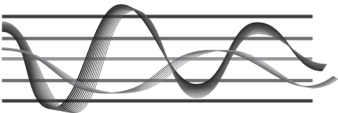


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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UVIC  
**music**



**C**  
**MUSIC**

UNIVERSITY OF VICTORIA

# Wind Symphony

## **(RE)PLAY**

**STEVEN J. CAPALDO**

CONDUCTOR

**BEN LITZCKE**

MMUS STUDENT CONDUCTOR

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

**FRIDAY, NOVEMBER 26, 2021 • 7:30 PM**

The Farquhar at UVic, University of Victoria

Adults: \$24 / Seniors: \$18 / Students & UVic alumni: \$12

## PROGRAM

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### UVIC WIND SYMPHONY

Steven Capaldo, conductor

**American Salute** (1943)

Morton Gould  
(1913-1996)  
Transcribed by Philip J. Lang

**Sheltering Sky** (2012)

John Mackey  
(b. 1973)

*Conducted by Master of Music Conducting student Ben Litzcke*

**Autobahn** (2008)

Ryan George  
(b. 1978)

**Courtly Airs and Dances** (1995)

Ron Nelson  
(b. 1929)

- i. *Intrada*
- ii. *Basse Danse (France)*
- iii. *Pavane (England)*
- iv. *Saltarello (Italy)*
- v. *Sarabande (Spain)*
- vi. *Allemande (Germany)*

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## INTERMISSION

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**Tempered Steel** (1998)

Charles Rochester Young  
(b. 1965)

**Derecho\*** (2021)

Liam Catarina\*  
(b. 1999)

*\* UVic Composition student – World premiere performance*

**Lichtweg/Lightway** (2017)

Jennifer Jolley  
(b. 1981)

**Four Seasons of Japan** (2019)

Satoshi Yagisawa  
(b. 1975)

1. *Autumn – The Maple Road*
2. *Winter – Snow Mountains*
3. *Spring – Cherry Blossom*
4. *Summer – Fireworks*

## PROGRAM NOTES

### **American Salute** (1943)

Morton Gould (1919-1996)

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a “salute to America.” The composer insisted that he had no idea that the work was destined to become a classic: “It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things.” A million may be an exaggeration, but not by much. The pace of Gould’s schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn’t have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

© US Marine Band

### **Sheltering Sky** (2012)

John Mackey (b. 1973)

*Conducted by Master of Music Conducting student Ben Litzcke*

*Sheltering Sky* has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly, the wind band repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Where these composers incorporated extant melodies into their works, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colours of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

© Jake Wallace (ed. Steven Capaldo)

## **Autobahn** (2008)

Ryan George (b. 1978)

Snaking through central Europe is a unique highway system called the Autobahn. What makes this highway special is the absence of speed limits. Your only hindrance is the performance ability of the vehicle you're driving.

In writing this piece I wanted to focus less on the idea of speed and more on the freedom and exhilaration that one feels while driving on a road with no limitations. In the beginning of the work fast cars whiz by (as imitated by the slide-gliss in the trombone) as the "driver" begins to accelerate onto the highway. Driving fast is a real thrill until they run into traffic. Honking horns and police sirens add to the frustration. The traffic eventually clears though, and the driver puts the pedal to the metal and cruises off into the European countryside.

The work is dedicated to the students of the Glenn C. Jones Middle School Honor Band and their director, Dr. Tonya Millsap, whose ideas were the driving force behind this piece. And also, a special thanks goes to Jake Marbury who gave us the title for the work.

© Ryan George

## **Courtly Airs and Dance** (1995)

Ron Nelson (b. 1929)

*Courtly Airs and Dances* is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

© Ron Nelson

## **Tempered Steel** (1998)

Charles Rochester Young (b. 1965)

As we grow stronger and more resilient through hardship, we become "tempered". *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord (six-note scale) that is exposed and developed through a variety of juxtaposed gestures and themes.

*Tempered Steel* was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. It was premiered by the Baylor University Wind Ensemble at the College Band Directors National Association convention in Kansas City, Missouri, that year.

© Charles Rochester Young

## **Derecho** (2021)

Liam Catarina (b. 1999)

Growing up surrounded by nature, you learn to appreciate and respect its facilities. There's something that's always intrigued me about how the earth is responsible for the greatest beauty and the most terrifying destruction at the same time; the very oceans, ground, and wind that we fawn over can devastate us at any moment. Equal parts predictable and unpredictable, I've spent the last 3 years finding a way to capture that. Feel the breeze slowly pick up, move this way and that, until the rumble of the *Derecho*—a tropical storm—begins to creep in. The warning sirens blare, but the storm is already upon us. A final thunderclap, and everything goes dark. Witness the beauty of destruction.

