

UNIVERSITY OF VICTORIA

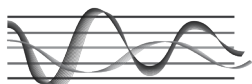
# Wind Symphony

## TIMELESS

**GERALD KING**  
CONDUCTOR

**JAMIE DAVIS**  
GRADUATE STUDENT CONDUCTOR

**UVIC**  
**music**



**FRIDAY, DECEMBER 1, 2023 | 8 PM**

The Farquhar at UVic  
University of Victoria

# PROGRAM

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.

## Esprit de Corps

Robert Jager

## Incantation and Dance

John Barnes Chance

Conductor: Jamie Davis

## Gallimaufry

Guy Woolfenden

*I. Church and State*

*II. Inn and Out*

*III. Starts and Fits*

*IV. Father and Son*

*V. Advance and Retreat*

*VI. Church and State QUO*

## The Crosley March

Henry Fillmore/Ed. Robert E. Foster

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INTERMISSION

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## Cielo Andaluz (Pasodoble)

Pascual Marquina/Ed. Timothy Rhea

## Serenade for Wind Band, Op. 22c

Derek Bourgeois

Conductor: Jamie Davis

## With Each Sunset (Comes the Promise of a New Day)

Richard Saucedo

## Danzón No. 2

Arturo Márquez/  
Trans. Oliver Nickel

## Bravura

Charles Duple

## PROGRAM NOTES

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### Esprit de Corps

Based on *The Marines' Hymn*, this work is a kind of fantasy-march, as well as a tribute to the United States Marine Band who commissioned the work. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, "Tempo di Bourgeois," is named. Colonel John Bourgeois is a dramatic, spirited conductor who reflects the excitement of the music being played. When a tempo is supposed to be "bright" he makes sure it is exactly that. Because the tempo of *Esprit de Corps* is to be very bright, the marking just had to be "Tempo di Bourgeois!"

c. Windband.org

### Incantation and Dance

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers — incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirit, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls — the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

c. Program Notes for Band

### Gallimaufry

*Gallimaufry: A medley; any confused jumble of things; but strictly speaking, a hotch patch made up of all the scraps pf the larder.*

This suite for concert band was inspired by Shakespeare's *Henry IV* plays and derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre London in 1982.

- I. Leadership: the establishment; temporal and ecclesiastical power.
- II. The Boar's head Tavern; the Stews: low-life revels.
- III. Tavern brawl: Gadshill ambush; Pistol, "the swaggerer" evicted; Mistress Quickly's rescue!
- IV. Relationship of King Henry and Falstaff to Prince Hal - real and surrogate parent.
- V. Recruiting march, derived from the Tavern tune.
- VI. Falstaff rejected; Hal becomes King; order restored.

c. Guy Woolfenden

## **The Crosley March**

Henry Fillmore established himself as an extremely successful and popular band leader through his work with the Syrian Temple Shrine Band in Cincinnati. The band performed at several national conventions and earned a reputation as the finest fraternal band in America.

Crosley is a famous name in Cincinnati. *The Crosley March* is named for Powell Crosley, a prominent local figure that Fillmore knew. As an example of Fillmore's mature style, this is one of his most representative pieces, full of verve and colorful instrumental writing within the confines of the march form. This march is known as a "Screamer"—a circus march intended to stir up the audience during a show.

A spirited, vigorous march that shows off the best of Fillmore's incredible talent for writing marches! This march may not be one of his most famous, but it certainly should be.

c. Program Notes from the Publisher

## **Cielo Andaluz (Pasodoble)**

The *Pasodoble* (double step) is a dance that emulates the movements of a bull-fight. Although the *Pasodoble* is rooted in Spanish traditions, it is believed to have been created in Southern French culture during the 1930s. The *Pasodoble* contains march-like steps to resemble the bullfights, and it is known as one of the fastest Latin ballroom dances because dancers make around 120-130 beats/steps per minute. It must be precise, powerful, sensitive, proud, and seductive! In the dance, all dance moves must be quick and crisp.

## **Serenade for Wind Band, Op. 22c**

Derek Bourgeois wrote this serenade for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote it in 1 1/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ.

c. Derek Bourgeois

## **With Each Sunset (Comes the Promise of a New Day)**

Music has always been used as a way of expressing emotions or as an antidote to certain painful life encounters, and *With Each Sunset* functions in both ways. The work was written in memory of Jack Hensley (September 22, 1955 - September 21, 2004). Hensley was an American engineer from Marietta, Georgia, working in Iraq to support his wife and daughter, and was kidnapped and brutally slain by his captors. Hensley would have celebrated his 49th birthday the following day.

