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.

The UVic Music Student Association (MSA) presents

Amplifying Voices: Integrating Underrepresented Identities in Music

Tuesday, November 16, 2021 • 12 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Free admission
Petite Suite de Concert  
*Samuel Coleridge-Taylor*  
*I. Le Caprice de Nannette*  
(1875-1912)

Members of the University of Victoria Symphony Orchestra  
Cleo Yong, conductor  
Megan Bibby, Noah Mellemstrand, Dana Wenzel,  
*Catherine Hume, Eoghan Bostock, violin*  
*Amanda Steinemann, viola*  
*Jayda Thor, cello*  
*Hao Guo, flute*  
*Kaitlyn Cumberland, oboe*  
*Tenzin Clegg, clarinet*  
*Siobhan Golonka, bassoon*  
*Carling Riley, Tyrell Loster Peitzsche, horn*  
*Mark Barr, trumpet*  
*Scott Gordon, tuba*  
*Ajtony Csaba, Morning Zhang, piano*

Mysterious Morning III  
*Fuminori Tanada*  
*(b. 1961)*  
Ayari Kasukawa, soprano saxophone

Okukoowoola Kw’Ekkondeere (Horn Call)  
*Justinian Tamusuza*  
*(b. 1951)*  
Tyrell Loster Peitzsche, french horn

Petals on the Palette of Vincent  
*Zihan Zhao*  
*(UVic music student)*  
III. A Courtesan Engraved  
Ran Bi (Alice), piano

‘Cation  
*Marc Micu*  
*(UVic music student)*  
Marc Micu, melodica  
Jono Devey, keyboard  
Brendan Wong, bass guitar  
Jesse Johnson, drums

SHORT INTERVAL

Panel discussion:  
**Building a New Standard: The Future of Music Programming**  
Hosted by Lucas Hung
Petite Suite de Concert (1898)
Samuel Coleridge-Taylor

Samuel 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/Haiëñ’wa’tl/ 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.

Mysterious Morning III
Fuminori Tanada

I would like to acknowledge and respect the ləkʷəŋən 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. As an international student from a foreign country living in BC for the past 7 years, I recognize that I am fortunate and honored to live in this beautiful land as a visitor. Throughout my high school days in Okanagan and for the last 4 years of university in Victoria, I have had the honor of listening and meeting people from Indigenous communities on many occasions.

Fuminori Tanada (b.1961), a Japanese born composer, composed Mysterious Morning III which is a Japanese inspired piece. As a 3rd part of his Mysterious Morning series: Mysterious Morning I (solo harp), Mysterious Morning II (saxophone quartet), and Mysterious Morning IV (2 harps and ensemble), the piece was commissioned by French saxophone virtuoso Claude Delangle in 1996. The work explores different colors, timbres, and improvisation-like freedom that soprano saxophone has to offer with a wide range of extended techniques such as growling, flutter tongue, multiphonics, and use of quarter tones. The composition was influenced by the recordings of American jazz saxophonist Charlie Parker and the works of Gérard Grisey and Tristan Murail, both French composers who are known for acoustic phenomena and spectral music. The composer once stated “that the reference to Charlie Parker is
less of a stylistic influence and more an attempt to imitate the saxophonist’s impro-
visatory freedom and expansion of playing techniques.’’ As a musician with Japanese
heritage, I feel a deep connection with the work. I believe it is extremely important
to include as many works by underrepresented identities as possible. I hope this
concert will help broaden people’s views and perceptions.

– Ayari Kasukawa

**Okukoowoola Kw’Ekkondeere (Horn Call)**
Justinian Tamusuza

I would like to acknowledge and respect the lək̓w̓ən̓ən, Songhees, Esquimalt and
WSÁNEĆ peoples whose land we stand on today. I want to recognize that I, a
member of the Syilx (Okanagan) people, am a guest on this land.

*Okukoowoola Kw’Ekkondeere* is by Justinian Tamusuza, an African composer from
Uganda. He blends western classical and Ugandan traditional styles, incorporating
traditional African folk elements into European music. I think this piece will bring
another culture that is not represented often.

– Tyrell Loster Peitzsche

**Petals on the Palette of Vincent: III. A Courtesan Engraved**
Zihan Zhao

I acknowledge and respect the Lekwungen peoples on whose traditional territory I
am currently living in. I recognize that I come to this land from a foreign country as a
first-generation visitor.

