

UNIVERSITY OF VICTORIA
Wind Symphony

&

**The Naden Band of the
Royal Canadian Navy**

**HERE
&
NOW**

FRIDAY, FEBRUARY 10, 2023 • 8 PM

The Farquhar at UVic
University of Victoria

HERE & NOW

STEVEN CAPALDO

UVic Wind Symphony Conductor

BEN LITZCKE

UVic MMus Student Conductor

CAPT CATHERINE NORRIS

Central Band of the Canadian Armed Forces Conductor

LT(N) BEN VAN SLYKE

Naden Band of the Royal Canadian Navy Conductor

And featuring

AMAYA SYDOR Bass trombone

2022 UVic Concerto Competition winner

&

KIM CAMERON Narrator

Proceeds from this concert will benefit the Naden Band of Maritime Forces Pacific Scholarship in Music Performance, awarded annually to second- and third-year UVic School of Music students who demonstrate excellence in brass, woodwind, and percussion performance.

PROGRAM

Fanfare Politeia (2021)

Kimberly Archer
(b. 1973)

A Mother of a Revolution! (2019)

Omar Thomas
(b. 1984)

Unquiet Hours (2017)

David Biedenbender
(b. 1984)

Ben Litzcke, conductor (MMus Conducting student)

Concerto for Bass Trombone (2009)

Elizabeth Raum
(b. 1945)

Amaya Sydor, bass trombone
UVic Concerto Competition Winner

INTERMISSION

small stone figure* (2021)

Anna Höstman
(b. 1972)

Toleration* (2022)

Robyn Jutras
(b. 1982)

Validation* (2021)

Sophie Dupuis
(b. 1988)

Captain Catherine Norris, conductor

I Lost My Talk (2015)

John Estacio (b. 1974)
arr. Mark Hopkins

Kim Cameron, narrator
Lt(N) Ben Van Slyke, conductor

**Commission and world premiere performance*

PROGRAM NOTES

Fanfare Politeia

Kimberly Archer

Fanfare Politeia is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from while conceiving and writing our Constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s treatise on justice — a work which we now think of as “The Republic,” in English — was actually titled *Politeia* in the original Greek.

Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

© Kimberly Archer

A Mother of a Revolution!

Omar Thomas

This piece is a celebration of the bravery of trans women, and in particular, Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 — one of the pivotal events of the LGBTQ liberation movement of the 20th century — which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space. This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

© Omar Thomas

Unquiet Hours

David Biedenbender

This piece is about the unquiet hours — the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. This piece is about finding peace inside this noise — it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied — even meditated upon — slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell’s poem *The Hour of Twilight*.

© David Biedenbender

Concerto for Bass Trombone and Wind Ensemble

Elizabeth Raum

The *Concerto for Bass Trombone* is a work in three movements, heavily written in a neo-romantic style. It was commissioned by colleagues and friends in honor of Douglas Sparkes (Bass Trombonist of the Vancouver Symphony Orchestra) on his birthday.

© Elizabeth Raum

small stone figure

Anna Höstman

A former composer-in-residence of the Victoria Symphony, Anna Höstman dedicates *small stone figure* to all military sexual trauma survivors. It opens with a fragment of a hymn written by Saint Kassiani, a ninth-century Byzantine abbess in Constantinople.

Setting the fragment of Kassiani's hymn and subjecting it to chromatic and rhythmic alteration spoke to me simultaneously of distress, of transformation, and ultimately of hope. In Kassiani's time, she was rejected for being outspoken and so went off and made art on her own. Some of her works are still performed today, 1200 years later. It made me think of how resilient we are as creative beings, and how the energy of our artistic expression can radiate and resonate through history. In my own small way, it helps me feel that I am bringing her strength and a sense of hope to the military survivors.



I came across a photo of a “small stone figure” after listening to a talk about the Austrian-Mexican surrealist Wolfgang Paalen. I was amazed to learn he visited the tiny town of Bella Coola on BC's West Coast in the 1940's, my childhood home. He was gifted this figure, which had been retrieved from the ocean surrounding the town.

I don't know why this story spoke to me so much, but the expression of this child or young person, as represented in this sculpture, is just so open and vulnerable and beautiful. The thought of it being cast into, or lost at sea, feels very emotional to me. And yet, by some magical turn it was found, and thus, began a new life.

My composition imagines this casting of the stone figure into the sea via Kassiani's hymn fragment. To me, it feels like a dark and turbulent act, perhaps born of desperation or a sense of hopelessness. But we also know that in the end, this figure will be found. She will come out of the water and live again.

