

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

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UNIVERSITY OF VICTORIA

# Wind Symphony

## ***Something Borrowed, Something Blue***

**Steven Capaldo**, conductor

*With*

**Merrie Klazek & Jens Lindemann**, trumpets

*&*

**Wendell Clanton**, alto saxophone

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, March 29, 2019 • 8 p.m.**

The Farquhar at UVic

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

# **PROGRAM**

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**Festive Overture, Op. 96** Dmitri Shostakovich (1906-1975)  
Transcribed by Donald Hunsberger

**Hymn to a Blue Hour** John Mackey  
(b. 1973)

**“March” from Symphonic Metamorphosis  
on Themes of Carl Maria von Weber** Paul Hindemith  
(1895-1963)  
Transcribed by Keith Wilson

**Temper\*** Julian Glover

**Concerto for Two Trumpets** Eric Morales  
*III.* (b. 1966)

Merrie Klazek & Jens Lindemann, trumpets

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## INTERMISSION

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**An American in Paris** George Gershwin (1898-1937)  
Transcribed & arranged by Jerry Brubaker

**The Open Cage\*** Deborah Baynes

**Four Flew Over the Hornet’s Nest** Nathan Tanouye  
(b. 1974)

Wendell Clanton, alto saxophone  
William Lynch, piano  
Rachel Burtman, bass guitar  
Lachlan Barry, drum kit

*\*World premiere commissioned by the UVic Wind Symphony*

## PROGRAM NOTES

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### **Festive Overture, Op. 96** (1954)

Dmitri Shostakovich

*Festive Overture* was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the B-flat soprano down through the B-flat contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

*Festive Overture* is an excellent curtain raiser and contains one of Shostakovich's greatest attributes — the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a “festive overture.”

© Donald Hunsberger

### **Hymn to a Blue Hour** (2010)

John Mackey

The blue hour is an oft-poeticized moment of the day — a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

© Jake Wallace

## **“March” from Symphonic Metamorphosis on Themes of Carl Maria von Weber (1943)**

Paul Hindemith

The *Symphonic Metamorphosis on Themes of Carl Maria von Weber* came into being in 1943, while Hindemith was living in America. He was first invited to arrange the music for a ballet on Weber's themes. That project fell through when it became clear that he and the choreographer, Leonide Massine, did not see eye to eye. This left Hindemith free to take Weber's source material in the direction he pleased. He used themes from Weber's little-known piano duets and from his incidental music for the play *Turandot*, which had also inspired Puccini's famous opera. Hindemith casts the *Symphonic Metamorphosis* in four movements. The final “March” made its way into the band repertoire in 1950 when the director of bands at Yale, Keith Wilson, completed this transcription.

© Andy Pease

## **Temper (2019)**

Julian Glover

As the youngest of three strong-minded siblings, I have been well acquainted with the character of temperament in its many shapes. Using the theme of *Something Blue*, I chose to write this piece about anger. *Temper* focuses on anger and its related emotions, how it is not always the fiery blaze that we often think it is. *Temper* explores the melancholy, the frustration, the restlessness of anger — a temper tantrum if you will.

You will hear two main themes which begin morose and develop throughout the piece. The themes become mixed with a syncopated rhythmic figure, conveying restlessness. Interspersing the themes are sections of chaos; you might see where the form builds to full rage and calms into melancholy.

© Julian Glover

## **Concerto for Two Trumpets (2013)**

Eric Morales

This three-movement work can be best described as a celebration of all that is great about the trumpet. In keeping with my philosophy of the importance of melody, each movement is carefully crafted to entertain and engage the listener. The piece was designed specifically for two B-flat trumpets. My goal was to have the two soloists as “equals,” so there are several passages where both soloists are playing in unison. This fortifies the melodic passages with a deep, full sounding chorus effect. Each soloist has an opportunity to shine.

© Eric Morales

## **An American in Paris (1928)**

George Gershwin

Gershwin was best known as a writer of music for the entertainment market, but he did make several excursions into the realm of art music. One of these was the result of a brief visit to Paris in 1926 (from which he returned with a French taxicab horn and the sketch of a melody) and a longer stay in 1928. He made use of both the horn and the melody while writing this piece during his second visit. He called the work a “rhapsodic ballet.” His description follows:

“I have not endeavored to present any definite scenes in this music. The rhapsody is programmatic in a general impressionistic sort of way, so that the individual listener can read into the music such episodes as his imagination pictures for him. The opening section is followed by a rich ‘blues’ with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a cafe, has suddenly succumbed to a spasm of homesickness. The blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris.”

