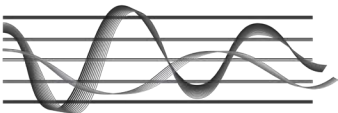


School of Music
Faculty of Fine Arts
University of Victoria

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UNIVERSITY OF VICTORIA

Wind Symphony

Steven J. Capaldo, Conductor



The Naden Band of the Royal Canadian Navy

Conductors:

Chief Petty Officer Second Class Brayden Wise, CD

Petty Officer First Class Ben Van Slyke, CD

Something Old, Something New



Friday, February 8, 2019 • 8 p.m.

University Centre Farquhar Auditorium

University of Victoria

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

PROGRAM

Ecstatic Fanfare Steven Bryant
(b. 1972)

CPO 2 Brayden Wise, conductor

An Outdoor Overture Aaron Copland
(1900–1990)

PO 1 Ben Van Slyke, conductor

Symphony No. 6 for Band, Op. 69 Vincent Persichetti
(1915–1987)

I. Adagio–Allegro

II. Adagio sostenuto

III. Allegretto

IV. Vivace

Steven J. Capaldo, conductor

INTERMISSION

Esprit de Corps Robert Jager
(b. 1939)

PO 1 Ben Van Slyke, conductor

Night Light Cait Nishimura
(b. 1991)

CPO 2 Brayden Wise, conductor

**Concerto for Euphonium, Winds & Percussion
“Summer of 2008”** David Gillingham
(b. 1947)

I. Changing Weather

II. Wondrous Starry Night

III. Festivals

Jason Gordon, euphonium
Steven J. 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.

PROGRAM NOTES

Ecstatic Fanfare (2012)

Steven Bryant

Ecstatic Fanfare by Steven Bryant is based on the first movement of the composer's piece *Ecstatic Waters*. An idea was hatched between the composer and his wife, conductor Verena Mösenbichler-Bryant, that "...it might be fun to take the heroic tutti music from that earlier work and turn it into a short fanfare 'someday.'" Composed in somewhat of a frenzy over a period of three days in May 2012, this piece was brought from conception to fruition in an incredibly short timeframe, with the new piece premiering just three short weeks later.

— CPO 2 Brayden Wise

An Outdoor Overture (1938)

Aaron Copland

In Copland's own words, *An Outdoor Overture* owes its existence to the persuasive powers of Alexander Richter, head of the music department of the High School of Music and Art in New York City. "He had witnessed a performance of my high school opera, *The Second Hurricane*, and made up his mind that I was the man to write a work for his school orchestra. I liked the idea of the High School of Music and Art — that gifted students could prepare for their careers in the arts at such a school without sacrificing a general education. Richter won me over when he explained that his work would be the opener in a campaign the school planned to undertake with the slogan: 'American Music for American Youth'. I found this so irresistible that I interrupted my orchestration for *Billy the Kid* in the fall of 1938 to write the piece... When I played the piano sketch for him, Richter remarked that it seemed to have an open-air quality. Together we hit on the title *An Outdoor Overture*." The piece was dedicated to the High School of Music and Art and premiered in December 1938.

The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the *allegro* section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in

a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally up through the rest of the band. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody and followed by a short bridge section. The piece ends with a climactic combination of all the themes in the same grandiose style as the beginning.

— PO 2 Steve Donegan

Symphony No. 6 for Band, Op. 69

Vincent Persichetti

Vincent Persichetti's *Symphony No. 6 for Band, Op. 69* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his *Symphony No. 5, For Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band*... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

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Esprit de Corps (1984)

Robert Jager

Born in Binghamton, New York, Robert Jager was arranger/composer for the U.S. Navy Armed Forces School of Music from 1962 to 1965. After completing his studies and graduating from the University of Michigan in 1968, he went on to be the lecturer in composition and directing at Old Dominion University in Norfolk, Virginia. In 1971, he became a professor at Tennessee Technological University in Cookeville, Tennessee and toured the United States, Canada, Europe and Japan as an active composer, conductor and lecturer until his retirement in 2001.

The term *Esprit de Corps* is widely used throughout many armed forces organizations to denote a feeling of pride, fellowship, and common loyalty shared by its members. With this in mind, Jager wrote this piece, based on *The Marines' Hymn*, as a tribute to the band and members of the United States Marine Corps. Full of energy and drama, the piece shows off the virtuosity and musical spirit of the Marine Corps Band and its conductor at the time Colonel John R. Bourgeois. Bourgeois was a dramatic and spirited conductor who was widely known to perform pieces quite fast and as such, the piece is marked "Tempo di Bourgeois" right off the top because Jager believed a simple marking of "very bright" wouldn't quite do it justice.