The title of the work suggests that in the darkest moments of life, there is hope for a new beginning. Specific compositional techniques are used to help reinforce the basic concept. For example, after a brief introduction, the majority of the chord progressions unfold into predominantly major sonorities. The impression conveys optimism, rather than tragedy.

c. Teaching Music Through Performance in Band

## Danzón No. 2

Márquez wrote the following notes for the premiere of *Danzón No. 2*:

The idea of writing the *Danzón 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

*Danzón 2* ... endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.

c. Arturo Márquez

## Bravura

*Bravura* is one of the great minor key marches, though it switches to a major key after the exposition (first section). Minor key marches are frequently used for dangerous circus acts because of the exotic sound produced. The circus band and their marches have historically played a significant role in creating emotion and excitement during the circus. Charles Duple's *Bravura*, composed in 1918, is his most famous march and it remains in the standard repertoire for bands throughout the world.

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# UVIC WIND SYMPHONY UPCOMING EVENTS

## FEBRUARY 9 | 8 PM

### UVic Wind Symphony & The Naden Band: *A Space Odyssey*

Our annual combined performance with the Naden Band of the Royal Canadian Navy takes us on a journey exploring the far reaches of space with classic works by Richard Strauss (*Also Sprach Zarathustra*), Gustav Holst (*Jupiter from The Planets*), John Williams (*E.T.*), Jerry Goldsmith (*Star Trek: First Contact*), and more!

## MARCH 22 | 8 PM

### UVic Wind Symphony: *Tapestry*

Exploring music from different cultures, styles, genres, and time periods, the program creates a rich and diverse tapestry of people, sounds, and colours. Featuring UVic Concerto Competition Winner Xavier Marican (alto saxophone) and acclaimed international trombone virtuoso Faustino Diaz.

## BIOGRAPHIES

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### **Dr. Gerald King**

Dr. King is Professor Emeritus of Music in the School of Music at the University of Victoria. During his tenure at UVic he was the Head of Music Education, Graduate Wind Conducting, and served as the conductor of the acclaimed UVic Wind Symphony. From 2004-2012 he served as Director of the School of Music. Among his many achievements as Director, with his leadership and guidance the School of Music was awarded the designation as Canada's first and only All-Steinway School. Prior to his appointment at the University of Victoria Dr. King taught instrumental and choral music in British Columbia schools. His instrumental and choral ensembles were recognized provincially, nationally, and internationally for outstanding quality.

Internationally recognized as one of Canada's most respected conductors, adjudicators, educators and keynote speakers, Dr. King is the recipient of numerous honors and awards, including the Order of the Phoenix by the Western International Band Clinic where he has made 7 separate conducting appearances; election into Phi Beta Mu; election into the American Bandmasters Association (2003) when he served as guest conductor of the United States Army Band (Pershing's Own) from Washington, DC; recipient of the British Columbia Music Educators' Honorary Life Award "in recognition of a lifetime of commitment of time, talent, and energies to music education in British Columbia;" and, in September 2015 he was inducted as an Honorary Member of the Naden Band of the Royal Canadian Navy "for fostering tremendous goodwill towards the band, heightened morale and esprit de corps, and providing an exceptional liaison between the military and the public."

Dr. King's background is varied. Although he is primarily recognized as a conductor of wind bands, he is equally comfortable conducting orchestras and choirs. He is a former student of internationally renowned conductor, Maestro Kazuyoshi Akiyama with whom he studied the Saito Conducting Technique. His professional career has taken him throughout Canada, the United States, Great Britain, Denmark, Sweden, Holland, Germany, Italy, France, Spain, Japan, Mexico, Hong Kong, Australia, Switzerland, Hungary, Austria, Slovakia, and the Czech Republic.

Dr. King's conducting appearances with regional, national, international honor, and professional ensembles have been praised for performance quality, artistry, and creativity. Throughout his career he has been a champion of new music and community ensembles. In addition to conducting, Gerald King has many years of performing experience as a professional clarinetist having performed with numerous orchestras, wind and chamber music ensembles, including the La Scala Opera of Milan, Italy during their Canadian tour. Most recently, he performed with the New Edmonton Wind Sinfonia on three of their concert tours to Germany, France, Italy, and Switzerland.