© Anna Höstman

Toleration

Robyn Jutras

Toleration is not about a specific event or trauma but based on a past lived experience of institutional acceptance of regular sexual harassment in the military. You can get through a day and an instance, you can get through several, but over time it takes its toll on your soul.

The overall concept of the piece is something most people can relate to post-COVID lockdown where everything is “fine” but everything is also “not fine” at the same time. It's written as a military march, the main theme in major gradually becoming more minor, more dissonant, and more chaotic as the piece goes on reflecting the inner turmoil that can exist while “just putting up with it”. At the end of the day (and the end of the piece) you can keep going — as the main theme does — but forever changed by your experience of *Toleration*.

© Robyn Jutras

Validation

Sophie Dupuis

Validation was written during the pandemic in 2021 in direct response to the CAF/DND Sexual Misconduct Class Action. In Sophie's own words, "I took an outsider approach to this, inspired by what I see in friends and colleagues who have been victims of sexual violence. While I'm witness to their suffering, I'm truly amazed by their strength and courage in dealing with this trauma and all its terrible consequences. I focused less on the trauma itself, instead honouring the strength and wholesomeness of these beautiful people who deserve all the respect in the world, and who should have been respected in the first place.

Given the nature of the class action and the courage that it must take from individuals to give accounts of their experience in this context, I imagined the discourse of the piece as showing that collective mustering of energy, a "watch us, cause time's up" intensifying as the piece progresses, which then leads to a regain of control of the narrative through validation. This explains the consonant ending: not to represent a resolution, but to represent that taking back of control and to honour the beauty of the victims as wholesome individuals."

© Sophie Dupuis

I Lost My Talk

John Estacio

JUNO nominated and Edmonton-based composer John Estacio originally wrote *I Lost My Talk* for orchestra. It has been transcribed for Wind Ensemble by Mark Hopkins.

In fifteen lines of poetry, Rita Joe's poem *I Lost My Talk* captures the discombobulating fear of being forced to leave one's culture. Just as the poem is divided into four stanzas, the composition is divided into four uninterrupted movements. A bucolic flute solo captures the narrator's life prior to attending Shubenacadie Residential School. Strings play a hymn that suddenly transforms into a harsh musical environment; the flute melody is now fractured and lost within a foreign tonal soundscape. Throughout the second movement, as shattered musical themes recover, the percussion and lower brass frequently interrupt, forcing the melody to regroup and move forward into an atmosphere that becomes relentlessly oppressive. With the words "you snatched it away," an aggressive third movement begins; the solo flute returns, swept up in frantic momentum. A percussion solo ushers the return of the hymn, now fraught and anguished. With the text "two ways I talk," the hymn is played in two different keys simultaneously. With "I offer my hand," the noble fourth movement begins; here, an anthem for reconciliation soars as the narrator finds the courage to act as an ambassador, bringing peace and understanding to two different cultures as well as her own life.

Tonight's performance of *I Lost My Talk* will be narrated by Kim Cameron, an Anishnaabekwe from the Long Plain First Nation, Manitoba.

© John Estacio

NEXT UVIC WIND SYMPHONY CONCERT

**FRIDAY, MARCH 31, 2023 | 8 PM @ THE FARQUHAR
DREAMS & CELEBRATIONS**

UVic Wind Symphony explores works about who and what we aspire to be, and what we have to celebrate as we look to the future. Hear music by John Williams, Dana Wilson and Daisuke Shimizu, plus the premiere of a composition by UVic MMus student Deniz Pekmezci.

BIOGRAPHIES

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 and Canada, earning academic and musical recognition internationally.

Dr. Capaldo is currently an Associate Professor of Music Education & Conducting, 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, Honours Program Coordinator, and has served as Interim Director of Music at the UVic School of Music.

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 AMusA 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 Brolga Music Australia and Murphy Music Press he has also been a finalist in international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records CDs, Dr. Capaldo was also 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 & 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 including the Australian National Band and Orchestra Conference and the ASME conference.

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 and other honor groups, conducted concerts with the Civic Orchestra of Victoria, 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 instructor for the Canadian Armed Forces and a conducting clinician at the Australian National Band and Orchestra Conference (Sydney), the Chief Conducting clinician for the Queensland ABODA Conducting School, and an Associate clinician for the NSW ABODA Conducting School.

Captain Catherine Norris, CD

B.Mus., M.Mus.

Captain Catherine Norris began her military career in 1999 playing flute and piccolo with The Band of the Ceremonial Guard, a band she would return to for the following six summers. While completing a Bachelor of Music at the University of Ottawa and a Master of Music degree at McGill University, she served in the Primary Reserves with the Governor General's Foot Guards Band and then la Musique du 34e Groupe-brigade du Canada.

