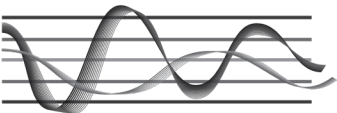


School of Music
Faculty of Fine Arts
University of Victoria

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music



The UVic Music Student Association (MSA) presents

Amplifying Voices: Integrating underrepresented identities in music

A concert and panel discussion featuring
School of Music students, faculty and special guests

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

Monday, February 7, 2022 • 7:30 p.m.

Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Free admission

PROGRAM

Perroquets d'azur

Thierry Pécou
(b. 1965)

Ayari Kasukawa, soprano saxophone

Dragon Flies

Florence B. Price
(1887-1953)

Dr. Harald Krebs, piano

Partita

III. Allegramente

Germaine Tailleferre
(1892-1983)

Luc Faris, piano

872.4Hz

Marc Micu
(UVic music student)

Marc Micu, alto recorder

Petals on the Palette of Vincent

I. Inhalation to a Star Spiral

Zihan Zhao
(UVic music student)

Gloria Miao, piano

Brettli-Lieder

VI. Galatea

Arnold Schoenberg
(1874-1941)

Benjamin Butterfield, tenor
Bruce Vogt, piano

Blue in Green

Miles Davis (1926-1991)
& Bill Evans (1929-1980)

Brendan Wong, trumpet
Dr. Patrick Boyle, piano

SHORT INTERVAL

Panel discussion

Dr. Maria Virginia Acuña, Dr. Steven Capaldo,
Rebecca Haas and Dr. Anthony Tan
Hosted by Lucas Hung

PROGRAM NOTES

Perroquets d'azur

I would like to acknowledge and respect the lək'wəŋən 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. As an international student from a foreign country living in BC for the past 7 years, I recognize that I am fortunate and honored to live in this beautiful land as a visitor. Throughout my high school days in Okanagan and for the last 4 years of university in Victoria, I have had the honor of listening and meeting people from indigenous communities on many occasions.

Perroquets d'azur was composed by French composer from the Caribbean, Thierry Pécou. The composition was written for the French oboe virtuoso, François Leleux in 1994 and the saxophone arrangement was premiered by Nicolas Prost in 2008. The work was inspired by the folkloristic music and complex rhythmic polyphony of traditional Afro-Cuban music Pécou heard during his first journey to Cuba and Mexico.

– Ayari Kasukawa

Dragon Flies

I acknowledge and respect the lək'wəŋən 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. I am grateful to have been able to live and work on this land for 35 years.

This short piece in ternary form, composed in 1929, suggests the lightness, fleetness, and unpredictability of a dragonfly's. Moments of hovering in one place alternate with passages that traverse wide swathes of the keyboard.

– Harald Krebs

Partita

I would like to honour the traditional territory of the Songhees, Esquimalt and WSÁNEĆ peoples on whose land I now live, and the traditional territory of the Squamish, Musqueam, and Tsleil-Waututh peoples whose land I grew up on. My entire life has been shaped by the colonial legacy of these lands, and I am committed to doing my part in honouring these nations and continuing to educate myself on their histories.

Germaine Tailleferre (1892-1983) was the sole female member of the group of composers known as Les Six, active in the first half of the twentieth century. Many men throughout her life, including her father and her two husbands, did not support her musical career. Despite this, she was able to study at the Paris Conservatoire and produce a prolific body of work in many styles. She continued to compose and teach until the age of 91, a few weeks before her death. This work was dedicated to her only daughter.

– Luc Faris

872.4Hz

Transferring to UVic for the first time two months ago on this unceded and surrendered territory taught me a lot more than what I thought about Indigenous land, and I am extremely fortunate to be on a land that is not only shared with the ɫə́kʷəŋən peoples, but a land that encompasses a welcoming and respectful learning environment.

