

**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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UNIVERSITY OF VICTORIA

# Wind Symphony

## ***People and Places***

**Steven Capaldo, conductor**

We acknowledge that the land on which we gather is the traditional territory of the WSÁNEĆ (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

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**Friday, October 11, 2019 • 8 p.m.**

The Farquhar at UVic  
University Centre, University of Victoria

Regular \$20 / Seniors \$15 / Students & UVic alumni \$10

# PROGRAM

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**San Andreas Landscapes**

Rossano Galante  
(b. 1967)

**Lake Superior Suite**

1. *Pancake Bay*
2. *Pukaskwa*
3. *Sleeping Giant*
4. *Neys*
5. *Agawa*

Cait Nishimura  
(b. 1991)

**Handel in the Strand**

Percy Aldridge Grainger  
(1882–1961)  
(Edited by Thomas Rohrer)

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## INTERMISSION

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**Peace Dancer**

Jodie Blackshaw  
(b. 1971)

**An Irish Suite** *\*Canadian premiere*

1. *A Fig for a Kiss*
2. *The Maid of Coolmore*
3. *Three Reels*

Peter Cavenagh

**Glenbury Grove**

Julie Giroux  
(b. 1961)

**Xerxes**

John Mackey  
(b. 1973)

## PROGRAM NOTES

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### **San Andreas Landscapes (2016)**

Rossano Galante

This programmatic work depicts the beautiful landscapes of the San Andreas terrain in Palm Springs, California. The piece begins with a sparkling introduction mirroring the sun exploding over these mountainous vistas. The main theme is a soaring robust melody stated by horns and then passed on to trumpets which captures the grandeur of these mountains. The piece evolves to a more lyrical section including solos in the wind section. The work climaxes to a heroic and epic third theme stated by trumpets. After a brief recapitulation of the opening theme, the composition culminates in a broad and satisfying conclusion.

© Rossano Galante (ed. Steven Capaldo)

### **Lake Superior Suite (2018)**

Cait Nishimura

*Lake Superior Suite* is a five-movement piece for wind band, inspired by the landscapes of five provincial and national parks on the north shore of Lake Superior. The piece was conceptualized during camping trips at each of the parks, and was finalized during the 150<sup>th</sup> anniversary of Canada's confederation. The creation of this work was intended, in part, to expose listeners and performers to local natural wonders through music.

The opening movement, *Pancake Bay*, depicts endlessly flowing waves, soaring birds, peaceful rays of light, and the first glimpse of the vastness of Lake Superior. Pancake Bay Provincial Park is situated on a wide bay that offers stunning panoramic views of the lake.

Pukaskwa National Park is on the northeast shore of the lake, and features towering cliffs and rocky shores with century-old driftwood. Through meter changes and driving ostinatos, the music in *Pukaskwa* represents the sense of wonder, adventure and determination involved in hiking precarious cliffs to breathtaking views.

Sleeping Giant Provincial Park, the northernmost park included in this piece, is named after a landform that resembles a giant lying on its back. This is the park in which the composer interacted with the most wildlife, experienced the most extreme jaw-dropping views, and witnessed the most beautiful moments in nature. *Sleeping Giant's* disjunct melodies, shifts in timbre and unexpected rhythmic patterns represent this experience.

Neys Provincial Park, a former WWII prisoner of war camp and processing camp for interned Japanese-Canadians, has a somewhat dark history. Much of the natural growth forest was cut down to build the POW camp, and trees were later re-planted in rows. Slow and steady melodic fragments represent the solemn voices of this beautiful but remote location, while the gradual build toward the climax evokes feelings of destruction, anguish, and yearning for peace. Neys is dedicated with love to the composer's grandparents.

The final movement, *Agawa Bay*, is named after a campground within Lake Superior Provincial Park. The music portrays the serenity of calm evening water and the mixed emotions about returning home after a life-changing journey.

© Cait Nishimura

## **Handel in the Strand (1911)**

Percy Aldridge Grainger

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music—his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the US at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry* and *Molly on the Shore*.

*Handel in the Strand* is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin:

“My title was originally *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand* because the music seemed to reflect both Handel and English musical comedy [the “Strand”—a street in London—is the home of London musical comedy]—as if jovial old Handel were careering down the Strand to the strains of modern English popular music.”

