

UNIVERSITY OF VICTORIA

Wind Symphony

IGNITE

STEVEN CAPALDO

CONDUCTOR

With guests

Alana Parrish, piano and voice

Natasha Parrish, piano and voice

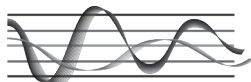
Esquimalt High School Choir

Belmont Secondary School Choir

Spectrum Community School Choir

Mount Douglas Secondary School Band

UVIC
music



FRIDAY, NOVEMBER 22, 2024 | 8 PM

The Farquhar at UVic
University of Victoria

PROGRAM

We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands and the Ləkʷəŋən and WSÁNEĆ Peoples whose historical relationships with the land continue to this day.

(anti-)Fanfare (2019) Andrew Blair
(b. 1987)

SOARRR (2024)* Ho-yan Winfred Man
(b. 1998)

The Grand Ball of Belphoger (2023)* Zihan Zhao
(b. 1996)

Kaleidoscope Eyes (2023) Katahji Copley
(b. 1998)

INTERMISSION

Chamak (चमक) (2022) Reena Esmail
I. Ember (b. 1983)
II. Luster
III. Spark

Whispers of Hildegard (2022)* Naomi Sehn
(b. 2002)

Dancing Fire (2016) Kevin Day
(b. 1996)

gina 'waadluxan gud ad kwaagid (2023) Alana Parrish and Natasha Parrish
World premiere performance (b. 1988 / b. 1985)

*Commissioned by the UVic Wind Symphony – World premiere performance

PROGRAM NOTES

(anti-)Fanfare by Andrew Blair

The inspiration for *(anti-)Fanfare* came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her "commission" that day: "You should write one, you know, an anti-fanfare."

(anti-)Fanfare opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick 3/4 meter, with the language of the piece inspired by the composer's forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break.

© Andrew Blair

SOARRR by Ho-yan Winfred Man

"But those who hope in the Lord will renew their strength. They will SOAR on wings like eagles; they will run and not grow weary, they will walk and not be faint."

– NIV Bible, Isa. 40.31

"If I rise on the wings of the dawn, if I settle on the far side of the sea,
Even there your hand will guide me, your right hand will hold me fast."

– NIV Bible, Ps. 139.9–10

This work is dedicated to anyone who is religious or non-religious, and who is currently endeavouring in tough times of their lives.

© Ho-yan Winfred Man

The Grand Ball of Belphegor by Zihan Zhao

Inspired by *The Master and Margarita* (1967) by Soviet writer Mikhail Bulgakov, the piece starts with a haunted atmosphere, growing into a solemn rite, then a libertine ball of devils, eventually ending with hilarious, jazzy melodies like a joke, which together depict the Devil's spring ball of the full moon in the novel. On the other hand, Belphegor, who seduces people by making them rich, is entitled as a mixture of evilness, absurdity and irony. Musically, the piece digs into the glissando technique (i.e. sliding between notes) and renovates influences from jazz and march, which are both common to hear in wind ensemble, yet express new emotions and contexts here. The intensive use of percussion also serves as a highlight above layers and adds a variety of flavours. The free juxtaposition aims to blur the boundary between sound effects and music, or even between noise and sound, dissolving into a soundscape of rich ambience.

© Zihan Zhao

Kaleidoscope Eyes by Katahj Copley

For some time now I have had this fascination with kaleidoscopes. I love the idea of different patterns and ideas being molded with extraordinary colors to create unique moments in time. I always wanted to explore that with music. However, I learned about a new term called Kaleidoscope Eyes. Kaleidoscope Eyes is a visual effect, creating mirages, splashes of colors, and moments of confusion. When hearing that word I knew what I wanted to do: manipulate rhythm and color changes within the wind band.

The piece begins with a marimba ostinato that is the anchor of the entire piece. As we travel through moments of rhythmic displacement, we add and remove different voices of the ensemble. Through this crazy trip of sound, there are moments of epic and colorful events that fill the ensemble until the final moments where it's a splash page of sound and rhythm.

© Katahj Copley

Chamak (चमक) by Reena Esmail

The word *chamak* means 'spark' in Hindi — and the title of this work was inspired by a beautiful couplet from the Indian saint-poet Kabir:

जैसेतलमिनेतेलहै	Just as a seed holds oil
ज्योचमकमेंआग	And a spark holds fire
तेरासाईतुझमेंहै	Your own spirit is inside of you
तू जाग सके तो जाग	If you can awaken it, you must.

Each of the three movements of this piece explores a different translation of the word 'chamak': the first is *Ember*, which is a dark, smoky, lilting melody in Raag Bhimpalās. The second, *Luster*, is a warm, intimate journey in Raag Hamsadhvani. And the last movement, *Spark*, is a fiery, vibrant jaunt in Raag Jog.

