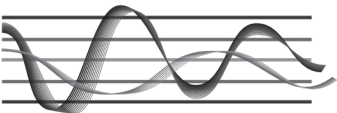


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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UVIC  
**music**



SCHOOL OF MUSIC, UNIVERSITY OF VICTORIA

# (RE)START

UNIVERSITY OF VICTORIA

## Wind Symphony

STEVEN J. CAPALDO conductor

BEN LITZCKE MMus student conductor



UNIVERSITY OF VICTORIA

## Symphony Orchestra (UViSO)

AJTONY CSABA conductor

We acknowledge and respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

**Friday, October 15, 2021 • 7:30 p.m.**

The Farquhar at UVic, University of Victoria

Adults: \$24 / Seniors: \$18 / Students & UVic alumni: \$12

# PROGRAM

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## UVIC WIND SYMPHONY

Steven Capaldo, conductor

**Auróra Musis Amíca**

Sally Greenaway  
(b. 1984)

**Reckoning**

Michael Markowski  
(b. 1986)

**Moorside March from A Moorside Suite**

Gustav Holst  
(1874–1934)  
Transcribed by Gordon Jacob

Ben Litzcke, student conductor

**Stillwater**

Kelijah Dunton

**The Hounds of Spring**

Alfred Reed  
(b. 1966)

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### SHORT INTERVAL

**PLEASE NOTE:** If exiting the auditorium, vaccine  
and ID checks are required upon re-entry.

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## UVIC SYMPHONY ORCHESTRA

Ajtony Csaba, conductor

**Lieutenant Kijé Suite, Op. 60**

*I. Birth of Kijé*  
*II. Romance*  
*IV. Troika*

Sergei Prokofiev  
(1891–1953)

**Symphony No. 40 in G Minor, K. 550**

*I. Allegro molto*  
*II. Andante*

W.A. Mozart  
(1756–1791)

**Danse nègre from African Suite, Op. 35**

Simon Coleridge-Taylor  
(1875–1912)

## PROGRAM NOTES

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### **Auróra Musis Amíca** (2013)

Sally Greenaway (b. 1984)

Opening with a soundscape reminiscent of the dawn bursting into colour over a still lake, the piece unfolds into an uplifting and hopeful fanfare before fading back into a wash of colours for the final bars.

Not a traditional fanfare, the piece evokes images of Canberra, Australia located between Sydney to the north and Melbourne to the south. The opening bowed metallic percussion give a sense of that first ray of light coming from the horizon over Lake Burley Griffin and the towering National Carillon. With an ascending fifth, from G to D, the French horn summons the sun to rise further, stirring the Australian wildlife. In its entirety, the opening is a vivid crescendo leading to a remarkably clear and rich blue sky as solo trumpet gives the first statement of the fanfare, with a dance-like harmonic underpinning from the woodwinds.

*Here I am, contemplating the dawn again.  
This early morning time has become irresistible,  
a moment with my thoughts and with awesome splendor.  
Often there are no words that can express the awareness  
of the universe as I watch light wash over the horizon.  
Dawn is friend of the muses.  
Aurora musis amica.*

© Eric Posner

### **Reckoning** (2017)

Michael Markowski (b. 1986)

*Reckoning* began as a musical underdog story: an unlikely hero's determination to right certain wrongs that had been brought upon him or her in the past and that hero's ambition to prove that they are "a force to be reckoned with." I often liken it to a David and Goliath type of story: small versus big, poor versus rich. For example, the piece opens in a dark and oppressive world full of despair and anguish, but from within that darkness comes a very beautiful, very fragile, very hopeful oboe solo. However, this hope quickly transforms into a more active, kinetic energy—a musical uprising. Several families of instruments join the dialogue, voicing their grievances, adding to the collective resistance. By measure 90, the ensemble fully pledges their allegiance as a more majestic and heroic French horn theme ascends to the fore, literally rising quarter note by quarter note above the anxious eighth note theme. From here, they plot their next move. But will it be enough?