© Andy Pease

## Peace Dancer (2017)

Jodie Blackshaw

Jodie Blackshaw grew up in the Riverina, NSW, Australia and after completing high school, studied a Bachelor of Music (Composition) with Professor Larry Sitsky at the Australian National University School of Music. Since then, she has worked in a range of schools teaching classroom/instrumental music and conducting ensembles. Through her teaching, conducting and composing, Blackshaw has passionately searched for a compositional approach to band that offers directors a product that centres on musical elements other than melody and harmony. She is currently studying a PhD in Composition at the Australian National University with a focus on composing music for children influenced by brain-based educational principles. Blackshaw is fanatical about producing quality, meaningful works for band and is frequently commissioned by various groups throughout the western world to do just that. She desires that her music not just be “another piece, but an educational and spiritual journey for both the players and the director.”

*Peace Dancer* is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

“The story *Peace Dancer* is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognised as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood.”

Whilst this text afforded many musicmaking opportunities, the composer chose to focus on one moment...

“We have really lost our way, we have not taught our children love and respect.”

This is achieved by dividing the short piece into ‘moments’: meditation—awakening—realisation—humility. It takes you, the audience on an emotional journey, similar to realising you have been in the wrong; maybe you have been unkind or acted in a way that does not become you? Once you realise the consequences of your actions, remorse and the understanding that there is need to move forward with humility and grace follows. Thus is the lesson of *Peace Dancer*.

## **An Irish Suite (2019)**

Peter Cavenagh

Peter Cavenagh spent his childhood in northern Australia before moving to the southern state of Victoria. His career spanned over thirty years in music education and as a professional musician in Melbourne and the Gippsland region of Victoria. Since 2011 he has been living semi-retirement in Switzerland with his family. He has undertaken more music study at Conservatoire de Fribourg and has been performing with a number of jazz groups and wind bands. Peter is now enjoying the opportunity to pursue his life-long passion for arranging and composition. He has completed a number of works for wind and brass bands, chamber ensemble, jazz combo and big band.

*An Irish Suite* is a setting of four traditional Irish dance tunes and one Irish ballad. The inspiration for the three movements was a series of recordings made by the magnificent traditional Irish music group, The Bothy Band.

The compositional aim was to capture the spirit and ambience of the music as I have heard it and not to produce a 'cover' of the Bothy Band versions. Consequently, there are some examples of what I call Irish counterpoint: in traditional Irish music each melodic player does not adhere exactly to the tune but each adds their own inflections and ornaments. I have tried to capture this with unison lines that are not always exactly the same melodically and rhythmically. To me this slightly unruly and spontaneous treatment of the tune is an appealing aspect of the style. There are traces of the traditional Irish bagpipe (Uilleann pipes) with its nasal drone and 'popping' technique, especially in the third movement. Other characteristics of the style are to be found in the percussion parts imitating the bodhran (traditional Irish drum) and the foot tapping and stamping rhythms of dancers. Overall, I hope the joy, sadness and passion of Irish folk music will be evident to and enjoyable for the audience.

© Peter Cavenagh

## **Glenbury Grove (2010)**

Julie Giroux

*Glenbury Grove* is both a fictional and non-fictional place. Deep in the woods behind my home is a special place. A winding pebble and sand bottomed stream with crystal clear water weaves and circles throughout the forest. Sunlight reflects off the water from gentle streams of light that occasionally pass through the forest canopy of ancient oak and pine trees. My favorite spot along that stream is at a very sharp bend. So sharp is the bend that it almost creates an island in the middle. The oak trees there are massive and very little light gets through. The outer banks of the stream are tall, creating a natural am-

phitheater and the forest floor is covered by a rich green moss. The first time I went into that place the name "Glenbury Grove" whispered to me. I have no idea where the name came from, it just did and the name has stuck with me over the years. I imagined it to be a place where anything could happen.

At Glenbury Grove, if I waited long enough in silence, mystical creatures would make themselves known to me. Wood elves would pass by nearly undetected, fairies would flit about from flower to flower and occasionally, a unicorn would stop to drink at the water. It seemed that as I imagined things, they would appear. If I thought about an eagle, one would soon land on a nearby branch.

