

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

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UNIVERSITY OF VICTORIA

# Wind Symphony

## ***Now and Then***

**Dr. Steven Capaldo, Conductor**

We acknowledge that the land on which we gather is the traditional territory of the WŚÁNEĆ (Saanich), Lkwungen (Songhees) and Wyomilth (Esquimalt) peoples of the Coast Salish Nation.

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**Friday, October 12, 2018 • 8 p.m.**

The Farquhar at UVic

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

## **PROGRAM**

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**Rarajipari** (2017)  
*Canadian Premiere*

André Nowicki  
(b. 1976)

**Endurance** (1993)

Timothy Mahr  
(b. 1956)

**Strange Humours** (2012)

John Mackey  
(b. 1973)

**First Suite in E-flat** (1909)

Gustav Holst  
(1874–1934)

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### INTERMISSION

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**The Gum-sucker's March** (1914)

Percy Grainger  
(1882–1961)

**Embers** (2016)

Michael Markowski  
(b. 1986)

**Riften Wed** (2014)

Julie Giroux  
(b. 1961)

**Candide Suite** (1956/1988)

Leonard Bernstein (1918–1990)  
Adapted by Clare Grundman

# UVIC WIND SYMPHONY

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## WOODWINDS

Flute 1 Charlie Mason\*  
Flute 1 Taya Haldane  
Piccolo/Flute 1 Jessica Shaw  
Flute 2 Breanna Morissette  
Flute 2 Connie Goetz

Oboe 1 Janie Sinn\*  
Oboe 2/English Horn Theresa Mothersill  
Bassoon 1 Wilson Kyne\*  
Bassoon 2 Lee Whitehorne

Clarinet 1 Alec Kan\*  
Piccolo/Clarinet 1 Alicia Joinson  
Clarinet 2 Kyle Lancaster  
Clarinet 2 Meghan Parker  
Clarinet 3 Katherine Forster  
Clarinet 3 Samuel He  
Bass Clarinet Alina Liang  
Contrabass Clarinet Zachary Smith

Alto Sax 1/Soprano Matt Fichter\*  
Alto Sax 2 Michael Vielguth  
Alto Sax 2 Baylie Adams  
Tenor Sax Ayari Kasukawa  
Baritone Sax Karsten Brewka

## STRINGS & KEYBOARD

Piano Michelle Melnicky  
Cello Tara Rajah

## BRASS

French Horn 1 Sarah Mullane\*  
French Horn 2 Brooke Clansey  
French Horn 3 Allie Bertholm  
French Horn 4 Joshua Ward

Trumpet 1 Marianne Ing\*  
Trumpet 1 Ben Parker  
Trumpet 2 Ekaterina Della Vedova  
Trumpet 2 Izzy Spencer  
Trumpet 3 Jordan Smale  
Trumpet 3 Abha Parmar

Trombone 1 Will Quinn\*  
Trombone 2 Heidi Worrall  
Trombone 2/3 Sophia Olim  
Bass Trombone Ben Pakosz

Euphonium 1 Jason Gordon\*  
Euphonium 2 Liam Mulligan

Tuba 1 Aiden Fentiman\*  
Tuba 2 Scott Gordon  
Tuba 2 Jacob Tkachuk

## PERCUSSION

Lachlan Barry\*  
Susan Main  
Jesse Johnson  
Brandon Bronson  
Cashton McGillivray (djembe)

\* Principal

# PROGRAM NOTES

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## **Rarajipari** (2017)

André Nowicki (b. 1976)

Written for Dr. Steven Capaldo and the Sydney University Wind Orchestra

Deep in the Sierra Madre mountains of north-western Mexico live the Tarahumara people. Famed for their running, they cover enormous distances, even up to hundreds of kilometres, connecting with remote villages over rough and steep terrain, while often wearing makeshift shoes made from old tires.

'Rarájipari' is a game displaying the tribe's love of running. Runners of all ages take turns at throwing or kicking a small ball ahead, racing down valleys, through creeks, up mountains and at times recovering the ball from tricky spots. It is a game of cooperation, challenges and rivalry as some shoot ahead for the ball before returning to the group. After several hours outdoors, everyone loops back to the village and celebrates with dancing and copious corn beers!

— André Nowicki

## **Endurance** (1993)

Timothy Mahr (b. 1956)

This work is a musical reflection upon the infinite endurance of the human spirit, the religious spirit, and the spirit of the earth. Initial inspiration for the piece came from a book of the same title by Alfred Lansing documenting the amazing story of the ill-fated expedition of the Antarctic explorer Sir Ernest Shackleton in 1914-1916. His ship, the "Endurance," became ice-bound and eventually sank, stranding Shackleton and his crew of 27. They experienced over 15 months of life exposed to the unrelenting, dangerous Antarctic weather, and, miraculously survived to tell it. The strength of character exhibited by these men in enduring incredible hardships is truly awe-inspiring. Since reading this fascinating account, the story has been in the back of my mind whenever I find myself challenged by what seems to be insurmountable problems. It helps me put things into a proper perspective.