© Liam Catarina

## **Lichtweg/Lightway** (2017)

Jennifer Jolley (b. 1981)

*Lichtweg/Lightway* is a wind ensemble piece based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travellers to where they are going and to help them cope with the stress of being in transit. In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

© Jennifer Jolley

## **Four Seasons of Japan** (2019)

Satoshi Yagisawa (1975-)

Commissioned by Roosevelt High School Symphonic Band (Hawaii, USA). Director Gregg Abe and students are very interested in everything Japanese, from culture and beautiful scenery to Japan's remarkable band scene. Thus, they commissioned a new piece based on the theme Four Seasons in Japan.

In Japan, the school year starts in April. But other countries usually begin in fall, so this piece is written in the order of "Fall - Winter - Spring - Summer". It offers a viewpoint of "the four seasons as observed from outside Japan".

The composer wishes for others to be more familiar with his country and hopes for foreign and Japanese bands to deepen engagement through fine literature and exciting performance.

© Unknown

## **Dr. Steven J. Capaldo**

D.M.A., M.Perf., B.Ed.(Mus.), A.Mus.A.(Distinction)

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.

Currently, he is an Associate Professor of Music Education & Conducting, Wind Symphony Conductor and Co-Head of Music Education at the University of Victoria. Steven 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.

Completing a DMA in Wind Conducting at UNLV, a Master of Performance (Orchestral and Choral Conducting) at the University of Sydney, a Bachelor of Education (Music) at the University of Melbourne, and an AMusA on Saxophone (with Distinction), he has extensive experience working with symphony orchestras, wind orchestras, and chamber ensembles.

An active writer, Steven composes, arranges and transcribes music for large ensembles, festivals and concerts. His works have been performed by groups in Australia, Canada, Japan, and the United States, recorded on Klavier records (US), and published with Brolga Music and Murphy Music Press. He has been listed as a composer in the book *The Band Down Under* and has been a finalist in several international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records CD, Steven became a full voting member for the US Grammy Awards in 2010 and was Chair of the Australian Jury Panel for the 2017 International Eurovision Song Contest.

In-demand as a conductor, clinician and adjudicator, Steven has worked at local, state/provincial, national and international levels (including Canada's MusicFest), and as Conductor of the British Columbia Honor Wind Ensemble. Committed to providing professional learning opportunities for music educators and conductors, Steven has been a conducting clinician for the Canadian Armed Forces, the 2017 Australian National Band and Orchestra Conference, the Chief Conducting Clinician for the 2017 Qld ABODA Conducting Camp, and an Associate Conducting 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.

## **Ben Litzcke**

B.Mus.

Ben decided to study music after playing in the BC Honor Wind Ensemble conducted by Dr. Capaldo in 2007. Completing his BMus on clarinet at UVic in 2013, Ben has spent the intervening years playing and conducting in several community bands around Greater Victoria. Ben is thrilled to be working with the Wind Symphony as the first student in the new Master of Music (Conducting) program and looking forward to the rest of the year!

# UVIC WIND SYMPHONY

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Conductor  
**Dr. Steven J. Capaldo**

## FLUTE

Connie Goetz\*  
Ainsley Mercer  
Daisy Ji  
Lauren Djelbak (Picc.)  
Paige Thompson  
Cleary Manning

## OBOE

Kiara Hosie\*  
Andrew Montgomery (C.A.)

## BASSOON

Holly Edquist\*

## CLARINET

Maeve Calhoun<sup>∞</sup>  
Kate Hansen<sup>††</sup>  
Nishant Amatyā<sup>§</sup>  
Meghan Parker  
Sarah Carey  
Kayla Oerlemans  
Emileigh Pearson  
Connor Pickles  
Danica Smith  
Shawn Brescia

## BASS CLARINET

Chris Ollinger

## SAXOPHONES

Cole Davis\*  
Tessa Bell  
Sylvan Wilkinson  
Xavier Marican

## HORN

Rachel Lock\*  
Shannon Stewart  
Tyrell Loster<sup>††</sup>  
Allie Bertholm

## TRUMPET

Alicia Ellis\*  
Kat Della Vedova<sup>††</sup>  
Heidi Goetz  
Luke Thomas  
Kyle Bates  
Elena Surridge

## TROMBONE

Tyler Schmit\*  
FeyTrolitsch  
Ariana Hall  
Ryan Qu  
Amaya Sydor

## EUPHONIUM

Liam Catarina\*  
Sarah Higginson  
Senora Dunford

## TUBA

Aaron Kruger\*  
Loraine Marshall  
Scott Gordon

## PERCUSSION

Liven Carlson\*  
Lachlan Barry  
Jesse Johnson  
Harbour Nolan  
Ethan Page  
Quinn Wood

## STRING BASS

Dylan Syrnyk\*

## WIND SYMPHONY ASSISTANT

Ben Litzcke

## MUSIC LIBRARIAN

Qian Yiwen (Ada)

## STAGE MANAGERS

Liam Catarina  
Aaron Kruger

\* *Principal and Section Leader*

<sup>∞</sup> *Principal*

<sup>§</sup> *Section Leader*

<sup>††</sup> *Associate Principal*