

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

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UNIVERSITY OF VICTORIA

# Wind Symphony

## ***Time and Space***

**Steven Capaldo, conductor**

We acknowledge with 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.

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**Friday, November 22, 2019 • 8 p.m.**

The Farquhar at UVic  
University Centre, University of Victoria

Regular \$20 / Seniors \$15 / Students & UVic alumni \$10

# PROGRAM

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Luminescence David Biendenbender  
(b.1984)

Dusk Steven Bryant  
(b. 1972)

An Original Suite Gordon Jacob  
(1895–1984)

Dream Machine Katherine Bergman  
(b. 1985)

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## INTERMISSION

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I.S.S. Flyover Peter Meechan  
(b. 1980)

Poetic Intermezzo James Barnes  
(b. 1949)

A King's Supremacy Kit Turnbull  
(b. 1969)

Outlander Julie Giroux  
(b. 1961)

## PROGRAM NOTES

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### **Luminescence** (2009) by David Biedenbender

*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach.

*Break Forth O Beauteous Heavenly Light* was first known as “Ermuntre dich, mein schwacher Geist” (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist’s *Himmliche Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Bach probably found an altered version of the tune in Johann Cruger’s *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*.

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. David’s music has been described as “simply beautiful” [twincities.com], “striking” and “brilliantly crafted” [Times Argus] and is noted for its “rhythmic intensity” [NewMusicBox] and “stirring harmonies” [Boston Classical Review]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

© David Biedenbender

### **Dusk** (2004) by Steven Bryant

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Steven Bryant's music is chiselled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skilfully-crafted works that enthral listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

© Steven Bryant

### **An Original Suite** (1928) by Gordon Jacob

*An Original Suite* is considered standard wind repertoire. Its very title shows its significance: when it was first published (by Boosey), the publisher added 'Original' to the title, presumably to distinguish it from the many popular music and orchestral arrangements that dominated the wind band repertoire at the time. The suite does indeed use original material throughout, making it a close cousin to Holst's *First Suite in E-flat*, though one that arrived nearly 20 years later.

Gordon Percival Septimus Jacob was a 20th century British composer. Along with Gustav Holst and Ralph Vaughan Williams, he is known as an early champion of the wind band and a skilled composer in the medium. His other wind works include a Symphony (AD 78), the William Byrd Suite, and a chamber suite called *Old Wine in New Bottles*, as well as several arrangements of other composers' work.

© Andy Pease

### **Dream Machine** (2016) by Katherine Bergman

The meaning behind *Dream Machine* is two-fold. In one sense, the title suggests the brain is a "dream machine," generating odd, otherworldly landscapes when neural activity reaches a certain state. Simultaneously, it refers to a physical art piece designed by artist Brion Gysin called the "Dreamachine." The Dreamachine is a phonograph-driven stroboscope described as "the first art object to be seen with the eyes closed" and is intended to affect the viewer's brain alpha wave activity. Whether the "machine" is the sculpture, the brain, the music itself, or all of the above is open to interpretation.

*Dream Machine* was commissioned in recognition of Dr. James Patrick Miller's appointment as conductor of the Gustavus Wind Orchestra, with sincere gratitude for the support of the Douglas Nimmo Endowment.

Katherine Bergman is a Minnesota-based composer who draws on literature, environmentalism, and found materials to create music that has been described as hypnotic and visceral. She has received commissions and performances from leading ensembles throughout the United States, including the U.S. Coast Guard Band, Encore Wind Ensemble, Gustavus Wind Orchestra, Zeitgeist, Seen/Heard Trio, the Minnesota Percussion Trio, The Dream Songs Project, and many others. Her works have been presented at the North American Saxophone Alliance Biennial Conference, the College Band Directors National Association Conference, and The Upper Midwest Chamber Winds Symposium, and her compositions have received support from the Minnesota State Arts Board, the Jerome Foundation, and the Metro Regional Arts Council.