872.4Hz is a solo improvised jazz piece for the alto recorder. The name's origin comes from my favorite note from any instrument I have ever played – the high A on the alto recorder. Specifically, the note 8.6Hz (34.4 cents) is flatter than the high A.

– Marc Micu

Petals on the Palette of Vincent

A distinction of Van Gogh's works is the liquidity coming from the use of color lines. The dazzles of stars are fully depicted by the intertwining blue and yellow lines. The music starts with a stroll on a serene night, suddenly inhaled into a maze of stars.

I acknowledge and respect the ɫə́kʷəŋən peoples on whose traditional territory I am currently living. I recognize that I come to this land from a foreign country as a first-generation visitor.

– Zihan Zhao

Blue in Green

I grew up on the ancestral homelands of the Beothuk and recognize the island of Newfoundland as the ancestral homelands of both the Mi'kmaq and Beothuk. I'd also like to recognize the Inuit of Nunatsiavut and NunatuKavut and the Innu of Nitassinan, and their ancestors, as the original people of Labrador.

– Dr. Patrick Boyle

I acknowledge that I have grown up, live, and work on the unceded territories of the Songhees, Esquimalt and WSÁNEĆ peoples, and recognize their sovereignty and connection to this land, from which I have and strive to always learn.

– Brendan Wong

Blue in Green is the third track off of the legendary 1959 album *Kind of Blue*. The album explores improvisation in a modal setting, forgoing the usual functional harmony for sets of various modes (or musical scales). Writing credits for the composition are disputed, as both Davis and Evans have claimed to be the composer. The original recording additionally featured John Coltrane on tenor saxophone, Paul Chambers on double bass, and Jimmy Cobb on drums.

FACULTY PERFORMER BIOGRAPHIES

Dr. Patrick Boyle

Associate Professor; Jazz Studies, Ethnomusicology
BM (Memorial), MA (York), DMA (Toronto)

Dr. Patrick Boyle is a fearless sonic explorer driven by discovery. Curiosity is his compass. His frontiers are in performance (trumpet and guitar), improvisation, composition and education. Patrick is Associate Professor of Jazz Studies at the University of Victoria where he teaches courses in music business, theory, history, pedagogy, and performance.

Originally from Newfoundland, Canada, he appears on over 50 commercial releases and 3 acclaimed solo albums. CBC Radio has called him a “trumpet personality” and “one of Canada’s top jazz musicians.” He has cultivated the rare ability to synthesize a range of influence — including jazz, rock, traditional, Balkan, and South Indian music — which all come together into a rhythmically compelling musical voice. In 2009, Patrick performed at Carnegie Hall with tabla virtuoso Zakir Hussain.

A provocative and prolific composer, Patrick writes for theatre, film and the concert stage. Among his many commissions is the score for the theatrical adaptation of the Wayne Johnston novel *Colony of Unrequited Dreams* which premiered at the National Arts Centre in January 2017. Patrick’s music is central to two films for the National Film Board: *54 Hours* (2014) and *Song for Cuba* (2014). The CBC commissioned Patrick to compose and record *Well Enough Alone* (2010), a multi-movement suite acknowledging the 60th anniversary of Newfoundland’s confederation with Canada.

Career highlights include performances at every major jazz festival across Canada, the Newport Folk Festival, Rochester International Jazz Festival, Mariposa Folk Festival, Sound Symposium, SXSW, Folk Alliance International, and an Australian tour with guitarist/composer Duane Andrews. Patrick’s concerts and compositions have been performed on numerous CBC radio broadcasts, including *The Signal*, *Canada Live*, *The Performance Hour*, *Deep Roots*, and a feature episode of *Sessions in the Old Town* for CBC-TV with host Tom Power. His release, *After Forgetting* (2017), is a vinyl release with Bill Brennan (piano), Mike Downes (bass), and Mike Billard (drums) and produced by Glen Tilley. Previous solo albums include *Rock Music* with Curtis Andrews (2010); *Still No Word* (2008 ECMA Nominee); and *Hold Out* (2005 ECMA Nominee).