— PO 2 Steve Donegan

Night Light (2011, revised 2019)

Cait Nishimura

Composer Cait Nishimura began *Night Light* as "...a few simple themes that represented [her] childhood experience of fearing the dark and feeling comforted by the soft glow of night lights. These ideas evolved over time into a musical story that depicts the experience of being awake in the night while the surrounding world is at rest — an experience full of moments of tension and softness, pain and joy, and darkness and light." Warm, lush textures in the opening passages give way to a lively, active middle section, where the insomniac's mind truly comes alive, ending with what might be best described as a tranquil dream state.

— CPO 2 Brayden Wise

Concerto for Euphonium, Winds & Percussion "Summer of 2008" (2008)

David Gillingham

Commissioned by a consortium of groups in the United States with euphonium player Jason D. Ham, the work is scored in three movements and has become a cornerstone of the solo repertoire for euphonium and wind band. Based on the composer's experiences over the summer of 2008, the concerto unfolds through various themes and rhythmic motifs that recur throughout the work, connecting each movement with familiar musical ideas. The free flowing first movement pairs rubato-style solo playing with strict rhythms in the ensemble while the sonorous second movement glistens with flowing melodies and Gillingham's signature mallet percussion and piano parts. The final Festival movement revisits many of the earlier themes with the flair of a festival performance.

© David Gillingham and Steven Capaldo

UVIC WIND SYMPHONY

Conductor

Dr. Steven J. Capaldo

PICCOLO/FLUTE

Jessica Shaw

FLUTE

Charlie Mason*

Taya Haldane

Breanna Morissette

Connie Goetz

OBOE

Janie Sinn*

Theresa Mothersill

BASSOON

Wilson Kyne*

Lee Whitehome

CLARINET

Alec Kan*

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*

Allie Bertholm

Drake Lovett

Brooke Clansey

Joshua Ward

TRUMPET

Marianne Ing*

Ryan Lau

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

Aiden Fentiman*

Scott Gordon

Jacob Tkachuk

PERCUSSION

Lachlan Barry*

Cashton MacGillivray

Jesse Johnson

* Principal

NADEN BAND OF THE ROYAL CANADIAN NAVY

Director of Music and Commanding Officer Lieutenant (Navy)
Catherine Norris, CD

Chief Petty Officer Second Class **Brayden Wise, CD**

FLUTE/PICCOLO

PO 1 Ginette Gibeault

LS Laura Andrew

OBOE

PO 2 Katrina Bligh

BASSOON

PO 2 Robyn Jutras

CLARINET

PO 2 Marielle Audet

PO 2 Rebecca Hissen

PO 2 Mélanie Paré

SAXOPHONE

PO 1 Jeff Cooper

PO 2 David P. Gagnon

PO 2 Barrie Sorensen

PO 2 Roy Styffe

FRENCH HORN

PO 2 Jean Potash

PO 2 Allison Zaichkowski

TRUMPET

PO 1 Benjamin Van Slyke

PO 2 Alastair Chaplin

PO 2 Steve Donegan

PO 2 Greg Sly

PO 2 Miguel Valdes De La Hoz

TROMBONE

PO 2 Alon Soraya

PO 2 Michel Wade

PO 2 Shawn Wright

BASS TROMBONE

LS Zack Everett

EUPHONIUM

PO 2 Bob Fearnley

TUBA

PO 2 Tim Keels

PO 2 Winston Hind

ELECTRIC GUITAR

PO 2 Stephen MacDonald

STRING/ELECTRIC BASS

PO 2 Ross Macdonald

PIANO

PO 2 Olivier Néron-Bilodeau

PERCUSSION

PO 2 Richard Lang

PO 2 Robert Stevens

LS Kyle Reyes

LS Simeon Weststeijn

BIOGRAPHIES

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.

Chief Petty Officer Second Class Brayden Wise, Band Chief & conductor

Chief Petty Officer 2nd Class Brayden Wise was born and raised in Vernon, BC. He joined the Canadian Armed Forces in 1996 as a member of the Band of the 15th Field Regiment, Royal Canadian Artillery, in Vancouver, BC. While in Vancouver, CPO 2 Wise attended Capilano University's Jazz Studies Programme, concentrating on double bass performance. During his tenure in the Reserves, CPO 2 Wise was employed in a variety of tasks within the Band including Library, Transport and Sound Reinforcement, in addition to leading small jazz, pop and rock groups. He took on employment outside the Musician occupation, working as a clerk at Canadian Forces Recruiting Centre Vancouver, as well as being employed as the Chief Clerk of 6 Field Squadron, 39 Combat Engineer Regiment, in North Vancouver, BC. He transferred to the Regular Force as a Musician in 2006 and was posted to The Central Band of the Canadian Armed

Forces in Ottawa, ON, where he worked as a bassist, Drum Major, and Bandleader for the pop/rock ensemble. In 2011, he returned to the Army, was promoted to WO and posted to the Royal Canadian Artillery Band in Edmonton, AB, where he served as Operations Manager and Quartermaster for the Band, as well as leading ensembles as both a player and conductor/bandleader. CPO 2 Wise was promoted to his present rank and posted to the Naden Band in 2015.

