

SCHOOL OF MUSIC, UNIVERSITY OF VICTORIA

# FREE RUNNING

UNIVERSITY OF VICTORIA

## Wind Symphony

STEVEN CAPALDO Conductor

&

UNIVERSITY OF VICTORIA

## Symphony Orchestra (UViSO)

AJTONY CSABA Conductor

ARTURO GARCÍA CUELLAR Graduate Conductor

FRIDAY, OCTOBER 4, 2024 | 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.

## UVIC WIND SYMPHONY

Steven Capaldo, Conductor

**Majesty** (2023)

Thierry Deleruyelle  
(b. 1983)

**Resonance** (2015/2024)

Sally Greenaway (b. 1984)  
(arr. by Matt Klohs)

**Free Running** (2014)

Robert Buckley  
(b. 1946)

**Fragmented Dreams** (2024)

*World Premiere, commissioned by the UVic Wind Symphony*

Eilish McAree  
(b. 2003)

**El Camino Real** (1985)

Alfred Reed  
(1921-2005)

---

INTERMISSION

---

## UVIC SYMPHONY ORCHESTRA

Ajtony Csaba, Conductor

Arturo García Cuellar, Graduate Conductor

**Symphony No. 2 in D Major, op. 36**

*Adagio molto – Allegro con brio*

*Larghetto*

*Schrezo. Allegro*

*Allegro molto*

Ludwig van Beethoven  
(1770-1827)

## PROGRAM NOTES

---

### **Majesty**

Thierry Deleruyelle

*Majesty* is a powerful and spectacular overture. Right from the start, the brass open the work brilliantly before making way for a majestic hymn mostly played by the woodwind. The end of the piece repeats the opening fanfare as a monumental finale in the style of an American symphonic march. This work was commissioned by the Bourbourg Wind Orchestra (France), conducted by Claude Deconinck, on the occasion of its 230<sup>th</sup> anniversary. This piece was premiered by the commissioning orchestra on 19 November 2022, just two months after the death of Queen Elizabeth II. Naturally, this work is dedicated to her.

© Thierry Deleruyelle

### **Resonance**

Sally Greenaway (arr. Matt Klohs)

The original choral work *Resonance* explores the process of a little note growing into the power of song, with lyrics by Kirsten Duncan. The piece celebrates the unifying and transformative power of song, showcasing the beauty and passion of a capella voices. The result is a metaphorical journey that 'speaks across all divides' and resonates within. Greenaway's setting of Duncan's poem seeks colour and texture with clusters, sustained harmonic passages, melodic counterpoint and feature moments for soloists. The composing approach is inspired loosely on the musical styles of Reynaldo Hahn and Eric Whitacre.

It has been meticulously arranged for wind ensemble by Matt Klohs, who always loves to bring Sally's orchestral and choral music to life in the wind ensemble setting.

© Matt Klohs

### **Free Running**

Robert Buckley

The idea for *Free Running* initially came from my admiration of the pointillistic paintings of Seurat – images created by painting tiny spots of primary colours, very much like pixels on a computer screen. This led to the idea of creating a piece of music using only short (staccato) notes. The inspiration for a constant rhythm moving around the different sections of the band came from Parkour, a form of urban acrobatics in which participants, known as free runners, use the city and rural landscape to perform movements through its structures. My intention in composing this piece was to create an energetic ride that is fun for the musicians to play and exciting for the audience to listen to.

© Robert Buckley

### **Fragmented Dreams**

Eilish McAree

Ever since I was a child, I have enjoyed composing. I have attempted to write music for wind band before, but have never been truly happy with the result. For this piece I based it off a single concept in order to create a more cohesive composition. I wanted the different motives to interweave with each other, in order to represent how aspects of real life often find their way into our dreams in strange ways.

© Eilish McAree

## **El Camino Real**

Alfred Reed

*El Camino Real* (literally “The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early ‘85, it bears the subtitle “A Latin Fantasy.”

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the *Jota*, while the second, contrasting section is derived from the *Fandango*, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a tradition three-part pattern: fast-slow-fast.

The first public performance of *El Camino Real* took place on April 15th, 1985, in Sarasota, Florida, with the 581<sup>st</sup> Air Force Band under the direction of Lt. Col. Ray E. Toler.

