, the piece captures both the tension and the mysticism associated with the figure of Kauyumari, creating a soundscape that blends the Coplandesque pandiatonic heritage with elements of impressionism and Broadway music theatre.

Marianne von Martínez: Tempo di Minuetto

Marianne von Martínez, sometimes spelled "Martines," was an Austrian composer, singer, and keyboardist who flourished in 18th-century Vienna. A student of Nicola Porpora and Giuseppe Bonno, and later a friend and colleague of Joseph Haydn and Pietro Metastasio, she was among the few women of her time to gain recognition as a composer of large-scale works. Martínez wrote symphonies, concertos, oratorios, and numerous vocal works that embody the elegance and clarity of Viennese Classicism. Her music is noted for its refined craftsmanship and expressive balance, showing both Italian lyricism and the structural poise of early Classicism.

Tempo di Minuetto reflects the galant style that preceded the mature Classical idiom. Its graceful melodic writing, transparent voicing, and clear formal articulation typify mid-18th-century Viennese taste. The original composition is the second movement of *Sonata per il Forte ô Piano in A major*, in an orchestration by Ajtony Csaba that draws on contemporary symphonic templates.

Wolfgang Amadeus Mozart: Violin Concerto in D Major, K. 211

Mozart composed his five violin concertos in quick succession in 1775, while serving as concertmaster to the Salzburg court orchestra. Only nineteen years old at the time, he had already mastered the concerto form, balancing virtuosic display with lyrical invention and structural clarity. His concertos reflect a synthesis of Italian brilliance, French grace, and the emerging Viennese idiom. The Concerto in D Major, K. 211, the second in the series, demonstrates Mozart's rapid artistic development. The first movement unfolds with elegant, songlike themes and a sense of poised dialogue between soloist and orchestra. The slow movement offers an expressive cantabile line reminiscent of Mozart's operatic writing, while the finale, a spirited rondo, combines playfulness and precision.

Ludwig van Beethoven: Symphony No. 5 in C Minor, Op. 67

Beethoven's Fifth Symphony, composed between 1804 and 1808, stands as one of the most iconic works in Western music. Written during a period of personal and social upheaval—including his increasing deafness and the political turbulence of Napoleonic Europe—the symphony is prime example for Beethoven's ideal visionary heroism (Lockwood, 2012), or the tragic-to-triumphant (Hatten, 1994) genre. The work's opening four-note motif has become emblematic of fate knocking at the door, but its enduring power lies in the symphony's organic development, motivic unity, and dramatic progression from darkness to light.

Across its four movements, Beethoven redefines the symphonic form. The *Allegro con brio* begins with unprecedented intensity and concision; the *Andante con moto* offers lyrical relief yet retains a sense of forward drive. The *Scherzo* replaces courtly dance with muscular rhythmic tension, leading directly into the victorious *Allegro finale*, where C major bursts forth in radiant affirmation. The Fifth Symphony not only consolidates Beethoven's "heroic" style but also transformed the symphony into a narrative of human perseverance—an enduring emblem of musical and existential resilience.

Notes by Ajtony Csaba

BIOGRAPHIES

Ajtony Csaba

As a versatile conductor, composer and researcher, with a flair for captivating the attention, emotions and intellect of audiences, Ajtony Csaba is a thought-provoking and imaginative artist.

The music director and conductor of the UVic Symphony Orchestra since 2010 and conductor of the Central European Chamber Orchestra (mikamo) in Vienna since 2007, he is at home in the orchestral life of two continents. During his career, he has worked with leading orchestras around the world, such as the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Toronto Symphony Orchestra, ORF Radio-Symphonieorchester Vienna, the Wroclaw Philharmonic Orchestra, and almost all Hungarian orchestras. He was resident composer and conductor at the Festspielhaus Hellerau, Dresden (EZKH) and assistant conductor to the Hungarian National Philharmonic Orchestra. From 2008 to 2010, he conducted the *Hermes* and *Recycled* projects with mikamo in prominent concert halls throughout Central Europe, including the Konzerthaus and Radiokulturhaus in Vienna, and the music academies of Budapest, Bucharest and Cracow.

Having graduated with distinction from the conducting program of the University of Music and Performing Arts Vienna and further studied with Peter Eötvös and Lucas Vis, Csaba professes for musical communication that overarches physical and conceptual borders.