© Michael Markowski

## **Moorside March from A Moorside Suite** (1928/1960)

Gustav Holst (1874–1934)

*Moorside Suite*, from which this march is taken, was commissioned as the test piece for the British National Brass Band Championship at the Crystal Palace, London, in 1928. Holst set the pattern for other composers of international repute who also wrote for the brass band in subsequent years. He left an incomplete version for military band, containing all of the first movement and 38 bars of the second, to be completed later. It is not known whether the brass or the military band score (now in the British Museum) was begun first.

Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. According to Imogen Holst, her father “liked writing for brass better than for military band: it was mellower and more flexible. His affection for the trombone was lasting, and he knew the texture of the band instinctively and could get the best out of every instrument.” At the Crystal Palace he listened to the piece 15 times and was deeply impressed by players who “combined the enthusiasm of amateurs with the skill of professionals. It was not only their technical proficiency that he admired so much: it was their sense of phrasing and their real musicianship.”

The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motif, the first two themes are restated, and the march concludes with a coda containing material from the trio.

© Program Notes for Band

## **Stillwater** (2019)

Kelijah Dunton (b. 1999)

This piece is inspired by the beauty of a small town, Stillwater Minnesota. This town has a big lake in its center, and out of everyone’s backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you’d see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

© Kelijah Dunton

## **The Hounds of Spring** (1980)

Alfred Reed (1921–2005)

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime forms the basis for this musical setting, in traditional three-part overture form ... an attempt to capture the twin elements of the poem—exuberant, youthful gaiety and the sweetness of tender love.

A recreation in modern English of an ancient Greek tragedy, the poem appeared in print in 1865 when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

*The Hounds of Spring* was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown who gave the premiere performance on May 8th, 1980, under the direction of the composer.

© Andy Pease

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## **Lieutenant Kijé Suite, Op. 60**

Sergei Prokofiev (1891–1953)

Lieutenant Kijé (Поручик Киже/Kizhe) does not exist. The name came about as a writing error of courtiers in the Russian Imperial Palace and was incidentally used to blame for various punishable nuisances committed by others. Regrettably, the Tsar took an interest in the name and wished to meet him. The terrified courtiers, instead of confessing, invented a life for Kijé away from the court that included exile, reinstatement, military promotion, lavish gifts, a wedding, and finally, as an encounter with the Tsar would be unavoidable, a sudden death.

Sergey Prokofiev scored the soundtrack to the movie *Lieutenant Kijé* produced in 1934 in Leningrad (today's St. Petersburg) to regain presence and popularity in the newly established Soviet Union. Key topoi of the score went into the five-movement Suite that he arranged promptly after the movie's success for symphonic orchestra and an optional baritone. Of the three on tonight's program, *Romance* is quoting "The Little Grey Dove," an old Russian song that Tchaikovsky used, and *Troika* is based on a vernacular Hussar song commonly used at sled rides when spirits were high.

## **Symphony No. 40 in G Minor, K. 550**

W.A. Mozart (1756–1791)

Mozart's symphonic oeuvre concludes with the Late Symphonies, three works that show his growing interest in the sophisticated, "galant" counterpoint in a scintillating orchestration. Like a large-scale symphony of symphonies, 'magnum opus', each of the three works shows the craft of symphonic writing through a different lens. Written between the very serious 39th E-flat major K. 543 and the exuberant 41st

C major “Jupiter” symphonies, Symphony No. 40 in G minor, K. 550 takes an introspective and poetic approach. Only two out of the 41 symphonies have a minor key—both of them G minor—which Mozart often used to engage with suffering and tragedy. The symphony’s first movement uses divisi violas, an orchestration tool that slightly lowers and darkens the strings’ timbre, juxtaposed with cries of high B-flat horns. The first movement’s first and second theme unfolds from a variation of the Mannheim sigh motif (*Seufzer* or *sospir*), which becomes motivic development building blocks in an enchanting sequence of modulation and fugato that Beethoven always wanted but never quite got to write. In the key of Trinity and fulfillment, E-flat major; the second movement is a freely conceived double *fugato* in 6/8 that pairs a gasping transformation of the first movements’ sigh motif with a hearty and dance-like uplifting gesture of the strings.