© Alfred Reed

## **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.

Steven 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, Steven 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), Steven 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, 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, and recorded on Klavier records (US). Listed as a composer in the book *The Band Down Under*, Steven's music is published through Brolga Music Australia and Murphy Music Press, and has been a finalist in international composition competitions. An Assistant Producer and Co-Editor for eight Klavier Records CDs, Steven was also Chair of the Australian Jury Panel for the 2018 International Eurovision Song Contest and a panelist for Junior Eurovision 2017.

He has received critical praise for his ensembles and many awards for his academic & teaching achievements including the 2023 Faculty of Fine Arts Teaching Excellence Award, the 2018 UOW Outstanding Contribution to Teaching and Learning Award, and the 2011 Recognition of Teaching Excellence from the Australian College of Educators. As an academic, Steven has published in journals and presented papers at national and international conferences in conducting, music education, and music technology including the International EdTech Conference, the BCMEA Conference, the Australian National Band and Orchestra Conference (ANBOC), and the ASME conference.

Steven 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, the Whistler Con Brio Festival, conducted honour bands including the BC Honour Winds (2007 & 2024), Queensland SHEP Honour Band, Southern Sydney Honour Band, 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, he has been a conducting instructor for the Canadian Armed Forces and a conducting clinician at ANBOC (Sydney), the chief conducting clinician for the ABODA Queensland Conducting School, a clinician for the ABODA NSW Conducting School, and will be the chief conducting clinician for the 2025 ABODA NSW Conducting School.

## **Ajtony Csaba**

As a versatile conductor, composer and researcher, with a flair for captivating the attention, emotions and intellect of audiences, Ajtony Csaba is a thought-provoking and imaginative artist.

The music director and conductor of the UVic Symphony Orchestra since 2010 and conductor of the Central European Chamber Orchestra (mikamo) in Vienna since 2007, he is at home in the orchestral life of two continents. During his career, he has worked with leading orchestras around the world, such as the Frankfurt Radio Orchestra (hr-sinfonieorchester), the Toronto Symphony Orchestra, ORF Radio-Symphonieorchester Vienna, the Wroclaw Philharmonic Orchestra, and almost all Hungarian orchestras. He was resident composer and conductor at the Festspielhaus Hellerau, Dresden (EZKH) and assistant conductor to the Hungarian National Philharmonic Orchestra. From 2008 to 2010, he conducted the *Hermes* and *Recycled* projects with

mikamo in prominent concert halls throughout Central Europe, including the Konzerthaus and Radiokulturhaus in Vienna, and the music academies of Budapest, Bucharest and Cracow.

Having graduated with distinction from the conducting program of the University of Music and Performing Arts Vienna and further studied with Peter Eötvös and Lucas Vis, Csaba professes for musical communication that overarches physical and conceptual borders.

Csaba is equally comfortable in the orchestra pit and on the concert podium. At 25, he made his opera debut conducting the Hungarian première of Shostakovich's *Cheryomushki*; later he worked as Kapellmeister at the Studiobühne Wien, leading critically acclaimed productions like Purcell's *Dido and Aeneas*, Schönberg's *Erwartung* and *Bluebeard's Castle* by Bartók. Between 2013 and 2016, he studied the historic interpretation of operas by Puccini and Verdi with Maurizio Arena at the Teatro Mancinelli (Orvieto, Italy).

He has been a frequent guest at the Darmstadt New Music Festival, SiMN (Curitiba, Brazil), Wien Modern and the Transparent Sound Festival in Budapest. He plays a vital part in the global contemporary music community with his imaginative curating in such positions as co-director of the SALT New Music Festival in Victoria (Canada) and artistic director of the NewSpiritMusic concert series in Budapest.

The balanced use of extended and historical techniques and a genuine interest in glissando are the hallmarks of the music written by Ajtony Csaba, winning him prizes in Hungary, Austria, Canada and Germany. His music theatre *gentle birth* and his solo, ensemble, orchestra, choral and chamber music have been regularly performed in concert houses and at festivals around the world.

In performance, composition and research Ajtony Csaba is exploring the notion of gestures in music. Passionate about passing on his knowledge and experience to others, he is conducting professor at the University of Victoria and regularly conducts masterclasses at renowned institutions in Europe and North America.

