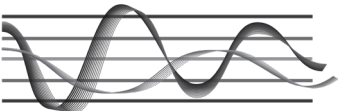


**School of Music**  
**Faculty of Fine Arts**  
University of Victoria

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UNIVERSITY OF VICTORIA

# Wind Symphony

## ***ABOVE & BEYOND***

**STEVEN J. CAPALDO**

CONDUCTOR

**BEN LITZCKE & JAMIE DAVIS**

MMUS STUDENT CONDUCTORS

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, NOVEMBER 25, 2022 • 8 PM**

The Farquhar at UVic  
University of Victoria

# PROGRAM

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**Foundry** (2011)

John Mackey  
(b. 1973)

**Echoes of a Northern Lake\*** (2022)

Cait Nishimura  
(b. 1991)

*\*UVic Wind Symphony is a member of the  
Canadian Band Association Commissioning Consortium*

**behind the stars there's a turbulent sea\*** (2022)

Brendan Wong  
(b. 2001)

*\*World premiere performance*

**Shine** (2010)

Michael Markowski  
(b. 1986)

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## INTERMISSION

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**Diamond Tide** (2015)

*I. Moderato*  
*II. Allegro*

Viet Cuong  
(b. 1990)

Conducted by Master of Music Conducting student  
Ben Litzcke

**O Cool Is the Valley** (1972)

Vincent Persichetti  
(1915-1987)

Conducted by Master of Music Conducting student  
Jamie Davis

**Beyond** (2001/05)

Wataru Hokoyama  
(b. 1974)

## PROGRAM NOTES

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### **Foundry**

John Mackey

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an “instrument.” Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a “clang” — a metal instrument, probably struck with a hammer; that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described.

It won't be surprising that *Foundry*, for concert band with “found percussion,” much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

© John Mackey

### **Echoes of a Northern Lake**

Cait Nishimura

*Echoes of a Northern Lake* was commissioned in celebration of the National Youth Band's 30th anniversary with support from the Canadian Band Association, the Ontario Band Association, and a consortium of 60 ensembles and individuals from across North America. As a proud alumna of the NYB, it was a great honour to write music for this occasion and for this community.

The inspiration for this piece is rooted in my relationship with the natural world. I spent much of my childhood on a lake\* where I had the privilege of interacting with an abundance of plants and animals — most notably, the common loon. This piece is my musical interpretation of the loons' song and the beautiful yet rapidly declining ecosystems they rely on. Each section of the piece is a vignette of my cherished memories and an invitation for musicians and audiences to reflect on their own relationships with nature.

\*I respectfully acknowledge that the lands upon which I developed these early relationships with nature are located on the traditional territory of the Anishinaabe and Huron-Wendat peoples. The land on which I live and work today is that of the Anishinaabe, Haudenosaunee, and Neutral peoples. I recognize that these lands have been cared for by Indigenous peoples for time immemorial, and I exist in these spaces with immense gratitude.

© Cait Nishimura

### **behind the stars there's a turbulent sea**

Brendan Wong

With lush harmonies fading into exposed dissonances and scattered percussion growing into pounding rhythms, *behind the stars there's a turbulent sea* plays with the extremes of musical density and dissonance. The work creates a driving yet unstable sound world that gradually builds to the verge of collapse. Slow transformations in melodic, harmonic, and rhythmic content are juxtaposed with rapid shifts in dynamics and texture.

*behind the stars there's a turbulent sea* takes inspiration from aspects of modern jazz, indie-folk, and progressive metal. The work features the soprano saxophone and the percussion section.

A huge thank you to Dr. Steven Capaldo and the UVic Wind Symphony for premiering this work.

© Brendan Wong

## Shine

Michael Markowski

*Shine* is an exploration of brighter instrumental colors within a world of softer, more muted textures. For me, the imagery of light becomes all the more striking when rationed against these darkly romantic landscapes.

*Shine* was composed in 2010 and received its premiere performance by the Rhodes Junior High School Band in Mesa, Arizona, Keith Kuczynski, conductor, on May 18, 2010. I humbly dedicate the piece to the Rhodes band program, my own alma mater:

© Michael Markowski

## Diamond Tide

Viet Cuong

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond). Therefore, the addition of extremely high pressure — 40 million times the pressure we feel on Earth at sea level — is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools — just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

© Viet Cuong

## O Cool Is the Valley

Vincent Persichetti

*O Cool Is the Valley* parallels the mood of the James Joyce poem. It is a colorful but quiet piece requiring meaningful melodic playing and sensitive playing. The opening motive generates the pastoral musical textures of two contrasting themes.

This piece was premiered by the Bowling Green University Band on February 5, 1972, with the composer conducting. It was commissioned by the Ohio Music Education Association.

© Vincent Persichetti

## Beyond

Wataru Hokoyama

*Beyond* is passionate and grand music, full of sweeping melodies and brass fanfares, in the modern Hollywood style of such composers as John Williams. *Beyond* was originally commissioned by the Japan Air Self-Defense Western Air Band and premiered in 2001. According to the composer, "Since this piece was commissioned by an air force band, I wanted to express the scenery and the images of 'heroes in the sky,' and I tried to make it dramatic and cinematic."