Katherine holds a master's degree from the University of Northern Iowa School of Music, where she studied composition with Jonathan Schwabe and Alan Schmitz. She earned a bachelor's degree in music from Gustavus Adolphus College in Saint Peter, Minnesota with composition instructors including Michele Gillman and Steve Wright. She has studied extensively with Mary Ellen Childs, and has received individual instruction from Samuel Adler. Recent and upcoming projects include new works for Hub New Music, Nautilus Music-Theater, and a new work for wind ensemble commissioned by a consortium of university and high school bands.

Katherine is Co-Founder and Artistic Co-Director of Spitting Image, a composer collective that brings together composers, listeners, and performers to strengthen the Twin Cities contemporary music community.

© Katherine Bergman

### **I.S.S. Flyover** (2012) by Peter Meechan

*I.S.S. Flyover* was written in August 2012, when the International Space Station (I.S.S.) was visible in the sky over my home town of Manchester, UK. This is not an uncommon occurrence ([www.heavens-above.com](http://www.heavens-above.com) is a useful tool to help you find when the orbit of the I.S.S. passes over), but what was unique about this particular pass was that there would be astronauts carrying out repair work on the outside of the station. The idea that something that seemed to pass so quick in the skies above us juxtaposed with what must have seemed a slow, dangerous journey for the astronaut is what lead me to write this piece.

The opening passage is a fast, ostinato driven section; the speed and energy that the I.S.S. is perceived from earth. The middle section is desolate and sparse; the astronauts looking down on earth as they slowly orbit around the globe, the loneliness of space. The final section is a return to the original material—this time with even more momentum and drive, provided by the percussion.

*I.S.S. Flyover* was commissioned by a Canadian consortium of the University of Saskatchewan, Brandon University, the University of Calgary, Harmonie Laval, Memorial University of Newfoundland, the University of Prince Edward Island, the University of Toronto and Anthony Reimer, Calgary, Alberta. The work is dedicated to Darrin Oehlerking who organised the commission consortium.

The music of Canadian-based British composer Peter Meechan is performed throughout the world. His music has been commissioned, recorded, broadcast and performed by some of the world's leading wind orchestras, brass bands, conductors and soloists, including: "The President's Own" United States Marine Band, Dallas Symphony Orchestra, Bramwell Tovey, Black Dyke Brass Band, Dunshan Symphonic Wind Orchestra, The Band of the Coldstream Guards, RNCM Wind Orchestra, Steven Mead, Jens Lindemann, Ryan Anthony, Les Neish, Linda Merrick, the BBC Concert Orchestra, Edmonton Symphony Orchestra, Rex Richardson, Jacques Mauger and many more. He holds an undergraduate degree from the Royal Northern College of Music, a Master of Arts degree and a PhD (composition), both from the University of Salford.

© Peter Meechan

### **Poetic Intermezzo** (1985) by James Barnes

James Barnes studied composition and music theory at the University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Professor Barnes is member of both the History and Theory-Composition faculties at the University of Kansas, where he teaches orchestration, arranging and composition courses as well as wind band history and repertoire courses. At KU, he served as an assistant, and later, as associate director of bands for 27 years. His numerous publications for concert band and orchestra are extensively performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall and the Kennedy Center in Washington, DC.

Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants. He has three commercial recordings of his music with the world-famous Tokyo Kosei Wind Orchestra. More recently, he completed a recording of his works with the Koninklijke Militaire Kapel (The Queen's Royal Military Band) in Holland. He has also been commissioned to compose works for all five of the major military bands in Washington, DC.

Mr. Barnes has traveled extensively as a guest composer, conductor, and lecturer throughout the United States, Europe, Australia, Japan and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association and numerous other professional organizations and societies.