Most art histories always divide the world into the east and the west, as opposites
to each other. However, I continually found they are influencing each other: The
Japanese Ukiyo-e had a significant impact on Van Gogh, just as how Asian music
influenced western music of that period. My piece uses soundscapes to depict paint-
ings of Van Gogh. Especially in the movement, *A Courtesan Engraved*, the pentatonic
sounding is used in a most evident way to serve as a tone color leading to a familiar
sensation of east Asia.

– Zihan Zhao

**‘Cation**
Marc Micu

Transferring to UVic for the first time two months ago on this unceded and unsur-
rendered territory taught me a lot more than what I thought about Indigenous
land, and I am extremely fortunate to be on a land that is not only shared with the
lək̓w̓ən̓ən peoples, but a land that encompasses a welcoming and respectful learning
environment.

‘Cation is a jazz pop song I created during the heatwave back in late June, 2021. I was
crassly frustrated with the heat and the lack of creativity I had, so my sister told
me to record myself singing something random, so I did. I transcribed it the next day,
and here we are. This piece is dedicated to my Douglas College combo band for not
only being open with my creativity to play this first, but accepting me for being me
with open arms, and caring about making great music.

– Marc Micu
Dr. Steven J. Capaldo
Associate Professor, Music Education, Wind Symphony, Conducting
DMA, MPerf, BEd (Mus), AMusA(Distinction)

Dr. Steven Capaldo was born and raised on the traditional land of the Braiakaulung people of the Gunai/Kurnai nation in the south-east of Australia. First coming to Victoria in 2004 as an Assistant Professor of Music Education at UVic, he returned to Australia four years later and worked in music education and conducting positions at universities in Wollongong and Sydney. Coming back to Victoria in 2018, Steven is now an Associate Professor of Music Education & Conducting, Wind Symphony Conductor and Co-Head of Music Education at the University of Victoria.

Steven has extensive conducting experience working with symphony orchestras, wind orchestras and chamber ensembles. As an active writer, Steven 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, recorded on Klavier records (US) and published with Brogla Music and Murphy Music Press. An Assistant Producer and Co-Editor for eight Klavier Records CDs, 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.

Distinguishing himself as one of the most respected music educators, wind conductors and conductor educators in Australia, Steven has earned academic and musical recognition locally, nationally and internationally. Steven is in-demand as a conductor, clinician and adjudicator, and is committed to providing professional learning opportunities for music educators and conductors in educational settings.

Kenji Fusé
Principal Violist, Victoria Symphony

Appreciated by audiences and musicians alike for his musical sensitivity, warm tone, and noteworthy activities, Kenji Fusé continually expands as an artist. His playing has been called “delectable” and “splendid” in the Times Colonist and he performs frequently on the CBC.

Kenji has given numerous solo premieres including his own Viola Concerto and Hétu’s Viola Concerto, conducted by Yannick Nézet-Séguin and Alain Trudel, respectively. He recently performed Berlioz’ Harold In Italy in Toronto, and has performed with many acclaimed artists, including Ariel Barnes, Jonathan Crow, and Erika Raum. He has played in the Royal Liverpool Philharmonic, the BBC National Orchestra of Wales, and the Toronto Chamber Players, and under some of the world’s greatest conductors, including Pierre Boulez. His innovative string quartet residency at Logan’s Pub caused a sensation – who knows where his next concert will be! Currently the principal violist of the Victoria Symphony, Kenji has won awards from the Canada Council, the BC Arts Council, Monday Magazine, the Times Colonist, the Kiwanis Festival and the University of Toronto.
Rebecca Hass
Director of Community Engagement, Pacific Opera Victoria

