



University
of Victoria
School of
Music

Graduate Recital

“Something Borrowed, Something New”

Taylor K. Takach, Conductor

Tuesday, March 31, 12:30 PM
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

Programme

Serenade No. 10 in B-flat Major, K.361/370a “Gran Partita” (1781/82)	W.A. Mozart (1756-1791)
I. Largo-Molto Allegro III. Adagio VII. Rondo-Molto Allegro	
Miniatures (2020)	Giovanni Santos (b. 1980)
I. Jump Start (for Dr. Steven Capaldo) II. Embrace the Ambiguity (for Kyla Lucas) III. Gianna’s Mood (for the Barretts) IV. Gianna’s Song (for Mark & Janice Reece) V. Legos for David (for Tristan) VI. Tallis (for Tina Yanchus & James ‘George’ Hibbard) VII. Mangú (for Tina & Iain) VIII. Song (for Onon) IX. Ecstatic (for Dr. Colleen Richardson) X. Second Circle (for Caleb Doyel)	

Performers

Flute Amanda Coates	Trumpet Tyler Funk
Oboe Cat Henderson Andrew Montgomery	Horns Natalie Ciurysek Brooke Allison Wynn Nordlund Karli Messer-Todd
Bassoon Eilish McAree Eli Lyons	Trombone Owen Engstrom
Clarinet Luke Ongman Maeve Calhoun Wyn Perry Claire Lamont	Tuba Rootbeer Voigt
Bass Clarinet Luke Ongman	Double Bass Dylan Syrnyk
	Percussion Levi Viinikka Calvin Ransom

Programme Notes

Serenade No.10 in B-flat Major “Gran Partita”, W.A. Mozart

Wolfgang Amadeus Mozart was one of the most influential and prolific composers of Western Art Music. Under the tutelage of his father, Leopold, Wolfgang showed early signs of musical talent, writing his first compositions by the age of six. He wrote over 600 compositions, including works for solo piano, concertos for a variety of instruments, symphonies, and chamber music, including his well-known *Serenade No.10 in Bb Major*.

Mozart’s *Serenade No.10* is one of the masterpieces of the wind literature; even for its time, this work featured unusual instrumentation (the work’s requirement of thirteen players is larger than the usual *harmoniemusik* quintet or octet) and is also unusually long. Much of the work is inherently operatic in the way the instruments interact and dialogue with one another, similar to the characters for whom Mozart wrote for his operas.

The following three movements will be featured in today’s recital: the first movement, *Largo-Molto Allegro*, features a slow introduction followed by an energetic movement in sonata form. The contrasting 3rd movement is an operatic dialogue between the oboe, clarinet, and bass horn, supported by the ‘rusty squeezebox’, as referred to by Antonio Salieri in the film, *Amadeus*. The final movement of the work, a rondo-finale, features ingenious and playful musical themes so characteristic of Mozart’s operatic writing.

Miniatures, Giovanni Santos

Dr. Giovanni Santos was raised in Puerto Rico before moving to California; he completed his Ph.D in music education with an emphasis in instrumental conducting from Florida State University in 2022. Dr. Santos is currently the director of bands and associate professor of music at the University of Redlands.

Santos’ *Miniatures for Chamber Wind Ensemble* is a suite of ten short works for winds and percussion. Each movement represents the character and specific relationship of the person to whom the movement is dedicated, including the composer’s wife, son, and daughter. From stepping on a Lego block while playing with his son (the conductor recalls with all too much clarity) to documenting his daughter’s various moods and improvised melodies, Santos’ humorous and honest work also doubles as an homage to those we love and have inspired us on our journey.

Note: The conductor has substituted the composer’s dedications with his own on the Recital Programme.

Taylor Takach is the student of Dr. Steven Capaldo.

***This recital is presented in partial fulfillment of the requirements
for the Master of Music in Conducting program.***