Csaba is equally comfortable in the orchestra pit and on the concert podium. At 25, he made his opera debut conducting the Hungarian première of Shostakovich's *Cheryomushki;* later he worked as Kapellmeister at the Studiobühne Wien, leading critically acclaimed productions like Purcell's *Dido and Aeneas*, Schönberg's *Erwartung* and *Bluebeard's Castle* by Bartók. Between 2013 and 2016, he studied the historic interpretation of operas by Puccini and Verdi with Maurizio Arena at the Teatro Mancinelli (Orvieto, Italy).

He has been a frequent guest at the Darmstadt New Music Festival, SiMN (Curitiba, Brazil), Wien Modern and the Transparent Sound Festival in Budapest. He plays a vital part in the global contemporary music community with his imaginative curating in such positions as co-director of the SALT New Music Festival in Victoria (Canada) and artistic director of the NewSpiritMusic concert series in Budapest.

The balanced use of extended and historical techniques and a genuine interest in glissando are the hallmarks of the music written by Ajtony Csaba, winning him prizes in Hungary, Austria, Canada and Germany. His music theatre *gentle birth* and his solo, ensemble, orchestra, choral and chamber music have been regularly performed in concert houses and at festivals around the world.

In performance, composition and research Ajtony Csaba is exploring the notion of gestures in music. Passionate about passing on his knowledge and experience to others, he is conducting professor at the University of Victoria and regularly conducts masterclasses at renowned institutions in Europe and North America.

Gabriel Ferreras

Gabriel Ferreras, Argentinean-born educator and conductor, began studying the violin at age 8 and piano at 13. In 2012, Gabriel's passion for sharing music with others was further ignited while studying at Pearson College.

> *It was during the annual One World concert that I discovered my passion for bringing people together to make music.*

He then moved on to major in piano and conducting at Bennington College in Vermont. He was certain he wanted to be a conductor and sought every opportunity.

> *I took an orchestration class where we wrote original compositions for our local orchestra. I asked the director if I could conduct my own piece. This gave me my first opportunity conducting a full orchestra and it was a rare opportunity and electrifying.*

In 2019, Gabriel moved to France to study conducting at the Conservatoire in Strasbourg. He then returned to Argentina and conducted the youth orchestra "Vivero Musical". Returning to Victoria in 2024, Gabriel began serving as Music Conductor at Pearson College. Presently he is pursuing his Master's in orchestral conducting at UVic. Gabriel extends his sincere gratitude to his teacher Ajtony Csaba, and the UVic Symphony Orchestra for this unique opportunity to develop as a conductor.

Tamsyn Klazek-Schryer

Tamsyn Klazek-Schryer is a respected and versatile artist in the world of classical violin, Celtic/traditional fiddle, vocal jazz/folk/R&B, and silver jewelry making. Currently completing her degree in violin performance at the University of Victoria's School of Music under the tutelage of Ann Elliott-Goldschmidt, Tamsyn started her post-secondary studies in performance at the Schulich School of Music at McGill University with Marcelle Mallette. Tamsyn has been the recipient of many performance and academic awards including the GVYO Irish Scholarship, SD61 District Authority Award, Dave Dunnet Scholarship, Musicians Performance Trust Fund Award, and several UVic Scholarships and Summer Program entrance awards including PRISMA, Quartetfest West, Victoria Baroque, TBSYO, and others. Recently, Tamsyn received a mentorship scholarship through Early Music Vancouver to pursue studies on period instruments.

Her interest in Baroque music aligns with a solid background in traditional fiddle styles. Tamsyn is inspired by the many ways that artistry flows freely across many genres. As a classical musician Tamsyn has enjoyed performing with various groups in professional orchestral settings around Vancouver Island and has developed a love of chamber music through her work at UVic, with the VCM collegium and with other community groups. As a fiddler, Tamsyn has toured Ireland as a member of Coastline Fiddlers, performed in some of Canada's finest concert halls and folk festivals, and was invited to the prestigious Canadian Grand Masters competition in Whitehorse in 2024. Her violin playing and smooth vocal stylings have been heard in many clubs, restaurants and performance venues over the years. As Tamsyn embraces her lifelong pursuit of excellence and joy through music, she is dedicated to making live music universally accessible and developing ways to celebrate Eurocentric masterworks alongside decolonization.