© Heritage Encyclopedia of Band Music

## 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.

Dr. Capaldo is currently an Associate Professor of Music Education & Conducting and conductor of the Wind Symphony and Head of Music Education and Graduate Wind Conducting at the University of Victoria. He 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. While at the University of Wollongong, Dr. Capaldo held positions including Academic Program Director for the Master of Teaching degree, Faculty Director of Academic Integrity, and Honours Program Coordinator. At the University of Victoria School of Music, Dr. Capaldo has served as Interim Director of Music and chairs many committees within the School.

Completing a Doctor of Musical Arts 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 in Music at the University of Melbourne, and an A.Mus.A. on Saxophone (with Distinction), Dr. Capaldo has extensive experience working with wind orchestras, symphony orchestras, and chamber ensembles. He has established a long-standing history supporting, mentoring, and engaging in community music and music education settings as well as premiering dozens of works including many commissioned works for the wind ensemble genre and is a passionate advocate for new music and supporting diverse, underrepresented, 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). Listed as a composer in the book *The Band Down Under*, Dr. Capaldo's music is published through Broлга Music Australia and Murphy Music Press; and he has been a finalist in international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records CDs, Dr. Capaldo has been a finalist in several composition competitions and was Chair of the Australian Jury Panel for the 2018 International Eurovision Song Contest.

He has received critical praise for his ensembles and many awards for his academic and teaching achievements including the 2018 UOW Outstanding Contribution to Teaching and Learning Award. As an academic, he has published in journals and presented at national and international conferences in conducting, music education, 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, been the Chief Conductor of the British Columbia Honor Wind Ensemble (2007) and other honour 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 2017 Australian National Band and Orchestra Conference (Sydney), the Chief Conducting clinician for the 2017 Queensland ABODA Conducting School and an Associate clinician for the 2016, 2017 & 2018 NSW ABODA Conducting School. In 2018, Dr. Capaldo conducted a Queensland State Honours Ensemble and presented a clinic at the Australian National Band and Orchestra Conference in Brisbane as well as undertaking many other conducting, clinic, and workshop engagements.

## **Ben Litzcke**

BMus (UVic)

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. Now in his second year, Ben is thrilled to be working with the UVic Wind Symphony as the first student in the new Master of Music (Conducting) program.

## **Jamie Davis**

BMus (UVic)

Jamie Davis is the Director of Bands at Reynolds Secondary School in Victoria and a Master of Music Performance (Conducting) candidate at the University of Victoria. He is proud to be the fourth band director at Reynolds in the school's 56 year history. Moreover, he is proud to carry on the many traditions and legacies of the Reynolds Bands with his exceptionally hard-working student-musicians! Prior to his position at Reynolds, Jamie taught for eleven years at Spectrum Community School where he took a small two-band program and rebuilt it into a multi-level award-winning program.

Jamie's ensembles can be heard regularly in performance locally, provincially, and internationally. Ensembles under his direction have consistently received ratings of Superior or Gold, are in demand for concerts and parade appearances, and receive numerous accolades for their performances.

# UVIC WIND SYMPHONY

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Conductor  
**Dr. Steven J. Capaldo**

## FLUTE

Natalie Zheng\*  
Ainsley Mercer  
Cleary Manning (Piccolo)  
Lauren Debeljak  
Bella Nguyen

## OBOE

Kiara Hosie\*  
Andrew Montgomery  
Ethan Slogotski

## COR ANGLAIS

Kiara Hosie  
Andrew Montgomery

## BASSOON

Holly Edquist\*  
Siobhan Golonka

## CLARINET

Luke Ongman\*  
Maeve Calhoun  
Sarah Carey  
Kate Kibble  
Nishant Amatya  
Shawn Brescia  
Danica Smith

## BASS CLARINET

Chris Ollinger

## SAXOPHONE

Xavier Marican\*  
Cole Davis  
Sylvan Wilkinson  
Kayleigh Francis  
Emerson Jong

## HORN

Maia Copley\*  
Shannon Stewart  
Natalie Ciurysek  
Max Niiranen

## TRUMPET

Heidi Goetz\*  
Kyle Bates  
Alicia Ellis  
Koshi Thompson  
Marc Micu  
Luke Thomas

## TROMBONE

Tyler Schmit\*  
Owen Knight  
Cadence Pickering  
Amaya Sydor

## EUPHONIUM

Sarah Higginson\*  
Muskan Guglani  
Senora Dunford

## TUBA

Aaron Kruger\*  
Spencer Robinson

## TIMPANI

Ethan Page

## PERCUSSION

Liven Carlson\*  
Lachlan Barry  
Harbour Nolan  
Calvin Ransom  
Levi Viinikka

## STRING BASS

Colwyn Lewis\*

## WIND SYMPHONY ASSISTANTS

Ben Litzcke  
Jamie Davis

## MUSIC LIBRARIAN

Ben Litzcke

## STAGE MANAGERS

Aaron Kruger  
Jamie Davis

*\* Principal and Section Leader*

Follow the UVic Wind Symphony  
on social media!



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