In his spare time, CPO 2 Wise enjoys playing hockey, cycling, running, attempting to golf, and is an avid home brewer. He resides in Victoria with his three children.

Petty Officer First Class Ben Van Slyke, conductor

Petty Officer First Class Ben Van Slyke was born in Vancouver and started music at an early age. In 1995, at the age of 17, he enrolled in the Canadian Armed Forces (CAF) Reserves as a musician in the Band of the 15th Field Regiment Royal Canadian Artillery. During his time in the reserves, he studied at the CAF School of Music and performed the changing of the guard in Ottawa with the Ceremonial Guard. In 1998 Ben embarked on contract with Norwegian Cruise lines where he met his wife Angela. He spent 6 years living and working in the United States as a theatre and touring musician. In 2005, Ben returned to Canada to join the CAF as a regular force musician with his first posting to the Stadacona Band in Halifax, NS. In his 14 years in the regular force he has been fortunate to work with four of six Canadian regular force bands and some of the best musicians in the country.

Jason Gordon, euphonium

Jason Gordon began playing euphonium at the age of eleven. He chose the euphonium because A) he believed it was a tuba and B) in middle school he was not big enough to play a tuba. Since then, Jason's instrumental proficiency, height, and musical knowledge has increased greatly. Currently, he studies under Paul Beauchesne at the University of Victoria where he is a third year Music Education Major.

Since 2013 Jason has been participating in ensembles and music festivals. This includes the BC Provincial Honour Band, Sidney Concert Band, Meridien Wind Ensemble, Sine Cura Jazz Combo, Greater Victoria Youth Orchestra, UVic Trombone Choir, UVic Wind Symphony and the Dennis Wick Canadian Wind Orchestra. While part of the Denis Wick Ensemble in 2016 he was given the Most Outstanding Brass Musician Award. Jason has also participated in the Victoria, Provincial, and National music festivals. In 2018, he spent a week in New Brunswick competing in the Canadian Nationals placing third in the Brass Category.

When not performing Jason is an active member in the Music Education community. He regularly works with students to help support and grow music on the Island. Jason is very grateful for the endless support of past and present teachers, friends and family.

NEXT CONCERT

UVIC WIND SYMPHONY

FRIDAY, MARCH 29 | 8 PM

Something Borrowed, Something Blue

Steven Capaldo, conductor

The second of a two-part concert series and the final performance of the UVic Wind Symphony for their 2018/19 season, this eclectic program features works that have borrowed from other composers or are inspired by jazz and Latin music. With special guest soloists Merrie Klazek (trumpet) and trumpet great Jens Lindemann, the concert finale includes a concerto for wind symphony and jazz quartet featuring Wendell Clanton on alto saxophone.

With works by Shostakovich, Hindemith, Gershwin, Mackey and world premieres by UVic composition student Deborah Baynes and Esquimalt High School student Julian Glover — both commissioned by the UVic Wind Symphony — this concert presents some of the most innovative and exciting wind ensemble pieces written for the genre.



UPCOMING AT THE SCHOOL OF MUSIC

SATURDAY, FEBRUARY 9 | 2:30 PM (By donation)

Saxophone Ensemble Recital

Featuring students from the studio of Wendell Clanton.

Phillip T. Young Recital Hall

SATURDAY, FEBRUARY 9 | 8 PM (Pre-concert talk at 7 PM) (\$10-\$20)

Faculty Chamber Music Series

Experience the magic that happens when UVic performance faculty join on stage to make music together. This concert will feature works by Vaughan Williams, Saint-Saëns, Mozart, and more performed by the Lafayette String Quartet, trumpeter Merrie Klazek, tenor Benjamin Butterfield, and many others.

Phillip T. Young Recital Hall

TUESDAY, FEBRUARY 12 | 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

WEDNESDAY, FEBRUARY 13 | 12:30 PM (Free)

Lieder at Lunch: *Fliederlieder (Songs About Lilacs)*

An exploration of the German Lied (song) repertoire with soprano Sharon Krebs and pianist Harald Krebs, with guest clarinetist Shawn Earle. Bring your lunch!

Rm. B037, MacLaurin Building, B-Wing

THURSDAY, FEBRUARY 14 | 8 PM (By donation)

Viola Studio Recital

Featuring students from the studio of Joanna Hood.

Phillip T. Young Recital Hall

FRIDAY, FEBRUARY 15 | 12:30 PM (By donation)

Fridaymusic

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

Phillip T. Young Recital Hall

To receive our season brochure & monthly newsletter by email,
contact: concert@uvic.ca



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