### **Danse nègre from African Suite, Op. 35** (1898)

Simon Coleridge-Taylor (1875–1912)

Simon Coleridge-Taylor was born to a white Englishwoman and a black doctor from Sierra Leone; he identified himself as Anglo-African. He grew up in Croydon and later London, UK, and became one of the most virtuoso orchestrators and composers of the *fin de siècle* in London. A classmate of Vaughan Williams and Holst, and a protégé of Elgar, Coleridge-Taylor had been published early on by Novello. He became professor of composition at London Trinity College of Music and Guildhall School of Music; his contemporaries often compared him to Mahler. Coleridge-Taylor came to international recognition with the trilogy of cantatas *Hiawatha’s Wedding Feast*, based on Longfellow’s poem *Song of Hiawatha*. *Hiawatha* /*Hiäiëñ’wa’tih*/ is a historic pre-colonial First Nation Iroquois leader; Coleridge-Taylor regarded him as a personal role model; he even named his son after him.

Inspired by the 19th-century Volksmusik-movement, Coleridge-Taylor engaged in the systematic collection, transcription and publication of African, African-American and Anglo-African folksong. Much of the music known today as “traditional spiritual” traces back to his piano arrangements of the collected material. Coleridge-Taylor noted that he is seeking to draw on African traditional music and do “What Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian [music].” His success in England transpired to the United States and contributed considerably to the empowerment of African American artists.

Before the composer orchestrated it, the *African Suite Op. 35* was completed as a piano suite, with four movements that offer a musical illustration to various aspects of everyday life. The fourth movement, *Danse nègre*, is a festive and exuberant celebration of joy and life.

Coleridge-Taylor’s work is in focus during UViSO’s 2021/22 concert season. Our November 19 concert will feature his orchestral composition, *Petite suite de Concert*.

# UVIC WIND SYMPHONY

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Conductor  
Dr. Steven J. Capaldo

## WOODWIND

<b>FLUTE 1</b>	*	Connie Goetz Ainsley Mercer Daisy Ji
<b>PICC/FLUTE 1 FLUTE 2</b>		Lauren Djelbak Paige Thompson Cleary Manning
<b>OBOE 1</b>	*	Kiara Hosie
<b>OBOE 2/COR ANGLAIS</b>		Andrew Montgomery
<b>BASSOON</b>	*	Holly Edquist
<b>CLARINET 1</b>	∞	Maeve Calhoun
	¶	Kate Hansen
	§	Nishant Amatya
<b>CLARINET 2</b>	*	Meghan Parker Sarah Carey Kayla Oerlemans Emileigh Pearson
<b>CLARINET 3</b>	*	Connor Pickles Danica Smith Shawn Brescia
<b>BASS CLARINET</b>		Chris Ollinger
<b>ALTO SAX 1</b>	*	Cole Davis
<b>ALTO SAX 2</b>		Tessa Bell
<b>TENOR SAX</b>		Xavier Marican
<b>BARITONE SAX</b>		Sylvanna Wilkinson

\* = Principal and Section Leader

∞ = Principal

§ = Section Leader

¶ = Associate Principal

**Teaching Assistant** – Ben Litzcke  
**Librarian** – Qian Yiwen (Ada)

## BRASS

<b>HORN 1</b>	*	Rachel Lock
<b>HORN 2</b>		Shannon Stewart
<b>HORN 3</b>	¶	Tyrell Loster
<b>HORN 4</b>		Allie Bertholm
<b>TRUMPET 1</b>	*	Alicia Ellis
	¶	Kat Della Vedova
<b>TRUMPET 2</b>		Heidi Goetz Luke Thomas
<b>TRUMPET 3</b>		Kyle Bates Elena Surridge
<b>TROMBONE 1</b>	*	Tyler Schmit
<b>TROMBONE 2</b>		Fenix Trolitsch Ariana Hall
<b>TROMBONE 3/ BASS TROMBONE</b>		Amaya Sydor Ryan Qu
<b>EUPHONIUM</b>	*	Liam Catarina Sarah Higginson Senora Dunford Muskan Guglani
<b>TUBA</b>	*	Aaron Kruger Loraine Marshall Scott Gordon

