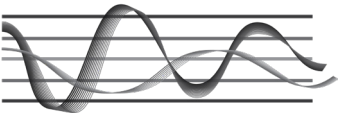


School of Music
Faculty of Fine Arts
University of Victoria

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UNIVERSITY OF VICTORIA

Wind Symphony

Here & There

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.

Friday, November 23, 2018 • 8 p.m.

The Farquhar at UVic

Adults: \$20 / Seniors: \$15 / Students & UVic alumni: \$10

PROGRAM

Mother Earth	David Maslanka (1943–2017)
Redwood	Ryan George (b. 1978)
Only Light	Aaron Perrine (b. 1979)
Invocation and Toccata	James Barnes (b. 1949)

INTERMISSION

Symphonies of Gaia	Jayce John Ogren (b. 1979)
City Trees	Michael Markowski (b. 1986)
Sea Songs	Ralph Vaughan Williams (1872–1958)
Machu Picchu - City in the Sky	Satoshi Yagisawa (b. 1975)

PROGRAM NOTES

Mother Earth (2003)

David Maslanka

Mother Earth was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

© David Maslanka

Redwood (2010)

Ryan George

Commissioned by the Collins Hill High School Band

When the Collins Hill High School Band approached me about writing a piece for their head band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquillity. This idea of "Powerful Tranquillity" became the cornerstone that this lyrical tone poem was created.

© Ryan George

Only Light (2015)

Aaron Perrine

Commissioned by the University of Iowa Symphony Band (Dr. Richard Mark Heidel, Director)

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

During the next few years, I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. Reflecting upon these events inspired me to expand and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

© Aaron Perrine

Invocation and Toccata (1980)

James Barnes

Written in three distinct sections, *Invocation and Toccata* opens with an evocative and powerful calling of primitive spirits that leads to poignant solos by both the oboe and the euphonium. The second section is a dance — fiery and passionate at times — exploring the playfulness of mixed rhythms and feels, melodic and harmonic interplay between brass, woodwind and percussion, with lines weaving in and out to create a rich web of colour and texture. After a free-time section that begins with a strong 5/4 bass groove, the dominant low brass reassert the powerful invocation and the work culminates in a fast and strong finale signally the end of the ritual.

© Steven Capaldo

Symphonies of Gaia (2001)

Jayce John Ogren

The title *Symphonies of Gaia* uses language of the ancient Greeks. Symphonies refers not to an established genre or form, but simply means “a sounding together.” Gaia is the Titan goddess of the earth in Greek mythology, and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that *Symphonies of Gaia* will, in some form, inspire others to understand and take action against the environment crises we now so desperately face.

© Jayce John Ogren

When I first heard *Symphonies of Gaia*, it was performed by the St. Olaf Wind Ensemble conducted by the composer. The faculty conductor of this fine ensemble, Dr. Timothy Mahr, is a first-rate composer himself, and was also the composition teacher of the composer, Jayce Ogren. I am sure that the excellent craftsmanship of this work was directly influenced by Dr. Mahr. I found this work to be mesmerizing and I was immediately drawn into the emotion of the piece. Quite frankly, I wish I had written the piece! Consequently, I felt that this piece should launch the premiere of the Gillingham Signature Series.

Symphonies of Gaia is the essence of musical integrity. It expresses some very deep feelings by the composer. The scoring is extremely creative and the craftsmanship is first rate. So much is said in the relatively short duration of the work. It is music on a high level that will challenge and inspire. Here is a work that will sustain itself in the repertoire for years to come.

© David R. Gillingham

City Trees (2012)

Michael Markowski

I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I

pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons everyday, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.

© Michael Markowski

Sea Songs (1924)

Ralph Vaughan Williams

British composer Ralph Vaughan Williams was encouraged from an early age to study music and learned the piano, violin, and viola while also expressing an early interest in composing. In 1897 he studied composition with Max Bruch in Berlin and in 1908 with Maurice Ravel in Paris. National pride led him to take an interest in the folk songs of England, and along with composers such as Gustav Holst and Percy Grainger, Vaughan Williams began transcribing English folk songs that he later used as the basis for many of his compositions. He was one of the foremost activists in the movement to collect this folk music, focusing on Norfolk, Sussex, and Essex where he collected more than 800 tunes.