One day, near dusk I dared to imagine somebody close to me that is gone now from this world. Nothing happened. Nearly dark now, I started to leave, hoping I didn't offend the grove by wishing for something that could never come to pass. As I quietly made my way off the small island I turned and came face to face with the one I had wished for. He was a young man and looked exactly as I remembered him. Light reflected off his curly blond hair and his wide, contagious smile was at this moment, just for me. He approached me silently as I felt the warmth from tears running down my face. He reached his hand out to me and I dared to take it in my own. It lasted only a brief moment and then he was gone, faded into the shadows of nightfall. Slowly, I left Glenbury Grove filled with wonderment, peace and hope.

© Julie Giroux

## **Xerxes (2010)**

John Mackey

John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles, and his band catalog now receives annual performances numbering in the thousands. Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California.



Xerxes is a concert march. Xerxes, for those who haven't seen 300, was King of Persia from 485 BC until his assassination by stabbing in 465 BC. I'd originally thought I'd write a march along the lines of the *Ives Country Band March*, but the more I worked on that idea, the more I felt like I was just trying to reinvent the Ives march, which is already a sort of reinvention of a march. My version sounded like bad Ives, and although it's a great, crazy piece, I wouldn't describe the Ives as sounding "good" to begin with.

So many concert marches blur together in my head, all of them in some peppy major key, falling into either the chipper patriotic American sound or the more prim British sound. Since I don't really do prim, or patriotic, I went with ... angry. The plan was, "This is going to be a march about somebody who is bad news." It's just a fairly straightforward concert march, only a little nastier. I don't expect it'll be played at a lot of July 4<sup>th</sup> parades. (Well, maybe somewhere like NYC.)

© John Mackey

## **UPCOMING CONCERTS**

### **UVIC WIND SYMPHONY**

Steven Capaldo, conductor  
The Farquhar at UVic

**NOV**  
**22**  
8 PM

#### **TIME AND SPACE**

This program explores the concepts of time and space, from early works written for wind band to innovative and modern pieces that push the boundaries of our expectations. Hear music by Gordon Jacob, Julie Giroux, Peter Meehan and Katherine Bergman.

**FEB**  
**7**  
8 PM

#### **SEA AND SONG**

**WITH THE NADEN BAND OF THE ROYAL CANADIAN NAVY**

Now into its 7<sup>th</sup> year of this unique collaboration, the UVic Wind Symphony is delighted to celebrate with the Naden Band of the Royal Canadian Navy on their 80<sup>th</sup> anniversary with an exciting concert of classic and contemporary repertoire.

**MAR**  
**27**  
8 PM

#### **REAL TO REEL**

The final concert of the UVic Wind Symphony's 2019/20 season features an eclectic program of works by composers who have crossed over between stage and film, including music by Erich Korngold, John Williams and William Walton.

# UVIC WIND SYMPHONY

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## PICCOLO/FLUTE

Connie Goetz

## FLUTE

Lisa Matsugu\*  
Vicky Zheng  
Breanna Morrisette  
Andrea Kim

## OBOE

Janie Sinn\*  
Kiara Hosie  
Ethan Slogotski

## ENGLISH HORN

Janie Sinn

## BASSOON

Rio Lagos Davison\*  
Devin Hawthorne

## CLARINET

Chensi Liu\*  
Ben Litzcke  
Katherine Forster  
Nishant Amatyia  
Emileigh Pearson  
Meghan Parker  
Devin Owpaluk  
Channing Mar

## BASS CLARINET

Braeden Miles  
Melissa Holyhead-Miles

## CONTRABASS CLARINET

Zachary Smith

## SOPRANO SAXOPHONE

Karsten Brewka

## ALTO SAXOPHONE

Karsten Brewka\*  
Todd Morgan  
Alex Tiller  
Tessa Belhomme-Orders

## TENOR SAXOPHONE

Ayari Kasukawa

## BARITONE SAXOPHONE

Baylie Adams

## FRENCH HORN

Emily Axford\*  
Joshua Ward  
Maia Copley  
Thomas Hurley  
Brooke Clansey

## TRUMPET

Tark Kim\*  
Ekaterina Della Vedova  
Alicia Ellis  
Abha-Marie Parmar  
Brendan Wong  
Mark Barr

## TROMBONE

Marina Antoniou\*  
Will Quinn  
Tyler Schmit

## BASS TROMBONE

Odyn Mulder

## EUPHONIUM

Liam Mulligan\*  
Aidan Bernard

## TUBA

Scott Gordon\*  
Aidan Fentiman

## PERCUSSION

Simeon Weststeijn\*  
Jesse Johnson  
Brandon Bronson  
Alyssa Haigh

## TIMPANI

Cashton McGillivray

## PIANO

Joseph Shudian

## GRADUATE ASSISTANT

Marina Antoniou

## STAGE MANAGER

Liam Mulligan  
Joseph Shudian

## LIBRARIAN

Nima Kolmohammadi  
Connie Goetz

\* Principal

## **Dr. Steven J. Capaldo, conductor**

Dr. Steven Capaldo has distinguished himself as one of the most respected music educators, wind conductors and conductor educators in Australia, earning academic and musical recognition internationally.