Rebecca Hass is a woman of many creative passions. A certified Life Coach and meditation instructor, she has been a mentor and resource for performing artists seeking balance and career support since 2007. A graduate of Wilfrid Laurier University with an Honours Bachelor in Music performance and the Canadian Opera Company Ensemble, Rebecca, a mezzo-soprano, devoted much of the last thirty years to a professional singing career. Rebecca is well-known in Canada as a resource for artist-centered health and wellness workshops. She has been a regular staff member for the last 5 years at the Canadian Opera Company Ensemble and has been a guest clinician with Manitoba and Calgary Opera and Pacific Opera Victoria, as well as the Universities of British Columbia, Toronto, Manitoba, Ottawa, Victoria and Wilfrid Laurier. For over 10 years she has been on staff with the summer programs of Opera Nuova, St. Andrews By the Sea Opera Workshop and most recently, with Highlands Opera. A writer and broadcaster, she has been a regular guest host of Saturday Afternoon at the Opera and documentary maker on CBC Radio One and Two. Currently she is the Director of Community Engagement for Pacific Opera and was awarded the Creative Builder Award for 2021 for her work behind the scenes to support artists and art making. Her newest programming includes the Civic Engagement young artist training program and curating the Residency program for new work. A proud Métis, and carries two names, Manginoweh (Anishinaabe-Big Voice) and Huputh-Uksupe (Nu-chah-nulth, Grandmother Moon woman), Rebecca is currently producing a theatre piece that bridges her European and Indigenous ancestry musically with songs in English and Anishnaabemowin, titled Manaadjia, and is a member of the drum group ANSWER. Rebecca lives in Victoria with her family and rescue pooch, Rye Rye.

Lindani Khoza
UVic Student (BA), BIPOC Community Coordinator at CFUV 101.9 FM

As an artist and musician, I am passionate about the roles music and the arts play in our society. I am a firm believer in arts education, believing that creative minds are at the forefront of all innovation.

I’ve been part of several creative and artistic ventures, and I’ve held several representative and leadership positions. I want to use my experience as a young African to help build the communities that build the youth. As a result I have chosen to study business and have a vision to merge knowledge of business strategies with my knowledge in the arts to develop and transform the entertainment industry in Africa.

I have led and been part of several initiatives in music and the arts. Between 2015 and 2019, I led and performed with the Waterford Kamhlaba Marimba band. Notable performances include performing for His Majesty King Msawti III and former Eswatini Prime Minister Barnabas Sibusiso Dlamini. Along with this, I have been part of several theatre productions, have participated as part of the cast and crew. As a music producer, I produced several pieces with several artists, having won an award for ‘Song of the Year’ in the 2018 MTN Swama’s.
Dr. Anthony Tan
Assistant Professor, Composition
ARCT, BMus (Calgary), MMus (McGill), Meisterklasse (Hochschule für Musik Carl Maria von Weber, Dresden), PhD (McGill)

Composer, pianist, and electronic musician Anthony Tan draws artistic influence from conceptual metaphors, an attention to the psychophysical experiences of sound, and a reflection on music’s cultural context. Anthony completed his PhD and MMus from McGill University, the Meisterklasse from the Hochschule für Musik Carl Maria von Weber, Dresden, Germany, and BMus from the University of Calgary. In 2016-17, Anthony was a fellow at the Radcliffe Institute for Advanced Study, Harvard University (RI’17). His teachers include Mark Andre, Franz Martin Olbrisch, John Rea, Stephen McAdams, Clemens Gadenstätter, Sean Ferguson, Chris Paul Harman, David Eagle, Allan Gordon Bell, and Hope Lee.

He has presented his music at major festivals including soundON (USA), Warsaw Autumn (Poland), Kontraklang (Germany), Tonlagen (Hellerau, Germany), Imatronic (ZKM, Germany), SMC Sound and Music Computing Conference (2014, Sweden), 2013 NYC electroacoustic festival (USA), ICMC - International Computer Music Conference (2009 Montreal, and 2010 New York), Matrix ‘10, ‘11, and ‘15 at the Experimental Studio (Germany), Domain Forget (Quebec), the IRCAM Computer Music workshops at Centre Acanthes (France), the National Arts Centre Composer’s Program (Canada) and the Academie Internationale de Composition du Blanc-Mesnil (France). Commissioned by numerous international ensembles, Anthony has collaborated with Ensemble Recherche, the Dresden Philharmonie, LUX:NM, Architek Percussion, Ensemble Contemporaine de Montréal, Les Cris de Paris, Ensemble Cairn, L’Orchestre de la Francophonie Canadienne, Le Nouvel Ensemble Moderne, the New Orford String Quartet, Turning Point Ensemble, and New Music Concerts Ensemble.

Awards include the audience and jury prize from the ECM+ Generation 2014 tour; Stipendiums from the SWR Experimental Studio, the 2011 Giga-Hertz Förder Prize, the International Competition for live-electronics of the Hamburg Klangwerktage, and the Gold Medal in piano performance from the Royal Conservatory of Music. He previously served as Assistant Professor at the University of Colorado, Colorado Springs, and is currently Assistant Professor of Composition at the University of Victoria.