I have also been moved by recent expressions of religious spirit around the world, finding solace in the realization that this spirit has and forever will endure in many forms. Finally, as we continue to pollute our planet, I can't help but get the sense that it, too, will endure, going through some sort of forced evolution in spite of our mistreatment.

All three spirits — human, religious, earth — also seem intertwined to me. In pondering them, I find hope and peace.

*Endurance* was commissioned by the American Bandmasters Association in conjunction with the awarding of its 36th Biennial ABA/Ostwald Composition Award for my 1990 work *The Soaring Hawk*. *Endurance* was premiered by the United States Interservice Band, Ed Lisk, Conductor, at the 58th Annual Convention of the American Bandmasters Association in Constitution Hall, Washington D.C. on March 7, 1992.

— Timothy Mahr

### **Strange Humours** (2012)

John Mackey (b. 1973)

The young composer John Mackey has turned heads throughout the concert world in recent years, winning composition awards and prestigious orchestral commissions around the world. His *Redline Tango*, a piece that merges distinctly American and Latin cultural musical traditions, has become tremendously popular, having received several orchestral performances. Its transcription for wind ensemble caused Mackey's popularity to explode, particularly among collegiate wind band directors, who have commissioned a handful of new works for wind ensemble — with more, undoubtedly, to come.

*Strange Humours* represents another of Mackey's works that has been transcribed for wind ensemble. The first version of *Strange Humours* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures — the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent — most notably Egypt, but also parts of the Arabian Peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

— Jacob Wallace

## **First Suite in E-flat (1909)**

Gustav Holst (1874–1934)

In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the '1st Suite for Military Band Op. 28A\*' on the page for 1909. This is the only evidence we have of the work's origins, for there is no certain record of any performance before 1920 (although parts seem to have been copied before 1918), nor is there any evidence of for whom the work was written. The same anomaly appears with the *Second Suite*, composed in 1911 but not performed until 1922. It is strange that these two masterpieces of band writing should not have entered the repertoire at once: there has certainly been no lack of performances in the years since 1920.

The *First Suite* was published in 1921 by Boosey & Co. in the form of a set of parts with a reduction for piano-conductor. A full score was not published until 1948, and this incorporated additional parts which had been added to make the work more suitable for American bands. It also included numerous misprints, since the score was compiled from the parts without reference to the original manuscript.

Since the composition of military bands and wind bands in general has changed since 1909, this new edition of the score does not attempt to go back wholly to the original manuscript (now in the British Library, London, Add. MS 47824).

\*He wrote '1st Suite' even though the *Second* was not composed for another two years; however, the manuscript was originally entitled 'Suite in E-flat'.

— Colin Matthews, London, 1984

## **The Gum-sucker's March (1914)**

Percy Grainger (1882–1961)

A "Gum-Sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes". In the march, Grainger used his own *Australian Up-Country Tune* melody, written by him to typify Australia, which melody he also employed in his *Colonial Song* for two voices and orchestra, or military band.

— Percy Aldridge Grainger

*The Gum-sucker's March* was sketched for wind band in the late 1930s but not finished until the summer of 1942. The first theme was composed by Grainger at Hill Hall, Epping, England, around 1911, and the second theme dates from 1905. The complete march was worked out in the summer of 1914 at Evergood Cottage, Goudhurst, Kent, England, and scored for orchestra late that year in New York.

Grainger used what he called "tone-clashfulness" (writing of independent harmonies for various families of instruments, creating moments of dissonance). The lyric theme from this march can also be found in his *Colonial Song* and *Australian Up-Country Tune*. The second theme contains motives from *The Widow's Party March*.

— California Polytechnic State University, San Luis Obispo,  
Wind Ensemble concert program, 6 December 2015

## **Embers** (2016)

Michael Markowski (b. 1986)

*Embers* is a little difficult to put into words because it's partly about my dad's mental health, which has slowly been fading, and the grace that my mom has carried herself with even as her 29-year marriage also fades. My dad's condition didn't diminish overnight; unfortunately, it's been much more insidious than that, taking nearly ten years for anyone in our family to recognize (or admit) that something in him seems significantly different.

I don't want to share too much information here, because these issues are both incredibly personal and particularly complex, but I do want to say that it has been kind of interesting (for lack of a better word) to watch my mom and myself try to figure out the best way to try and help my dad. (I think it's important to note that he still doesn't recognize that his behaviors have changed, which makes professional diagnosis a challenge when therapy and counseling are generally only voluntary.)