Patrick balances a life in performance with dedicated scholarship and active community engagement. He holds a Doctorate of Musical Arts (2012) from the University of Toronto, a Masters Degree in Ethnomusicology (2002) from York University and a Bachelors Degree in Performance from Memorial University (2000). His innovative research investigates how improvisation, particularly collective improvisation in organizations, can help negotiate situations of tension and anxiety. Patrick has been awarded grants to study, record, and tour from the NL Arts Council, FACTOR, and Canada Council including work at the Banff Jazz Workshop and Hrvatska Matica Iseljenika (Croatian Folkloric Academy of Music) in Brac, Croatia. Patrick writes for Canadian Musician magazine. He is also a sought after clinician/adjudicator throughout North America.

Current projects include intensive work performing live music for silent film under the banner of Active-Vision; an intimate trio with pianist George McFetridge and bassist James Young; Deep in the Groove with organist Dr. Tony Genge; Carnatic explorations with Curtis Andrews; a book and online project documenting the history of jazz music in Newfoundland; an album of traditional music for trumpet; and ever-evolving collaborations with Neil Conway, The Discounts, and Mark Bragg.

An in-demand sideman, his versatility is integral to several collaborations. Select performance and recording credits include Great Big Sea, Mickey Dolenz, Mike Murley, Hey! Rosetta, Fred Penner; Phil Dwyer, Bill Frisell, Sean Drabbin, Brent Jarvis, Hans Verhoeven, Nathan Hiltz, Tom Vickery, Kelby MacNay; the Newfoundland Symphony Orchestra, Kirk MacDonald, Ian McDougall, and many more. Twice, MusicNL recognized Patrick as Side Musician of the Year. Patrick led the rap and roll group Trimmed Naval Beef and in his heart, he still does.

Benjamin Butterfield

Professor; Voice, Opera, Head of Voice, Co-head of Performance
Lic. Music (McGill), Fellow of the Royal Society of Canada

Benjamin Butterfield studied voice with Selena James at the Victoria Conservatory of Music and at the Banff Centre for Arts and Creativity. He later graduated from McGill University and was awarded grants from the Canada Council for the Arts to study in the USA, UK and Italy. He was recognized by the Sullivan Foundation and Oratorio Society of New York and was a participant at the Steans Vocal Institute at the Ravinia Festival, Chicago.

In conjunction with his tenure at UVic, Benjamin maintains an active singing career and is represented by Schwalbe & Partners in New York. Performance highlights include: Handel's *Tamerlano* with the legendary stage director Jonathan Miller at Glimmerglass Opera; Montreal Jazz Festival with Dave Brubeck; sharing the stage with film star Isabella Rossellini at the San Carlo in Naples and Epidaurus in Greece, filming *Messiah* for ZDF at the Handel Festspiele-Halle with Trevor Pinnock and performing in Bach's *St. Matthew Passion* for Coretta Scott King at the National Cathedral in Washington DC. Other performances have included Rossini's *Barber of Seville* with Welsh National Opera, Mozart's *Magic Flute* at New York City Opera, Haydn's *Creation* with the Orchestra of St. Lukes at Carnegie Hall and Stankovych's *Kiddish Requiem* with the Hamburg Philharmonic in Kyiv, Ukraine for the 75th anniversary of Babyn Yar. Heard regularly on CBC Radio and nominated for several Juno Awards, Mr. Butterfield has also been featured on episodes of *This is my music*.

Professor Butterfield previously served on faculty at York University in Toronto and has taught and performed at Opera Nuova Edmonton, Opera on the Avalon in Newfoundland, the Vancouver International Song Institute, the Amalfi Coast Music Festival in Italy, the Victoria Conservatory Summer Vocal Academy, Orford Musique in Quebec and at Yellow Barn in Vermont.