© Wind Repertory Project

### **A King's Supremacy** (2016) by Kit Turnbull

In 1534, the English parliament signed into law the Act of Supremacy, recognising Henry VIII as the "Supreme Head of the Church of England." This was followed in February 1535 by The Suppression of Religious Houses Act, and a series of subsequent Parliamentary Acts that allowed the king to act through his vicar general, Thomas Cromwell, to disband Catholic Monasteries, Priors, Friaries, and Convents across England, Ireland and Wales. There were approximately 900 religious houses in England and 2% of the total population was in religious orders at that time.

The Act of Supremacy required an oath of loyalty from English subjects, recognising the King's marriage to Anne Boleyn. The refusal of many in religious orders to acknowledge this led to their brutal deaths and executions, with Henry's army dispatched to ensure the confiscation of all property and wealth held by their houses. Amongst the religious houses destroyed were the great Cistercian Abbeys of Yorkshire. Once the monks and treasures had been removed, the buildings were left to fall into a state of disrepair, with many being dismantled or partially destroyed to supply stone for other buildings. Today, these Abbeys, like so many others, are preserved as tourist sites and the remaining ruins leave you in no doubt as to the original splendour of these religious houses.

Kit Turnbull began his musical career as a keyboard player in a rock band before joining Her Majesty's Royal Marines Band Service in 1991 as a bassoonist. From 1997 he studied composition with Martin Ellerby at the London College of Music where he subsequently became a course leader and composition tutor. He is currently Composition and Arranging tutor to the Royal Air Force Music Services. A recipient of the Silver Medal of the Worshipful Company of Musicians in 1998, he has since completed numerous commissions that have been performed, broadcast and recorded all over the world.

© Kit Turnbull



## **Outlander** (2010) by Julie Giroux

*Outlander* is a musical odyssey which explores emotions and states in the extreme; fear, total isolation, violence, pain, hope, relief and in the end, tears of joy and triumph. Full of textures and dynamic contrasts this work is extremely descriptive with the help of extensive melodic percussion and piano parts. The percussion and piano pads create a wonderful pallet which at times is dark and foreboding, even primal. Other times it helps creates a melodic texture that is sadly beautiful. *Outlander* explores what it is to be both human and alien with an orchestration and form that is totally freestyle.

This work reflects the futuristic musical journey of a young heroine named Nanami who has recently graduated from the Space Academy. Her first mission into space turns into a catastrophic event forcing everyone on the ship to abandon via personal escape pods. Nanami unfortunately gets sucked into a worm hole and comes out millions of miles away from home.

Low on fuel and supplies Nanami lands on a planet with oxygen and carbon-based life forms where she is an alien, captured and treated with hostility at best. Her only saving grace? On this planet, all of the creatures can hear her thoughts and she can hear theirs. The dominant race of this planet does not share this gift. Nanami uses this talent to her advantage and with the help of these creatures escapes, flies back through the worm hole and returns safely to earth.

Giroux began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction." When she won her first Emmy Award, Giroux was the first woman and youngest person to ever win that award.

Giroux has been a true force in a male-dominated field and has accrued many previously male-only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, The Emmy Awards, and was the first female composer inducted into the American Bandmasters Association in 2009.

# UVIC WIND SYMPHONY

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## PICCOLO

Connie Goetz

## FLUTE

Lisa Matsugu\*  
Vicky Zheng  
Connie Goetz  
Breanna Morrisette  
Andrea Kim

## OBOE

Janie Sinn\*  
Kiara Hosie  
Ethan Slogotski

## ENGLISH HORN

Janie Sinn

## BASSOON

Rio Lagos Davison\*  
Devin Hawthorne

## CLARINET

Chensi Liu\*  
Ben Litzcke  
Katherine Forster  
Nishant Amatya  
Emileigh Pearson  
Meghan Parker  
Devin Owpaluk  
Channing Mar