In addition to his passion for making music he is also widely recognized as an expert for his ability to link theory and practice in the field of teaching and learning. Among his many recordings and publications is a chapter in the book, *Creativity and Music Education* written by seventeen authors from the United States, Canada, Israel, Australia, Great Britain, Spain, and Scotland. The book includes a forward by noted author on creativity, Mihaly Csikszentmihalyi. Dr. King has also completed a well-received DVD—*The Craft of Conducting*.

Dr. King is a Yamaha Artist Educator/Conductor.

“As a conductor, I strive to guide each individual and ensemble to reach their own best creative potential. The performing musicians and the listening audience come to share in the creation of the beauty, emotion and the ultimate power of music!”

— G. King

## **Jamie Davis**

Jamie Davis is in his final year of studies in the Master of Music Performance (Wind Conducting) program at the University of Victoria guided by Dr. Steven Capaldo and Dr. Gerald King. His research focusses on underrepresented composers and their works for wind band.

Mr. Davis is the director of bands at Reynolds Secondary School in Victoria, BC. He believes that music is fundamental in schools. Music fosters community, connection, and self-discipline, preparing students not only for musical achievement but also for success in all aspects of their lives. For eighteen years Jamie’s concert bands, jazz bands, and marching bands have been heard in performance locally, provincially, and internationally. Ensembles under his direction consistently receive festival ratings of Superior or Gold, are in demand for concert and parade appearances, and receive high praise for their performances.

As a trombone player Jamie has performed with the Meridien Wind Orchestra, Hugh Fraser’s Bonehenge, the Kamloops Symphony Orchestra, the Sooke Philharmonic Orchestra, and the South Island Wind Ensemble. His principal teachers include Ian McDougall (The Boss Brass), Hugh Fraser (Vancouver Ensemble of Jazz Improvisation), Brad Howland (Victoria Symphony Orchestra) and Cindy Hogeveen (Kamloops Symphony Orchestra).

Davis holds a Bachelor of Music degree and Teaching Certificate from the University of Victoria. He is the recipient of the Staples/Black Press News Media “Great Teacher Award” (secondary school), a Commanding Officer’s Commendation from the Vernon Military Camp (for instruction, mentorship, and leadership), the CFA 1070 Golden Apple Award (for excellence in teaching) and has been nominated for the British Columbia Premier’s Award for Teaching Excellence. Additionally, he served as an executive member of the BC Music Educators Association as secretary, vice-president, and president from 2012–2017.

# UVIC WIND SYMPHONY

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Conductor  
**Dr. Gerald King**

## PICCOLO

Cleary Manning

## FLUTE

Lauren Debeljak\*  
Sophia Adames  
Spencer Leong Cowie  
Adam Rabski

## OBOE/ENGLISH HORN

Andrew Montgomery

## CLARINET

Luke Ongman\*  
Maeve Calhoun  
Sarah Carey  
Kate Kibble  
Chris Ollinger  
Danica Smith

## BASS CLARINET

Nishant Amatya  
Meghan Pimm (+Contra)

## BASSOON

Holly Edquist\* (+Contra)  
Devin Hawthorne

## ALTO SAXOPHONE

Xavier Marican\*  
Madison Wang  
Sylvan Wilkinson (+Soprano)  
Hannah Stanwood

## TENOR SAXOPHONE

Bethanie Tran

## BARITONE SAXOPHONE

Caiden Meyer

## TRUMPET

Koshi Thompson\*  
Claire McMahon  
Heidi Goetz  
Tark Kim  
Marc Micu

## FRENCH HORN

Natalie Ciurysek\*  
Karlee Messer-Todd  
Max Niiranen

## TROMBONE

Eleanor Knight  
Tyler Schmit  
Cadence Pickering  
Jules Dawkins

## BASS TROMBONE

Amaya Sydor\*

## EUPHONIUM

Muskan Guglani\*  
Senora Dunford

## TUBA

Aaron Kruger\*  
Spencer Robinson

## TIMPANI

Ethan Page

## PERCUSSION

Liv Carlson\*  
Harbour Nolan  
Levi Viinikka  
Andrew Canil  
Calvin Ransom

## PIANO

Aurora Wai†

## TEACHING ASSISTANT

Jamie Davis

## MUSIC LIBRARIAN

Claire McMahon

## STAGE MANAGERS

Aaron Kruger  
Senora Dunford

\* *Principal & section leader*  
† *As needed*

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UVic School of Music  
concerts & events. >>>