Sea Songs was composed in 1924, just one year after his popular *English Folk Song Suite*, the first work he composed for band and in which he incorporated nine folk songs. In *Sea Songs*, Vaughan Williams created a simpler, one-movement work in a march style. He incorporated three songs into this work: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. The work was composed for the Royal Military School of Music at Kneller Hall.

© US Marine Band

Machu Picchu - City in the Sky (2004)

Satoshi Yagisawa

Explaining the significance of Machu Picchu begins with remembering the Incan empire at its zenith, and their tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Irresistible to Francisco Pizarro, in 1533 he also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization. While that act symbolized the end of the empire, 378 years later an archaeologist rediscovered "Machu Picchu", a glorious mountaintop Incan city that had escaped the attention of the invaders. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to this holy place during Pizarro's conquest. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

© Satoshi Yagisawa

UVIC WIND SYMPHONY UPCOMING CONCERTS

FRIDAY, FEBRUARY 8 | 8 PM

Something Old, Something New...

Steven Capaldo, conductor

With guests the Naden Band of the Royal Canadian Navy

This first concert of a two-part concert series presents a modern twist on the traditional approach to concert programming of an overture, a symphony, a march and a concerto through new and classic works for wind ensemble.

Pre-concert talk in Senate Chambers at 7pm with conductor Steven Capaldo.

FRIDAY, MARCH 29 | 8 PM

Something Borrowed, Something Blue

Steven Capaldo, conductor

The second concert in this two-part concert series features a contemporary program highlighting guest soloists performing works inspired and influenced by jazz and Latin music. This final performance of the season includes Canadian premieres and some of the most innovative and exciting wind ensemble pieces written for the genre. Don't miss it!

UVIC WIND SYMPHONY

WOODWINDS

Piccolo/Flute

Jessica Shaw *Calgary, AB*

Flute

Charlie Mason* *Sylvan Lake, AB*
Taya Haldane *Terrace, BC*
Breanna Morissette *Calgary, AB*
Connie Goetz *Port Coquitlam, BC*

Oboe

Janie Sinn* *Vancouver, BC*
Theresa Mothersill *Vancouver, BC*

English Horn

Theresa Mothersill *Vancouver, BC*

Bassoon

Wilson Kyne* *Victoria, BC*
Lee Whitehorne *Chilliwack, BC*

Clarinet

Alec Kan* *Taipei, TAIWAN*
Alicia Joinson *Victoria, BC*
Kyle Lancaster *Victoria, BC*
Meghan Parker *Victoria, BC*
Katherine Forster *Victoria, BC*
Samuel He *Victoria, BC*

Bass Clarinet

Alina Liang *Coquitlam, BC*

Contrabass Clarinet

Zachary Smith *Cranbrook, BC*

Alto Saxophone

Matt Fichter* *Kamloops, BC*
Michael Vielguth *Calgary, AB*
Karsten Brewka *Victoria, BC*

Tenor Saxophone

Ayari Kasukawa *Ibaraki, JAPAN*

Baritone Sax

Michelle Melnick *Vancouver, BC*

BRASS

French Horn

Sarah Mullane* *Calgary, AB*
Brooke Clansey *Powell River, BC*
Allie Bertholm *Chilliwack, BC*
Joshua Ward *Kelowna, BC*

Trumpet

Marianne Ing* *North Vancouver, BC*
Ben Parker *Victoria, BC*
Ekaterina Della Vedova *New Westminster, BC*
Izzy Spencer *Victoria, BC*
Jordan Smale *Victoria, BC*
Abha Parmar *Calgary, AB*

Trombone

Will Quinn* *Calgary, AB*
Heidi Worrall *Victoria, BC*
Erin Marsh *Campbell River, BC*
Ben Pakosz *Nanaimo, BC*

Euphonium

Jason Gordon* *Victoria, BC*
Liam Mulligan *Kelowna, BC*

Tuba

Aiden Fentiman* *100 Mile House, BC*
Scott Gordon *Victoria, BC*
Jacob Tkachuk *Red Deer, AB*

PIANO

Xheni Sinaj *Tirana, ALBANIA*

PERCUSSION

Lachlan Barry* *Calgary, AB*
Susan Main *Ottawa, ON*
Jesse Johnson *Portland, USA*
Allyssa Haigh *Nanaimo, BC*
Jennifer Fiorin *Langford, BC*
DJ Lohead *Chilliwack, BC*

* Principal

DR. STEVEN J. CAPALDO CONDUCTOR
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 the Wind Symphony Conductor and Conducting & Music Education Visiting Professor at the University of Victoria, Dr. Capaldo has previously held positions in Music Education at the University of Wollongong, was a member of the Conducting Faculty at the Sydney Conservatorium of Music as Conductor of the Sydney University Wind Orchestra, the Conductor of the UNSW Wind Symphony, and was formerly a Music Education & Conducting professor at the University of Victoria where he was the founding conductor of the Don Wright Symphonic Winds and taught undergraduate and postgraduate courses in Conducting and Music Education.