Capt Norris successfully auditioned for the Regular Force, component transferring in 2005 and was posted to the Royal Canadian Artillery (RCA) Band in Edmonton, AB. She served for seven years with the RCA Band, performing and parading as a flautist and working in Public Affairs, Stores and Finance. She was promoted to Warrant Officer in 2012 and selected to attend QL7 training at CFB Borden. Immediately after the course, she was posted to the Royal Military College of Canada in Kingston, ON, as Bandmaster. While there, she enjoyed working with staff of all elements and trades, mentoring the Naval and Officer Cadets and conducting the college's Brass and Reed Band, Stage Band, and Choir.

In 2015, Capt Norris was promoted to Master Warrant Officer briefly before saying goodbye to the Army. Her next posting was to The Stadacona Band of the Royal Canadian Navy, taking the position of Unit Chief. Over the following two years, she got to tour all over Nova Scotia and participate in the Highland Military Tattoo in Scotland. A highlight of her tenure with the Stadacona Band was the experience of conducting the National Anthem with the Massed Bands of the Royal Nova Scotia International Tattoo.

Capt Norris accepted her commission in July 2017 and was promoted to her current rank and posted to CFB Borden to complete Music Officer training. On completion of training, she was appointed as the Commanding Officer of the Naden Band of the Royal Canadian Navy, and assumed command on 6 July 2018. On 1 Feb 2021, Capt Norris was elected to the volunteer position of Maritime Forces Pacific's Defence Women's Advisory Organization's military co-chair, helping to identify systemic barriers for women at CFB Esquimalt.

After four rewarding years at Naden Band, Capt Norris was posted to Ottawa, ON, and took command of the Central Band of the Canadian Armed Forces on 14 July 2022.

Capt Norris is thankful for her wonderful and supportive husband and together they have a smart, beautiful and spunky daughter.

Lieutenant (Navy) Benjamin Van Slyke, CD

Lieutenant (Navy) Benjamin Van Slyke, CD, joined the Canadian Armed Forces (CAF) as a reservist with the 15th Field Regiment Royal Canadian Artillery as a musician in 1995. During his time in the reserves, he enjoyed many trips with the regimental band as well as several taskings with the Ceremonial Guard in Ottawa.

In 2005 Lt(N) Van Slyke transferred to the regular force after successfully auditioning and being offered a position with the Stadacona Band of the Royal Canadian Navy (RCN) in Halifax, NS. After three years with the band, he was posted to the Canadian Forces Language School in Shearwater, NS for second language training on a yearlong course. In 2009 upon completion of second language training Lt(N) Van Slyke was posted to La Musique du Royal 22e Régiment at BFC Valcartier, QC. He was promoted to the rank of Warrant Officer in 2012 and posted back to the Stadacona Band.

In 2016 Lt(N) Van Slyke was sent on the Unique Skill Qualification (USQ) for conducting brass and reed ensembles at CFB Borden. After completing the USQ he was posted to the Royal Canadian Artillery (RCA) band in Edmonton, AB taking on the newly created role of Standards and Training manager for the unit. Posted to the Naden Band of the RCN in 2018 Lt(N) Van Slyke finally returned to the west coast although that was short lived as he was promoted to Chief Petty Officer 2nd Class and posted to Music Division, Canadian Forces Logistics Training Centre at CFB Borden in 2019. During that posting he enjoyed getting a better understanding of the Music Branch and working on the training that will develop better competencies of Canada's military musicians.

Lt(N) Van Slyke received his commission in July 2021, was promoted to his current rank, and posted back to the Naden band to complete his music officer training. He is very thankful to be taking over the Naden band as Commanding Officer and Director of Music. He is glad to be on the west coast and working with such outstanding musicians.

Lt(N) Van Slyke met his wife Angela while working aboard a cruise ship in the Caribbean and they were married in 1999. They have two wonderful daughters, Abigail and Alena who bring them great joy.

Ben Litzcke

B.Mus.

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.