© Program notes for band

## **The Open Cage** (2019)

Deborah Baynes

*The Open Cage* was inspired by my wall clock with 12 different bird songs. For years I imagined how I would make this into a symphony. Most of my pieces have humor in them and this piece especially does. The title is a mockery of John Cage and there are several little bits to listen for: the *Colonel Bogey March* by FJ Ricketts, *The Lark* by Balakiev, *Notturmo* by Grieg and 'the Duck' from *Peter and the Wolf* by Prokofiev.

The piano part is meant to sound like a broken music box and the organ acts as a drone. The lower brass and wind instruments play an important role — they are the waves of sound giving the piece a pulsating momentum that gradually moves upwards toward the sky. There are 28 different birds played by the higher wind instruments and percussion. It begins with "Silence" then doves start cooing, the "Cage Opens" and the birds come out to sing. This piece was written for Project Ignite and I am so grateful to Dr. Capaldo and the UVic Wind Symphony for this opportunity.

© Deborah Baynes

## **Four Flew Over the Hornet's Nest** (2006)

Nathan Tanouye

This piece was commissioned by the UNLV Wind Orchestra and recorded on the Klavier Label. Because of its innovative use of jazz rhythms and harmonies melded together with contemporary classical themes, this work is one of the few authentic cross-over pieces for wind orchestra and jazz combo. Written in three contrasting movements without a break, the work features the jazz quartet and explores unique colours and blends between the featured soloists and the ensemble.

© Nathan Tanouye and Steven Capaldo

# UVIC WIND SYMPHONY

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## PICCOLO/FLUTE

Jessica Shaw

## FLUTE

Charlie Mason\*  
Taya Haldane  
Breanna Morrissette  
Connie Goetz

## OBOE

Janie Sinn\*  
Theresa Mothersill

## ENGLISH HORN

Theresa Mothersill

## BASSOON

Wilson Kyne\*  
Lee Whitehorne

## CLARINET

Alec Kan\*  
Melissa Goodchild§  
Kyle Lancaster  
Meghan Parker  
Katherine Forster  
Samuel He

## BASS CLARINET

Alina Liang

## CONTRABASS CLARINET

Zachary Smith

## ALTO SAXOPHONE

Matt Fichter\*  
Karsten Brewka

## TENOR SAXOPHONE

Ayari Kasukawa

## BARITONE SAXOPHONE

Michelle Melnicky

## FRENCH HORN

Sarah Mullane\*  
Drake Lovett  
Allie Bertholm  
Emily Axford  
Brooke Clansey  
Gillian Ramage

## TRUMPET

Marianne Ing\*  
Ryan Lau  
Jordan Smale  
Ekaterina Della Vedova  
Izzy Spencer  
Abha-Marie Parmar  
Wayland Shepard

## TROMBONE

Will Quinn\*  
Heidi Worrall  
Erin Marsh  
Ben Pakosz

## EUPHONIUM

Jason Gordon\*  
Liam Mulligan

## TUBA

Jacob Tkachuk\*  
Aidan Fentiman  
Scott Gordon

## PERCUSSION

Lachlan Barry\*  
Jesse Johnson  
Simeon Weststeijn§  
Colin Malloy§  
Jordan Cowan§  
Sean Kiley

## ORGAN

Sean Kiley

## ASSISTANT

Sean Kiley

## LIBRARIAN

Nima Kolmohammadi

\* Principal

§ Community member



## **BIOGRAPHIES**

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

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 UVic, 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. Completing DMA and Master of Performance degrees in conducting and an undergraduate degree in music education, Dr. Capaldo has established a longstanding history supporting, mentoring and engaging in community music and music education settings.

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). Dr. Capaldo has been an Assistant Producer for eight Klavier Records, 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. Committed to providing professional learning opportunities for music educators and conductors, Dr. Capaldo has been a conducting clinician at the 2016 & 2018 Australian National Band and Orchestra Conference, the Chief Conducting Clinician for the 2017 Queensland Conducting Camp and an Associate Instructor for the New South Wales Conducting School.

## **Wendell Clanton, alto saxophone**

Wendell A. Clanton, student of the legendary saxophonist Frederick L. Hemke, is well known for innovative teaching strategies and for creating original collaborative performance games that foster literacy, expression and collaboration. His students are his pride and joy. He is Assistant Teaching Professor of Saxophone and Director of the Vocal Jazz Mainstream and Improvisational Ensemble at the University of Victoria School of Music

Wendell is known across Canada for his performance and pedagogical contributions as a concert saxophonist and mentor of emergent musicians. He has performed extensively with professional and community orchestras, and has premiered several important works for the saxophone. As a soloist, he has performed extensively on radio and television and in venues ranging from major concert halls to music festivals and concert series in small rural communities. Among his many favourite music encounters, he has performed with The Supremes, with Pete Christlieb of the Tonight Show Orchestra, and as soloist with the National Conservatory of Bordeaux Saxophone Ensemble under the baton of Jean-Marie Londeix. Wendell is currently the tenor saxophonist with the internationally acclaimed R&B group The Midnights.