## PERCUSSION

<b>PERCUSSION</b>	*	Liven Carlson Jesse Johnson Harbour Nolan Ethan Page Quinn Wood
<b>TIMPANI</b>	¶	Lachlan Barry

## STRINGS & KEYBOARD

<b>STRING BASS</b>	*	Dylan Syrnyk
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# UVIC ORCHESTRA

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Conductor  
**Ajtony Csaba**

## VIOLIN

Bennett Chiu\*\*  
Libby Wyse  
Joyce Tsai  
Megan Bibby  
Jas Schweitzer  
Claire Sparrow-Clarke  
Noah Mellemstrand\*  
Dana Wenzel  
Emily Fenske  
Eoghan Bostock  
Catharine Hume  
Ellie Walters

## VIOLA

Julien Haynes\*  
Andrew Loe  
Julian Glover  
Judith Gaston  
Sophia Hillstrom  
Amanda Steinemann  
Helen Young

## CELLO

José Enrico Tuazon\*  
Sandra Campos Espínola  
Aline Gilbert-Thévard  
Caitlyn Liu  
Jayda Thor  
Nicole Phanichphant  
Liam McDonald-Horak

## DOUBLE BASS

Brock Meades\*  
Jake Culling  
Jody Johnson  
Luca Carbone-Smith  
Bella Hartmann  
Emiliano Gallegos  
Colwyn Lewis

## FLUTE

Ada Qian\*  
Hao Guo\*  
Qinyue Zheng\*

## OBOE

Kaitlyn Cumberland\*  
Dana Frederick

## CLARINET

Rachel Cooper\*  
Tenzin Clegg  
Chensi Liu

## BASSOON

Devin Hawthorne\*  
Siobhan Golonka

## HORN

Carling Riley\*  
Maia Copley  
Rachel Lock  
Tyrell Loster Peitzsche

## TRUMPET

Mark Barr\*  
Marc Micu  
Abha Marie Parma

## TROMBONE

Marina Antoniou\*§  
Logan Trolitsch  
Amaya Sydor

## TUBA

Scott Gordon

## HARP

McKenna Jennings

## PERCUSSION

Quinn Wood  
Thomas Evoy  
Liz Huang

## PIANO

Moming Zhang

## CELESTA

Liz Huang

## SAXOPHONE

Cole Davis

## MUSIC LIBRARIANS

José Enrico Tuazon  
Julian Haynes

## STAGE MANAGERS

Aline Gilbert-Thévard  
Devin Hawthorne

## CONCERT MANAGER

Kristy Farkas

## ORCHESTRA ASSISTANT

Sandra Campos Espínola

\*\* *Concertmaster*

\* *Principal*

§ *Community member*

## BIOGRAPHIES

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### **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, he is Associate Professor of Music Education and Conducting, Wind Symphony Conductor and Co-Head of Music Education at the University of Victoria. Steven 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.

Completing a DMA in Wind Conducting at UNLV, a Master of Performance (Orchestral and Choral Conducting) at the University of Sydney, a Bachelor of Education (Music) at the University of Melbourne, and an AMusA on Saxophone (with Distinction), he has extensive experience working with symphony orchestras, wind orchestras, and chamber ensembles.