Amaya Sydor

Bass trombone, 2022 UVic Concerto Competition winner

Amaya Sydor is a second-year undergraduate student at the University of Victoria studying classical bass trombone performance under Scott MacInnes. Originating from Brandon, a small city in Manitoba, they moved to Vancouver Island in 2021 at the age of 18 to enjoy a change of scenery from the prairies. They previously studied bass trombone with Dr. Aaron Wilson at Brandon University for four years in high school and played in the university's symphonic band. They also participated in numerous province-wide honour bands and local ensembles and was accepted into the 2020 National Youth Band of Canada at the age of 16 before its cancellation due to COVID-19. Above all else, Amaya is pleased to be a selected winner of the 2022 UVic Concerto Competition and is thrilled to play Elizabeth Raum's bass trombone concerto with the UVic Wind Symphony and Naden Band of the Royal Canadian Navy. Beyond this opportunity, they have been a recipient of numerous awards and scholarships in their career thus far, most notably the 2020 Manitoba Band Association's Marlene Stephenson Leadership Award, the 2021 International Women's Brass Conference's Penny Turner Young Artist Award, and the 2021/22 Beulah Daniels Memorial Scholarship in Music. Amaya is currently working on auditions for prestigious ensembles such as the National Youth Orchestra of Canada while additionally solidifying themselves as a member of the musical community on Vancouver Island through participation in local ensembles and chamber groups.

UVIC WIND SYMPHONY

Conductor
Dr. Steven J. Capaldo

FLUTE

Ainsley Mercer*
Cleary Manning (Piccolo)
Lauren Djelbak
Bella Nguyen

OBOE

Kiara Hosie*
Andrew Montgomery

COR ANGLAIS

Kiara Hosie

BASSOON

Holly Edquist*
Elijah Lyons

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*
Calvin Ransom
Levi Viinikka

STRING BASS

Colwyn Lewis*

PIANO

Yousef Shadian

WIND SYMPHONY ASSISTANTS

Ben Litzcke
Jamie Davis

MUSIC LIBRARIAN

Ben Litzcke

STAGE MANAGERS

Aaron Kruger
Jamie Davis
Senora Dunford (Assistant)

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@uvcbands

* Principal and Section Leader

NADEN BAND OF THE ROYAL CANADIAN NAVY

Conductor
Lt(N) Benjamin Van Slyke

FLUTE/PICCOLO

PO 1 Ginette Gibeault
SI Laura Andrew

OBOE

PO 1 Katrina Bligh

BASSOON

PO 2 Robyn Jutras

CLARINET

PO 2 Rebecca Hissen
SI Samuel He
SI Marie-Pier Tardif
SI Laura Engsig

BASS CLARINET

PO 1 Marielle Audet

SAXOPHONE

PO 1 Jeff Cooper
PO 2 Barrie Sorensen
PO 2 Roy Styffe

HORN

PO 2 Jean Potash
PO 2 Allison Zaichkowski

TRUMPET

PO 2 Steve Champ
PO 2 Steve Donegan
PO 2 Miguel Valdes De La Hoz
WO Mark Dharmaratnam

TROMBONE

PO 2 Alon Soraya
PO 2 Mike Wade
CPO2 Daniel Keels

BASS TROMBONE

SI Zack Everett

EUPHONIUM

PO 2 Bob Fearnley

TUBA

PO 2 Winston Hind

ELECTRIC GUITAR

PO 2 Stephen MacDonald

STRING/ELECTRIC BASS

CPO2 Brayden Wise
PO 2 Ross Macdonald

PERCUSSION

SI Sandra Veilleux
SI Kyle Reyes
SI Simeon Weststeijn

UVIC SCHOOL OF MUSIC UPCOMING EVENTS

SATURDAY, FEBRUARY 11 | 2:00 PM (By donation)

Piano Studio Recital

Featuring UVic School of Music piano students from the studio of Arthur Rowe.
Phillip T. Young Recital Hall

SATURDAY, FEBRUARY 11 | 8:00 PM (\$12-\$35)

Faculty Concert Series

Lafayette String Quartet

Hear the world premiere of *Spiraling*, by JUNO Award-winning composer Vivian Fung. Also on the program is Beethoven's String Quartet Op. 59, No. 3, and Shostakovich's Quartet No. 4. Pre-concert talk at 7:45 pm.
Phillip T. Young Recital Hall

SATURDAY, FEBRUARY 12 | 1:30 PM (Free admission)

Thank You Concert

A concert celebrating the achievements and talents of the many UVic School of Music students who receive generous support from our donors. Join us as we say thank you to our many supporters, concert-goers, and the community with this wonderful afternoon of music.

All are welcome to attend!

Phillip T. Young Recital Hall

SUNDAY, FEBRUARY 12 | 8:00 PM (By donation)

Ways of Hearing: The Music of Taylor Brook

Featuring recent musical works by UVic Banting Fellow, Taylor Brook (guitar and electronics), joined by vocalist Heather Byford, Jeffrey Gavett (baritone and piano), cellist Sandra Espínola as well as Corey Hamm and Hamilton Lau on keyboards. Described as "gripping" and "engrossing" by the New York Times, Brook's compositions have been performed around the world.
Phillip T. Young Recital Hall

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Full schedule of
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