## **Merrie Klazek, trumpet**

Merrie Klazek is a versatile and respected trumpet artist in the world of performance and education. Fluent in orchestral, chamber, solo, traditional, and popular music, Merrie joined the full-time faculty at the University of Victoria's School of Music in 2016. Merrie holds a BMus from her native Calgary and an MMus from Northwestern University where she studied with the late Vincent Cichowicz. Her musical travels have taken her around the globe with performance highlights including Spoleto Festival Italy, Musik Contemporaine Strasbourg France, Tokyo's Bunka Kaikan hall, Stratford Festival, Hungary's Nyrbator Festival, and many solo appearances with Canadian orchestras. Merrie's solo recording "Songs to the Moon" has been featured on TVO Studio 2 and CBC Radio and she is currently working on a recording to highlight the trumpet in settings of world music. Merrie has appeared as a presenter and adjudicator at the International Trumpet Guild Conference and the International Women's Brass Conference. Principal trumpet with the Thunder Bay Symphony from 1999-2018, Merrie has held the same position with the Victoria Symphony and Orchestra London Canada. Merrie is an endorsing artist for Wedge Mouthpieces and is a Bach trumpet artist for Selmer-Conn.

## **Jens Lindemann, trumpet**

As the first classical brass soloist to ever receive the Order of Canada, Jens Lindemann is hailed as one of the most celebrated artists in his instrument's history and was recently named "International Brass Personality of the Year" (Brass Herald). Jens has played both jazz and classical in every major concert venue in the world: from the Philharmonics of New York, Los Angeles, London, Berlin, Moscow and Tokyo to Carnegie Hall and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, being featured at the 2010 Olympics for an audience of 2 billion people, national anthems at the Rose Bowl and for the San Francisco Giants on Memorial Day, performing at London's 'Last Night of the Proms', recording with the Mormon Tabernacle Choir, to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for Her Majesty Queen Elizabeth II. Jens has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany, British Bandsman 2011 Solo CD of the Year, as well as receiving several honorary doctorates.

Classically trained at the Juilliard School in New York and McGill University in Montreal, Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angel Romero, Pinchas Zukerman, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey, Kent Nagano, Lior Shambadal, Boris Brott and Jukka Pekka Saraste. Having recorded for BMG, EMI, CBC and the BBC, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument by performing with "impeccable attacks, agility and amazing smoothness" (The Clarin, Buenos Aires).

Based in Los Angeles as Professor with High Distinction at UCLA, Jens is also director of the summer brass program at the Banff Centre in Canada. Jens is an international Yamaha artist playing exclusively on 24K gold plated instruments.

# UPCOMING EVENTS

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SATURDAY, MARCH 30 | 2:30 PM (By donation)

## **String Chamber Concert**

Featuring students from the chamber music classes of the Lafayette String Quartet.  
Phillip T. Young Recital Hall

SATURDAY, MARCH 30 | 8 PM (\$10-\$25)

*Faculty Concert Series*

## **Alexander Dunn, guitar With Susan Young, soprano**

Guitar virtuoso Alexander Dunn performs the Canadian premiere of some beautiful guitar works by Rudolf Leberl, songs by Ferdinand Rebay with soprano Susan Young, and the magnificent *20 Variations et Fugue sur la Folia* by Manuel Ponce.  
Phillip T. Young Recital Hall

THURSDAY, APRIL 4 | 8 PM (\$10-\$20)

## **Don Wright Symphonic Winds: Earthdance**

Michael Keddy, conductor

An evening of concert band repertoire inspired by the natural world, performed by student musicians from all across the UVic campus.  
The Farquhar at UVic

FRIDAY, APRIL 5 | 12:30 PM (By donation)

## **Fridaymusic**

A concert of varied repertoire featuring the UVic Percussion Ensemble directed by Bill Linwood.  
Phillip T. Young Recital Hall

FRIDAY, APRIL 5 | 8 PM (\$10-\$20)

## **UVic Orchestra**

Ajtony Csaba, conductor

George Gershwin – *Cuban Overture* | Arturo Marquez – *Danzón No. 2*  
Leonard Bernstein – *Symphonic Dances from "West Side Story"*  
Poulenc – *Finale from "Dialogues des Carmelites"*, featuring the UVic Voice Ensemble  
The Farquhar at UVic,

SATURDAY, APRIL 6 | 4:30 PM (By donation)

## **Music for Trombone & Organ**

A concert featuring UVic School of Music trombone students from the studio of Scott MacInnes, with Christ Church Cathedral Music Director and organist Donald Hunt.  
Christ Church Cathedral (Quadra St. at Rockland Ave.)

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

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