## **Arturo García Cuéllar**

Arturo García Cuéllar is a dynamic and versatile musician who started his musical studies at an early age. With a focus on piano, he pursued a bachelor's degree in music composition at the University of Texas at San Antonio. His continuous desire to grow as a musician urged him to attend the National University of Cuyo in Argentina to learn about 20th century Latin-American music, earning a master's degree that has helped him gain over twenty years of teaching experience on piano. In parallel, he has created distinct musical organizations overseas, some of them immersing him into a conducting career — a new episode in his life which led him to acquire conducting skills at the Wiener Meisterkurse, European Music Institute Vienna and the University of Victoria. Some of his most important achievements were the creation of Tambojazz, Zacatecas State Chamber Orchestra, Zacatecas State Choir, and Zacatecas State Youth Orchestra. He is currently attending the conducting graduate program at the University of Victoria under the guidance of Ajtony Csaba.

# UVIC WIND SYMPHONY

---

Conductor  
**Steven Capaldo**

## **PICCOLO**

Sophia Adames

## **FLUTE**

Spencer Leong Cowie\*  
Sophia Adames  
Cleary Manning  
Amanda Coates  
Michelle Wolfendeni

## **OBOE**

Dominc Calderer\*

## **BASSOON**

Elijah Lyons\*  
Julian Lao  
Siobhan Golonka

## **CONTRABASSOON**

Elijah Lyons

## **CLARINET**

Maeve Calhoun\*  
Chris Ollinger  
Luke Ongman  
Tenzin Clegg  
Kate Kibble  
Shawn Brescia  
Ava Rogers

## **BASS CLARINET**

Carlos Santos Hernández

## **SAXOPHONE**

Xavier Marican\*  
Caiden Meyer  
Piper Elliott  
Atticus Daschel Kerr

## **HORN**

Natalie Ciurysek \*  
Shanna Deforest  
Karlee Messer-Todd  
Max Niiranen

## **TRUMPET**

Tark Kim\*  
Kyle Bates  
Joshua Chapman  
Marc Micu  
Tyler Funk

## **TROMBONE**

Jules Dawkins\*  
Owen Engstrom  
Owen Moseley  
Micah Knutson

## **BASS TROMBONE**

Amaya Sydor

## **EUPHONIUM**

Senora Dunford\*  
Muskan Guglani

## **TUBA**

Aaron Kruger\*  
Kory Major

## **TIMPANI**

Harbour Nolan\*

## **PERCUSSION**

Calvin Ransom  
Andrew Canil  
Levi Viinikka  
Emma Mickelson  
Kieran Stephans  
Shaneal Rutherford  
Amy Costen

## **STRING BASS**

Connor Wellmann\*

## **PIANO**

Aurora Wai

## **WIND SYMPHONY ASSISTANT**

Carlos Santos Hernández

## **MUSIC LIBRARIAN**

Edwin Sheard

## **STAGE MANAGER**

Aaron Kruger

\* *Principal and section leader*

Follow the UVic Wind Symphony  
on social media!



@uvicbands

# UVIC SYMPHONY ORCHESTRA

---

Conductor  
**Ajtony Csaba**

## VIOLIN I

Katherine Peter\*  
Kira Gill  
Peter Meyrick  
Jade Chu  
Ryan Howland  
Anise Buelow  
Bennett Chiu

## VIOLIN 2

Tamsyn Klazek-Schryer\*  
Joyce Tsai  
Olivia Crowhurst  
Catharine Hume  
Ivy Baker  
Bennet Chiu

## VIOLA

Sophie Hilstrom\*  
Helen Young  
Andrew Loe  
Cavin Cornelius  
Gabi Epp  
Magdaline Ferland

## CELLO

Gabi Haslett\*  
Mahtab Saadatmand  
Jayda Thor  
Garron Stuart  
Victor Marrugat  
Matteo Toyata  
Curtis Vetter  
David Kim  
Zaiden Thiessen

## DOUBLE BASS

Luca Carbone-Smith\*  
Faith Fehr  
Dylan Syrnyk  
Rob Neufeld

## FLUTE

Ainsley Mercer\*  
Cleary Manning  
Hazel Gue

## OBOE

Dominic Calderer\*  
Hazel Gue

## CLARINET

Carlos Hernandez\*  
Luke Ongman

## BASSOON

Eilish McAree\*  
Julian Lao

## HORN

Natalie Ciurysek\*  
Shanna De Forrest

## TRUMPET

Ben Parker\*\*  
Kim Tark<sup>+</sup>

## TIMPANI

Ethan Page\*

## ORCHESTRA ASSISTANT & MUSIC LIBRARIAN

Arturo García Cuéllar

## STAGE MANAGER

Joyce Tsai

\* *Principal*

+ *Community member*