UVIC SYMPHONY ORCHESTRA

Conductor
Ajtony Csaba

VIOLIN 1
Anise Buelow*
Jade Chu
Joyce Tsai
Keon Shin
Kira Gill
Mira Scullen
Tamsyn Klazek-Schryer
Toby Tomasic

VIOLIN 2
Avery Der
Dadmehr Kavianijazi
Ivy Baker
Jasper Cabiso Schweitzer
Jun Wyatt-Vedady
Olivia Crowhurst
Peter Meyrick*
Theo Latta

VIOLA
Andrew Loe^
Cornelius Cavan
Gabi Epp*
Magdaline Ferland
Sofya Toyata
Sophia Hillstrom^^

CELLO
David Kim
Gabi Haslett
Garron Stewart*
Jayda Thor
Matteo Toyata
Victor Marrugat

DOUBLE BASS
Luca Carbone Smith*
Lukas Peladeau^^

** Principal*
^^ Community member
^ Guest

PICCOLO
Abigail Lynn

FLUTE
Aubrey Sacop*
Sophia Adames

OBOE
Andrew Montgomery*
Cat Henderson

ENGLISH HORN
Cat Henderson

CLARINET
Carlos Santos Hernandez
Luke Ongman*
Ava Rogers^

BASS CLARINET
Carlos Santos Hernandez

BASSOON
Julian Lao*
Spencer Leong Cowie

CONTRABASSOON
Eilish McAree

HORN
Natalie Ciurysek*
Reuben Munro
Shanna DeForest
Wynn Nordlund

TRUMPET
Evan Overman
Koshi Thompson*
Sydney Kozak
Tyler Funk

TROMBONE
Jules Dawkins
Micah Knutson
Owen Engstrom*

TUBA
Rootbeer Voigt

TIMPANI
Amy Costen*

PERCUSSION
Andrew Canil
Keiran Stephan*
Gabriel Ferreras
Levi Viinikka^

PIANO
Gloria Miao^

ORCHESTRA ASSISTANT
Gabriel Ferreras

MUSIC LIBRARIAN
Arturo García Cuéllar

STAGE MANAGERS
Joyce Tsai
Gabriel Ferreras

UVIC SCHOOL OF MUSIC
UPCOMING EVENTS

Sunday, November 2 | 2:30 PM (By donation)
Emerging Artists Alumni Series
No place, but echo: Sound as Shelter, Memory as Score
This concert weaves together six works by UVic Music alumni composers Marco Neri (MMus '22) and Deniz Pekmezci (MMus '23) that explore memory, identity, and shifting emotional states. With performances by alumni Heather Byford (MMus '23), Sandra Espínola (MMus '22) and Cleo Yong (BMus '22, MA '24), as well as Viviane Houle.
Phillip T. Young Recital Hall

Wednesday, November 13 | 11:30 AM - 2:30 PM (Free)
Orion Series in Fine Arts presents
Rachel Podger, violin
String Masterclass, Yoga Workshop and Q&A
Internationally renowned baroque violinist, Rachel Podger, coaches a special masterclass with UVic string students. This will be followed by a yoga session designed especially for musicians, focusing on breath, alignment, and mindful movement. Rachel will share insights from her experience integrating yoga into her musical life in an informal Q&A. Hailed as "the unsurpassed British glory of the baroque violin" (The Times), Rachel Podger is a leading interpreter of Baroque and Classical repertoire.
Phillip T. Young Recital Hall

Friday, November 28 | 8 PM ($15-$28)
UVic Symphony Orchestra: Colours of the Spheres
Ajtony Csaba, conductor
Gabriel Ferreras, Graduate student conductor
Olivia Pryce-Digby, soprano (2025 UVic Concerto Competition winner)
A vibrant program weaving bold contemporary voices with evocative classics. Highlights include Anna Meredith's *Nautilus*, a new work by UVic student Michelle Wolfenden (2025 Orchestral Reading Prize winner), and soprano Olivia Pryce-Digby performing Barber's *Knoxville: Summer of 1915*. The program also features Scriabin's dreamlike *Rêverie*, Amy Beach's *Alla Siciliana* from her *Gaelic Symphony,* and Schubert's haunting Symphony No. 8 "Unfinished."
The Farquhar at UVic

To receive monthly updates about School of Music events by email, contact **concert@uvic.ca**.

More information at **uvic.ca/finearts/music**

University of Victoria
School of Music

Full schedule of UVic School of Music concerts & events. ▷▷▷