Dr. Harald Krebs

Professor; Theory

BMus (UBC), MPhil (Yale), PhD (Yale), FRSC

Harald Krebs holds a Ph.D. and an M.Phil in Music Theory from Yale University, and a Bachelor of Music degree in piano performance from UBC. He is a UVic Distinguished Professor and a fellow of the Royal Society of Canada. He has served as president and vice president of the Society for Music Theory, and as president of the Pacific Northwest chapter of the American Musicological Society. In the School of Music, he is the head of the music theory area and has served as Acting Director (fall 2015).

Harald is a champion of the music of 19th-century women composers and has lectured and published widely on this topic. His monograph *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford 1999), which won the Society for Music Theory's Wallace Berry Award in 2003, has shaped the study of rhythm and meter not only in music theory, but also in the fields of comparative literature, Germanic studies, music therapy, psychology, and music cognition. His theories of meter are being applied in the study of music from the early modern era to the present day, and in scholarship on many different musical styles and genres, including jazz, bluegrass, rock, techno, and metal.

Harald strives to enrich the learning environment at the School of Music by organizing conferences and workshops that bring illustrious scholars from around the world to our university. He has organized or co-organized seven academic conferences at UVic, plus two symposia in connection with the Lafayette String Quartet's Second Viennese School and Shostakovich festivals.

Harald is active as a pianist as well as a scholar. He brings these activities together in his presentations and publications, many of which include his performances of the repertoire being discussed. He has performed in numerous recitals at UVic and in Vancouver as a collaborative pianist.

Bruce Vogt

Professor; Piano

ARCT (Toronto), BMus (UWO), MMus (Toronto)

Bruce Vogt appears regularly in concert across Canada and also inspires audiences abroad. He toured Japan for the fifteenth time in October of 2019 and has toured China three times, teaching, lecturing, and playing concerts in a number of cities. He has given solo recitals and chamber music concerts in European centers including London, Oxford, Norwich, Paris, Bordeaux, Frankfurt, Darmstadt, Weimar, Wiesbaden, Krakow, Trieste, Sophia, Oslo, and Prague.

Vogt grew up in Southern Ontario, where he studied with Damjana Bratuz and Anton Kuerti. He later studied in the U.S. and Europe with such celebrated musicians as György Sebok, Louis Kentner, Fou Ts'ong and Dario de Rosa.

Vogt's repertoire is diverse, encompassing music from the sixteenth century to the present. He has long championed the music of contemporary composers, and has

commissioned and premiered a number of new works by such Canadian luminaries as Murray Adaskin and Alfred Fisher. He is also a dedicated performer on period instruments; one of his recordings features music of Robert Schumann performed on a restored 1864 Erard. Other recordings include two volumes of the music of Franz Liszt, which established for him an enviable reputation as a Liszt interpreter. In 2011—the bicentenary of the composer’s birth—he recorded two subsequent Liszt CDs.

In addition to his career as a soloist and chamber musician, Vogt is Professor at the University of Victoria. Because he sees working with teachers and young pianists as an important commitment, he lectures widely, leads master classes and workshops, and adjudicates for festivals.

In recent years he has been invited more frequently to indulge another passion—presenting and improvising accompaniments to great films of the silent era. He has lectured on and otherwise introduced films by Chaplin, Keaton, Lloyd, Griffith, Murnau and others. He has been invited to offer these presentations in Germany, England, France, Italy, Romania, Japan and the USA, as well as across Canada.

PANELLIST BIOGRAPHIES

Dr. Maria Virginia Acuña

Assistant Teaching Professor; Music History, Musicology
Music Dip (Capilano University), BA (UBC), MA (UBC), PhD (University of Toronto)

I began my musical studies at the Conservatorio Nacional Superior de Música in Buenos Aires, Argentina. I hold degrees from the University of British Columbia (B.A. and M.A.) and the University of Toronto (Ph.D., 2016). My research has been funded and recognized by a Joseph-Armand Bombardier Canada Graduate Scholarship for doctoral studies, awarded by the Social Sciences and Humanities Research Council of Canada (SSHRC), the Eugene K. Wolf Grant awarded by the American Musicological Society, the SOCAN Foundation/George Proctor Prize, the "Pilar Sáenz Essay Prize" awarded by The Ibero-American Society for Eighteenth Century Studies, and the "Best article" prize awarded by the Canadian Association of Hispanists.