Completing a DMA in Wind Conducting at UNLV, a Master of Performance (Orchestral and Choral Conducting) at the University of Sydney (Conservatorium of Music), a Bachelor of Education (Music) at the University of Melbourne, and an AMusA on Saxophone (with Distinction), Dr. Capaldo has diverse experience working with symphony orchestras, wind orchestras and chamber ensembles. He has established a longstanding history supporting, mentoring and engaging in community music and music education settings as well as premiering dozens of works including many commissioned works in the wind ensemble genre and is a passionate advocate for new music and supporting new and local composers.

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* (by Michael Burch-Pesses) and he has been a finalist in international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records, 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 International Eurovision Song Contest.

He has received critical praise for his ensembles and many awards for his academic & teaching achievements including the 2018 Outstanding Contribution to Teaching and Learning Award (UOW). As an academic, he has published in journals and presented at Australian and international conferences in music education, conducting, and music technology.

Dr. Capaldo is highly-active as a conductor, clinician and adjudicator having worked at local, state/provincial, national and international levels. He has adjudicated at MusicFest (Canada's National Music Festival), the Australian International Music Festival, Chief Conductor of the British Columbia Honor Wind Ensemble (2007) and other honor groups, conducted concerts with the Civic Orchestra of Victoria (Canada), and was a regular guest conductor with the Wollongong Community Orchestra. Providing professional learning opportunities for music educators and conductors, Dr. Capaldo has been a conducting clinician at the 2016 Australian National Band and Orchestra Conference (ANBOC), the Chief Conducting clinician for the 2017 Qld ABODA Conducting School and an Associate clinician for the 2016, 2017 & 2018 NSW ABODA Conducting School. In 2018, Dr. Capaldo was an ANBOC conducting clinician and conducted the Qld State Honours Ensemble at ANBOC.

A seasonal celebration presented by the
University of Victoria Choirs



Gloria

Over 250 singers from the
University of Victoria's
Chorus, Chamber Singers,
& Vocal Jazz Ensemble

with guests
the UVic Brass Ensemble

SAT 1
DEC
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7 PM

Doors at
6:15 PM

Christ Church Cathedral
Admission by donation

Plan to arrive early. This annual event fills to capacity.



www.uvic.ca/music/events
www.christchurchcathedral.bc.ca

UPCOMING EVENTS

SATURDAY, NOVEMBER 24 | 1-3 PM (Free)

Clarinet Masterclass with Shawn Earle

Join an open clarinet masterclass with Shawn Earle, clarinet instructor at UVic, featuring performances by clarinet majors from the School of Music.

Phillip T.Young Recital Hall

SUNDAY, NOVEMBER 25 | 7 PM (By donation)

UVic Vocal Jazz Ensemble: Fall Showcase

Twilight: Between the Blues & Bebop

Wendell Clanton, director

Expect a fun-filled evening featuring original arrangements and timeless classics performed by studio groups and combos.

Phillip T.Young Recital Hall

TUESDAY, NOVEMBER 27 | 12:30 PM (By donation)

Tuesdaymusic

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

Phillip T.Young Recital Hall

WEDNESDAY, NOVEMBER 28 | 8 PM (By donation)

String Chamber Concert

A concert featuring UVic School of Music string students from the chamber music class of the Lafayette String Quartet.

Phillip T.Young Recital Hall

THURSDAY, NOVEMBER 29 | 8 PM (\$10-\$20)

Don Wright Symphonic Winds: *Life, Legends & Loss*

Michael Keddy, conductor

An evening of concert band repertoire performed by student musicians from all across the UVic campus. Works include *One Life Beautiful* by Giroux, *Sorcery Suite* by Barnes, *Loch Lomond* by Ticheli, and more.

The Farquhar at UVic, University Centre

FRIDAY, NOVEMBER 30 | 12:30 PM (By donation)

Fridaymusic

A concert of new works by School of Music composition students.

Phillip T.Young Recital Hall

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

uvic.ca/music/events



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