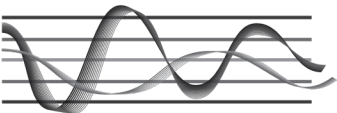


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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## **5 Days of Action**

365 Days of Commitment

The UVic Music Student Association (MSA) presents

# **Amplifying Voices: Integrating Underrepresented Identities in Music**

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.

**Tuesday, November 16, 2021 • 12 p.m.**

Phillip T. Young Recital Hall  
MacLaurin Building, University of Victoria  
Free admission

# PROGRAM

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## **Petite Suite de Concert**

*I. Le Caprice de Nannette*

Samuel Coleridge-Taylor  
(1875-1912)

Members of the University of Victoria Symphony Orchestra

Cleo Yong, conductor

Megan Bibby, Noah Mellemstrand, Dana Wenzel,

Jas Schweitzer, 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, Moming 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**

*III. A Courtesan Engraved*

Zihan Zhao  
(UVic music student)

Ran Bi (Alice), piano

## **'Cation**

Marc Micu  
(UVic music student)

Marc Micu, melodica

Jono Devey, keyboard

Brendan Wong, bass guitar

Jesse Johnson, drums

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SHORT INTERVAL

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Panel discussion:

**Building a New Standard: The Future of Music Programming**

Hosted by Lucas Hung

## PROGRAM NOTES

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### **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'thl* 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 lək'wəŋən 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. 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 improvisatory 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 ɫək<sup>w</sup>əŋən, 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 paintings 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 surrendered 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 ɫək<sup>w</sup>əŋən 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 incredibly 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

## PANELLIST BIOGRAPHIES

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### **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 Broлга 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

Kenji Fuse holds the position of Principal Viola with the Victoria Symphony and is a member of the Musicians Union CFM local #247. Kenji has twice served on the Negotiation Committee of the Victoria Symphony Musicians Association, and spent almost a decade as the Victoria Symphony's delegate for OCSM, the Organization of Canadian Symphony Musicians.

Kenji values music education in the community and is the viola coach for the Greater Victoria Youth Orchestra. He taught in several public school music programs until they were controversially canceled during the first year of Covid. [The chair of School District #61 resigned in disgrace over this, under allegations of racism by local Sooke Indigenous spokesperson Carey Newman.]

A strong advocate for green energy, Kenji co-founded the Island Biodiesel Co-op in 2006, which has helped displace hundreds of thousands of kilograms of fossil carbon, by making and selling renewable fuel to its membership, made from restaurants' waste cooking oil. This has kept energy dollars in the local community and has effectively boycotted that money from the Canadian oil cartels.

Kenji supports resistance to colonialization through consensus and solidarity building efforts, like the labour and cooperative movements. He believes that the current focus on identity issues is a tool of colonialization and anathema to the eradication of colonialization, instead fostering and propagating the narcissism that is at the root of colonialization.

Kenji's proudest moment is telling his father not to apologize, each time he wiped up his father's feces after soiling himself while dying of cancer two years ago. As a mentor said to him, 'Kenji, it is an honour to take care of your dying parents.'

## **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 Anishnaabemowen, 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 Klangwerkstage, 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.