My research appears in *Eighteenth-Century Music*, *Early Music*, the *Bulletin of the Comediantes*, and in conference proceedings. I am also co-author (with Susan Lewis) of *Claudio Monteverdi: A Research and Information Guide* (Routledge, 2018). I am currently working on a book project on female operatic cross-dressing in early modern Spain. Other research projects include witchcraft and musical theatre in early modern Europe, representations of race and ethnicity in opera, and the representation of Spain in operas by non-Spanish composers.

Prior to coming to UVic, I was a SSHRC postdoctoral fellow in the Schulich School of Music at McGill University. I also taught music and opera history courses at Kwantlen Polytechnic University, Simon Fraser University, and the University of British Columbia.

Dr. Steven J. Capaldo

Associate Professor; Music Education, Wind Symphony, Conducting
DMA, MPerf, BEd (Mus), AMusA (Distinction)

Dr. Steven Capaldo was born and raised on the traditional land of the Braiakaulung people of the Gunai/Kurnai nation in the south-east of Australia. First coming to Victoria in 2004 as an Assistant Professor of Music Education at UVic, he returned to Australia four years later and worked in music education and conducting positions at universities in Wollongong and Sydney. Coming back to Victoria in 2018, Steven is now an Associate Professor of Music Education & Conducting, Wind Symphony Conductor and Co-Head of Music Education at the University of Victoria.

Steven has extensive conducting experience working with symphony orchestras, wind orchestras and chamber ensembles. As an active writer, Steven 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, recorded on Klavier records (US) and published with Brolga Music and Murphy Music Press. An assistant producer and co-editor for eight Klavier Records CDs, 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.

Distinguishing himself as one of the most respected music educators, wind conductors and conductor educators in Australia, Steven has earned academic and musical recognition locally, nationally and internationally. Steven is in-demand as a conductor, clinician and adjudicator, and is committed to providing professional learning opportunities for music educators and conductors in educational settings.

Rebecca Hass

Director of Community Engagement, Pacific Opera

Rebecca Hass is a woman of many creative passions. A certified Life Coach and meditation instructor, she has been a mentor and resource for performing artists seeking balance and career support since 2007. A graduate of Wilfrid Laurier University with an Honours Bachelor in Music performance and the Canadian Opera Company Ensemble, Rebecca, a mezzo-soprano, devoted much of the last thirty years to a professional singing career. Rebecca is well-known in Canada as a resource for artist-centered health and wellness workshops. She has been a regular staff member for the last 5 years at the Canadian Opera Company Ensemble and has been a guest clinician with Manitoba and Calgary Opera and Pacific Opera Victoria, as well as the Universities of British Columbia, Toronto, Manitoba, Ottawa, Victoria and Wilfrid Laurier. For over 10 years she has been on staff with the summer programs of Opera Nuova, St. Andrews By the Sea Opera Workshop and most recently, with Highlands Opera.

A writer and broadcaster, she has been a regular guest host of Saturday Afternoon at the Opera and documentary maker on CBC Radio One and Two. Currently she is the Director of Community Engagement for Pacific Opera and was awarded the Creative Builder Award for 2021 for her work behind the scenes to support artists and art making. Her newest programming includes the Civic Engagement young artist training program and curating the Residency program for new work. A proud Métis, and carries two names, Manginoweh (Anishinaabe-Big Voice) and Huputh-Uksupe (Nuchah-nulth, Grandmother Moon woman), Rebecca is currently producing a theatre piece that bridges her European and Indigenous ancestry musically with songs in English and Anishnaabemowen, titled *Manaadjia*, and is a member of the drum group ANSWER. Rebecca lives in Victoria with her family and rescue pooch, Rye Rye.