Dr. Capaldo is currently an Associate Professor of Music Education & Conducting and Wind Symphony Conductor at the University of Victoria. He has previously held positions in Music Education at the University of Wollongong (Australia) and the University of Victoria, and was the Conductor of the Sydney University Wind Orchestra and the UNSW Wind Symphony.

An active writer, Dr. Capaldo composes, arranges and transcribes music for wind orchestras, symphony orchestras, festivals and concerts and his works have been performed by groups in Australia, Canada, Japan and the United States, and recorded on Klavier records (US). He has been listed as a composer in the book *The Band Down Under*, a finalist in several international composition competitions and published with Brolga Music Australia.

An Assistant Producer for eight Klavier Records CD, Dr. Capaldo became a full voting member for the US Grammy Awards in 2010 and was Chair of the Australian Jury Panel for the 2017 Eurovision Song Contest.

Dr. Capaldo is highly-active and in-demand as a conductor, clinician and adjudicator having worked at local, state/provincial, national and international levels including MusicFest and Chief Conductor of the British Columbia Honor Wind Ensemble. Committed to providing professional learning opportunities for music educators and conductors, Dr. Capaldo has been a conducting clinician at the 2017 Australian National Band and Orchestra Conference, the Chief Conducting Clinician for the 2017 Qld ABODA Conducting Camp and an Associate Instructor for the 2016, 2017 & 2018 NSW ABODA Conducting Camps. In 2018, Dr. Capaldo conducted a Qld State Honours Ensemble and presented at the Australian National Band and Orchestra Conference.

# UPCOMING EVENTS

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TUESDAY, OCTOBER 15 | 12:30 PM (By donation)

## **Tuesdaymusic**

Enjoy a program of solo and chamber music in a variety of genres, from baroque to contemporary, performed by School of Music students.  
Phillip T. Young Recital Hall

FRIDAY, OCTOBER 18 | 12:30 PM (By donation)

## **Fridaymusic**

Take an afternoon break to enjoy a concert of varied repertoire featuring School of Music guitar students.  
Phillip T. Young Recital Hall

SATURDAY, OCTOBER 19 | 8 PM (\$34-\$49)

## **The Real Group in concert**

With guests Fifth Street & UVic Vocal Jazz

The Real Group is one of the leading forces in the world of vocal music today, entertaining and inspiring international audiences using the voice as their sole instrument. Don't miss your chance to hear the Real Group during their only Canadian stop on their international tour.  
The Farquhar at UVic, University Centre

SUNDAY, OCTOBER 20 | 12 PM (\$20)

## **Masterclass with The Real Group**

Featuring Fifth Street and UVic Vocal Jazz

The Real Group works with UVic Vocal Jazz and Fifth Street in this special masterclass.  
(Ticket purchase includes a coupon code for \$5 off the concert on Oct. 19)  
David Lam Auditorium, MacLaurin A-Wing

SUNDAY, OCTOBER 20 | 1-3 PM (By donation)

## **Chamber Music Masterclass with Cuarteto Latinoamericano**

Cuarteto Latinoamericano works with UVic School of Music string students.  
Phillip T. Young Recital Hall

SUNDAY, OCTOBER 20 | 8 PM (\$12-\$20)

## **Guest Concert: Cuarteto Latinoamericano**

Delight in music by composers from Mexico, Spain, Brazil and Chile by Mexico's award-winning Cuarteto Latinoamericano, the leading proponent of Latin American music for string quartet.  
Phillip T. Young Recital Hall

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To receive monthly updates about School of Music events by email, contact [concert@uvic.ca](mailto:concert@uvic.ca).

More information and tickets at:  
**[uvic.ca/music/events](http://uvic.ca/music/events)**