An active writer, Steven composes, arranges and transcribes music for large ensembles, festivals and concerts. His works have been performed by groups in Australia, Canada, Japan, and the United States, recorded on Klavier records (US), and published with Broлга Music and Murphy Music Press. He has been listed as a composer in the book *The Band Down Under* and has been a finalist in several international composition competitions. An assistant producer and co-editor for eight Klavier Records CD, Steven 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.

In-demand as a conductor, clinician and adjudicator, Steven has worked at local, state/provincial, national and international levels (including Canada's MusicFest), and as Conductor of the British Columbia Honor Wind Ensemble. Committed to providing professional learning opportunities for music educators and conductors, Steven has been a conducting clinician for the Canadian Armed Forces, the 2017 Australian National Band and Orchestra Conference, the Chief Conducting Clinician for the 2017 Qld ABODA Conducting Camp, and an Associate Conducting Instructor for the 2016, 2017 and 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.

## Ajtony Csaba

Ajtony Csaba is music director of the UVic Symphony Orchestra (UVISO) and conductor of the Central-European Chamber Orchestra (mikamo) in Vienna. Recently, he worked with the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Hungarian Radio Orchestra, the Transparent Sound Festival in Budapest, and members of the Ensemble Intercontemporain in Paris. Past years have seen him conducting most major Hungarian orchestras, Radio-Symphonieorchester Vienna, Wroclaw Philharmonic Orchestra, as well as reoccurring engagements at the Darmstadt New Music Festival, SiMN (Curitiba - BR) and Wien Modern. He is co-founder of the SALT Festival in Victoria.

Csaba started off by winning prizes as a composer in Hungary, Austria and later in Germany. His opera conducting debut was for the Hungarian premiere of Shostakovich's *Cherymoushki*. He graduated from the University of Music Vienna with distinction and worked as Kapellmeister at the Studiobühne Wein. As conductor of the multimedia concert cycles *Hermes* and *recycled* in 2008–2010, he directed the Central European Chamber Orchestra in the prime concert halls of Bratislava, Prague, Cracow, Bucharest, Budapest, the Konzerthaus, and Austrian Broadcast in Vienna as well as concert tours in China. His research on conducting gestures has been featured at conferences of the Oxford Conducting Institute and ISGS 7th International Conference in Paris. Csaba has recently completed the recording of orchestral compositions by Canadian composer Istvan Anhalt with the SALT Festival Orchestra and the Hungarian Radio Symphony Orchestra, for the label Centrediscs.

## Ben Litzcke

BMus

Ben decided to study music after playing in the BC Honor Wind Ensemble conducted by Dr. Steven Capaldo in 2007. Completing his BMus on clarinet at UVic in 2013, Ben has spent the intervening years playing and conducting in several community bands around Greater Victoria. Ben is thrilled to be working with the UVic Wind Symphony as the first student in the new Master of Music (Conducting) program and looking forward to the rest of the year!

# UVIC SCHOOL OF MUSIC UPCOMING EVENTS

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SATURDAY, OCTOBER 16 | 4 PM (By donation)

## **Flute Studio Recital**

UVic School of Music flute students from the studio of Suzanne Snizek.  
Phillip T.Young Recital Hall

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

## **Tuesdaymusic**

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

FRIDAY, OCTOBER 22 | 12:30 PM (By donation)

## **Fridaymusic: Guitar**

A concert of varied repertoire featuring UVic School of Music guitar students.  
Phillip T.Young Recital Hall

SUNDAY, OCTOBER 24 | 2:30 PM (By donation)

## **Faculty Concert Series**

### **Merrie Klazek, trumpet, & guests**

UVic trumpet professor, Merrie Klazek, teams up with School of Music accordion students, Nikolai Ovchinnikov and David Hamann, to present a delightful afternoon of music crossing many genres and eras. Don't miss this showcase of versatility, also featuring an appearance by UVic Jazz professor and trumpeter Patrick Boyle.  
Phillip T.Young Recital Hall

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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 at [uvic.ca/finearts/music](http://uvic.ca/finearts/music)



**University  
of Victoria**  
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Music