Dr. Anthony Tan

Assistant Professor, Composition

ARCT, BMus (Calgary), MMus (McGill), Meisterklasse (Hochschule für Musik Carl Maria von Weber, Dresden), PhD (McGill)

Composer, pianist, and electronic musician Anthony Tan draws artistic influence from conceptual metaphors, an attention to the psychophysical experiences of sound, and a reflection on music's cultural context. Anthony completed his Ph.D. and M.Mus. from McGill University, the Meisterklasse from the Hochschule für Musik Carl Maria von Weber, Dresden, Germany, and B.Mus. from the University of Calgary. In 2016-17, Anthony was a fellow at the Radcliffe Institute for Advanced Study, Harvard University (RI'17). His teachers include Mark Andre, Franz Martin Olbrisch, John Rea, Stephen McAdams, Clemens Gadenstätter, Sean Ferguson, Chris Paul Harman, David Eagle, Allan Gordon Bell, and Hope Lee.

He has presented his music at major festivals including soundON (USA), Warsaw Autumn (Poland), Kontraklang (Germany), Tonlagen (Hellerau, Germany), Imatronic (ZKM, Germany), SMC Sound and Music Computing Conference (2014, Sweden), 2013 NYC electroacoustic festival (USA), ICMC - International Computer Music Conference (2009 Montreal, and 2010 New York), Matrix '10, '11, and '15 at the Experimental Studio (Germany), Domain Forget (Quebec), the IRCAM Computer Music workshops at Centre Acanthes (France), the National Arts Centre Composer's Program (Canada) and the Academie Internationale de Composition du Blanc-Mesnil (France). Commissioned by numerous international ensembles, Anthony has collaborated with Ensemble Recherche, the Dresden Philharmonie, LUX:NM, Architek Percussion, Ensemble Contemporaine de Montréal, Les Cris de Paris, Ensemble Cairn, L'Orchestre de la Francophonie Canadienne, Le Nouvel Ensemble Moderne, the New Orford String Quartet, Turning Point Ensemble, and New Music Concerts Ensemble.

Awards include the 2022 Canada Council for the Arts Jules Léger Prize for New Chamber Music for his composition entitled *Ways of Returning*, the audience and jury prize from the ECM+ Generation 2014 tour, Stipendiums from the SWR Experimental Studio, the 2011 Giga-Hertz Förder Prize, the International Competition for live-electronics of the Hamburg Klangwerkstage, and the Gold Medal in piano performance from the Royal Conservatory of Music. He previously served as Assistant Professor at the University of Colorado, Colorado Springs, and is currently Assistant Professor of Composition at the University of Victoria.

COMING UP AT THE SCHOOL OF MUSIC

WEDNESDAY, FEBRUARY 9 | 4-5:30 PM (Free)

Orion Series in Fine Arts guest lecture

Linda Catlin Smith, composer

Music and Thought: a composer's reverie...

Visiting composer and School of Music alumna Linda Catlin Smith presents the lecture *Music and Thought: a composer's reverie...* Derived from an essay she wrote for the journal *Continental Thought and Theory*, Smith delves into the kind of thought we are involved in when composing and listening to music.

Rm. A169, MacLaurin Building, A-wing

THURSDAY, FEBRUARY 10 | 8 PM (By donation)

Saxophone Studio Recital

A concert featuring UVic School of Music saxophone students from the studio of Wendell Clanton.

Phillip T. Young Recital Hall

FRIDAY, FEBRUARY 11 | 12:30 PM (By donation)

Fridaymusic: Voice

Take an afternoon break to enjoy a concert of varied repertoire featuring UVic School of Music voice students.

Phillip T. Young Recital Hall