And so we've loved and supported him as best we can, but I've recently realized that after all this time, my mom and I have spent a lot of time waiting — waiting in sort of a hopelessly romantic way. We share the thought that maybe someday my dad will have a moment of self-realization where he says to himself, "you know, something doesn't feel quite right. Maybe I should get myself checked out."

But unfortunately, it's not usually that easy. My mom seems to keep saying, "we'll see what tomorrow brings," but waiting for new symptoms to arise in order to seek any kind of medical or psychological treatment feels a bit like purgatory. So now I figure that if I don't know how to help my dad, if I'm stuck somewhere between simply loving him and strong arming him into counseling, maybe I can at least attempt to help myself and help my mom make some emotional sense of our situation by taking all these complicated feelings and expressing them in a piece of music.

— Michael Markowski, Astoria, New York, May 11, 2015



## Riften Wed (2014)

Julie Giroux (b. 1961)

Composed for Dennis W. Fisher and the University of North Texas Symphonic Band.

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks clot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieves' Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong, I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without ceating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching especially if related or injected into real world circumstances. In one instance while playing the game, I merged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! NO fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death. Something Earth is all too familiar with.

“Riften Wed” is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly “Riften Wed.”

— Julie Giroux

### **Candide Suite** (1956/1988)

Leonard Bernstein (1918–1990) adapted by Clare Grundman

Leonard Bernstein was one of the foremost American composers and conductors of the twentieth century. Renowned on the podium as director of the New York Philharmonic, he came into living rooms across the nation through his televised series of Young People’s Concerts on CBS. Some of his most familiar compositions include the film scores to *On the Waterfront*, *West Side Story*, and *Candide*.

Composed in the 1950s, *Candide* is an operetta modeled on Voltaire’s famous French satire. The cast of characters features hero Candide, whose idealistic nature matches his name’s meaning “naïve,” along with his true love Cunegonde and their tutor Doctor Pangloss. This *Candide Suite*, adapted for band by American composer and arranger Clare Grundman, follows the plotline of the operetta, beginning with youthful optimism in “The Best of All Possible Worlds.” The following movements portray the characters facing gruesome life challenges, including an invading army, persecution during the Inquisition, and life as a Parisian courtesan. By the fifth and final movement, the heroes’ idealism has faded, yet they sing of hope and the spiritual rewards of simple tasks: “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house and chop our wood, and make our garden grow.”

— US Marine Band program (2016)

## **UVIC WIND SYMPHONY NEXT CONCERT**

**FRIDAY, NOVEMBER 23 | 8 PM**

### *Here and There*

A concert exploring the energy and soul of our planet through compositions about earth, air, sea and spirit. Many of the composers featured on the program were inspired by these themes while others posed questions through their music about the delicate balance between man and nature in both conflict and peace, as these forces attempt to work together in harmony.

## 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 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.

# UPCOMING EVENTS

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SATURDAY, OCTOBER 13 | 8 PM | Pre-concert talk at 7 PM (\$10-\$25)

**Faculty Chamber Music Series: *Wind & Song***

A program highlighting the School of Music brass, woodwind and voice faculty plus some special guests. Featured works include Tull's *Concerto da Camera* for alto saxophone and brass quintet, *Sonatine en trio* by Schmitt, Barnes' *Divertissement, Op. 50* for brass quintet, *Partita in G* by Sweete, and songs by Newman.

Phillip T. Young Recital Hall

TUESDAY, OCTOBER 16 | 12:30 PM (By donation)

**Tuesdaymusic**

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

Phillip T. Young Recital Hall

FRIDAY, OCTOBER 19 | 12:30 PM (By donation)

**Fridaymusic**

Featuring School of Music woodwind students.

Phillip T. Young Recital Hall

TUESDAY, OCTOBER 23 | 12:30 PM (By donation)

**Tuesdaymusic: Guitar Studio Recital**

Featuring School of Music guitar students from the studio of Alexander Dunn.

Phillip T. Young Recital Hall

FRIDAY, OCTOBER 26 | 12:30 PM (By donation)

**Fridaymusic**

Featuring School of Music brass students.

Phillip T. Young Recital Hall

FRIDAY, OCTOBER 26 | 8 PM (\$10-\$20)

**UVic Orchestra**

Amy-Lynne Toth, violin (UVic Concerto Competition winner)

Ajtony Csaba, conductor

Performing Haydn's *Overture in D Major*, Brahms's *Variations on a Theme by Haydn*, Vieuxtemps's *Violin Concerto No. 5, Op. 37*, and more!

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)

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



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