## BASS CLARINET

Braeden Miles  
Melissa Holyhead-Miles

## CONTRABASS CLARINET

Lee Whitehorne

## SOPRANO

## SAXOPHONE

Karsten Brewka

## ALTO

## SAXOPHONE

Karsten Brewka\*  
Todd Morgan  
Alex Tiller  
Tessa Belhomme-Orders

## TENOR

## SAXOPHONE

Ayari Kasukawa

## BARITONE

## SAXOPHONE

Baylie Adams

## FRENCH HORN

Emily Axford\*  
Joshua Ward  
Maia Copley  
Thomas Hurley  
Brooke Clansey

## TRUMPET

Tark Kim\*  
Ekaterina Della Vedova  
Alicia Ellis  
Abha-Marie Parmar  
Brendan Wong  
Mark Barr

## TROMBONE

Marina Antoniou\*  
Will Quinn  
Tyler Schmit

## BASS TROMBONE

Odyn Mulder

## EUPHONIUM

Liam Mulligan\*  
Aidan Bernard

## TUBA

Scott Gordon\*  
Aidan Fentiman

## PERCUSSION

Simeon Weststeijn\*  
Jesse Johnson  
Allyssa Haigh  
Colin Malloy

## TIMPANI

Cashton McGillivray

## PIANO

Yousef Shudian

## GRADUATE

## ASSISTANT

Marina Antoniou

## STAGE MANAGER

Liam Mulligan  
Yousef Shudian

## LIBRARIAN

Nima Kolmohammadi  
Connie Goetz

\* Principal

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

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.

Dr. Capaldo is currently an Associate Professor of Music Education & Conducting and Wind Symphony Conductor at the University of Victoria. He 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.

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*, a finalist in several international composition competitions and published with Brolga Music Australia.

An Assistant Producer for eight Klavier Records CD, 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 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 including MusicFest and Chief Conductor of the British Columbia Honor Wind Ensemble. Committed to providing professional learning opportunities for music educators and conductors, Dr. Capaldo has been a conducting clinician at the 2017 Australian National Band and Orchestra Conference, the Chief Conducting Clinician for the 2017 Qld ABODA Conducting Camp and an Associate 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.

# UPCOMING EVENTS

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SATURDAY, NOVEMBER 23 | 8 PM (By donation)

## **Sonic Lab**

Ajtony Csaba, director

Come for an audiovisual experience with UVic's contemporary music ensemble. This concert features works by Giacinto Scelsi, Alexander Schubert, Michael Beil and David Leisner as well as improvisations by the ensemble.  
Phillip T.Young Recital Hall

SUNDAY, NOVEMBER 24 | 7 PM (By donation)

## **UVic Vocal Jazz Ensemble: Fall Showcase**

Wendell Clanton, director

Expect a fun-filled evening featuring original arrangements and timeless classics performed by Vocal Jazz studio groups and combos.  
Phillip T.Young Recital Hall

TUESDAY, NOVEMBER 26 | 12:30 PM (By donation)

## **Tuesdaymusic**

Enjoy a program of solo and chamber music in a variety of genres, from baroque to contemporary, performed by UVic School of Music students.  
Phillip T.Young Recital Hall

WEDNESDAY, NOVEMBER 27 | 8 PM (Free admission)

*Orion Series in Fine Arts Guest Concert*

## **Carl Petersson, piano**

Swedish pianist Carl Petersson performs solo works by Frédéric Chopin, Niccolò Paganini/Franz Liszt, Einar Englund, Sergei Rachmaninov, and Isaac Albéniz. With an international performance career, Petersson has appeared at venues such as Toronto's Glenn Gould Studio, the Shanghai Oriental Art Center and the Kleinhans Music Hall in Buffalo, and has collaborated with orchestras including the Buffalo Philharmonic, the Kraków Philharmonic and the Czech National Symphony Orchestra.  
Phillip T.Young Recital Hall

THURSDAY, NOVEMBER 28 | 8 PM (\$10-\$20)

## **Don Wright Symphonic Winds: *Out of This World***

Michael Keddy, conductor

Students from across campus join together to perform music representative of the human fascination and connection with all things "extraterrestrial."  
The Farquhar at UVic, University Centre

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

More information and tickets at:

**[uvic.ca/music/events](http://uvic.ca/music/events)**



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