I hope this piece ignites a spark in two ways. As young creative people just beginning to find their way in the world, I hope this piece is a reminder to follow that spark that lies within each of them. And more broadly, I hope that this piece sparks an interest in Indian classical music in the band world — these musical cultures have been separate for so many years, and I hope this piece sparks further connection between these two worlds.

© Reena Esmail

Whispers of Hildegard by Naomi Sehn

Whispers of Hildegard takes inspiration from the Medieval chants of composer Hildegard von Bingen; though her music is not directly quoted, many of the melodic lines follow similar patterns to what appears in her work. As another nod to the 12th-century composer, this piece modulates through modes (with an emphasis on the more minor sounding modes). My goal with this piece was to give every instrument a chance to play the melody, to create the effect of a dialogue between the sections as the melody is passed back and forth. As von Bingen wrote for chants, I wanted there to be a singing quality to the music, with melodic phrases to which you can imagine Latin texts being set.

© Naomi Sehn

Dancing Fire by Kevin Day

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending.

© Kevin Day

gina 'waadluxan gud ad kwaagid by Alana and Natasha Parrish

I didn't grow up in my Haida culture. The core principles of my heritage were never taught to me in my Indigenous language of origin. Now as I learn my ancestral language as an adult, I strive to embed all of these principles into my core as I educate students in music and Indigenous studies. This piece explores just one of those principles.

I have vivid memories of experiencing this principle when I was in elementary, middle, and high school music. Everything depends on everything else. If one member of the band or choir is not able to fulfill their role, the rest of the ensemble feels it. I don't just mean musically. As I've grown more as a music educator, I know that musical achievement is not actually if an ensemble is the best sounding, but whether they are the best they can be. I can feel when a choir loves to do what they do and can thrive together, even if they are not the most musically proficient in their performance. That's what I strive for as a musician now. Can I be the best I can be so those around me can also thrive? Those who have more musical privilege, whether that is access to musical study or a natural inclination towards it, have more responsibility to build others up so they can fulfill their roles to the best of their ability, too. And all work towards the same goals together. This is how we live in interconnected relationship together.

Even within myself, I have two parts of me that must learn to live in harmony with each other. Through my mother and grandmother and all my grandmothers before them, I am Haida. Through my three other grandparents, I walk in my British body and culture. Sometimes I fight within myself to find the interconnectedness between my Britishness and Haidaness. In this piece, I demonstrate the harmony that can be found when we accept all parts of ourselves — the Western musical tradition in which I was raised, and the Indigenous roots of incorporating language, drumming, and musical stylization of my Haida heritage.

© Alana Parrish

BIOGRAPHY

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.

UVIC WIND SYMPHONY **UPCOMING EVENTS**

Beauty Broken

FRIDAY, FEBRUARY 7 | 8 PM

Steven Capaldo, Conductor

An evening of powerful and evocative music that delves into beauty's multifaceted nature through art, personal experience, and vivid imagery. The concert features Nicole Piuino's *Beauty Broken*, Peter Meechan's *Each Life Converges*, and James David's *All Dark is Now No More*. A special highlight is the world premiere of a commissioned piece by UVic composition Master's student Halle Patton, crafted exclusively for this performance. The evening crescendos with an electrifying performance by UVic alumnus and saxophonist Dr. Alexander Richards, bringing Joel Love's enchanting *Solace* to life in a stunning finale.

Fantasy, Myths, and Legends

FRIDAY, APRIL 4 | 8 PM

UVic Wind Symphony & the Naden Band of the Royal Canadian Navy

Steven Capaldo, Conductor

Jamie Davis, Conductor

Lt(N) Benjamin Van Slyke, Conductor

Our continued collaboration with the Naden Band of the Royal Canadian Navy takes us on a journey exploring some of our greatest myths and legends. Join us in understanding how writers, musicians, dancers, painters, sculptors and other artists have been fuelled by curiosity and excitement about our deep connection to the folklore and stories embedded within us across many thousands of years.

Farquhar Auditorium | tickets.uvic.ca | 250-721-8480

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on social media!



UVIC WIND SYMPHONY

Conductor
Steven Capaldo

PICCOLO

Sophia Adames

FLUTE

Spencer Leong Cowie*

Sophia Adames

Cleary Manning

Amanda Coates

Michelle Wolfenden

OBOE

Dominic Calderer*

BASSOON

Elijah Lyons*

Julian Lao

Siobhan Golonka

CONTRABASSOON

Elijah Lyons

CLARINET

Maeve Calhoun*

Chris Ollinger

Luke Ongman

Sarah Carey

Tenzin Clegg

Kate Kibble

Shawn Brescia

Ava Rogers

BASS CLARINET

Carlos Santos Hernández

SAXOPHONE

Xavier Marican*

Caiden Meyer

Piper Elliott

Atticus Daschel Kerr

Meghan Pimm

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*

ESQUIMALT HIGH SCHOOL CHOIR

Teacher
Kaehlen Allison

SOPRANO

Anne Hart
Ava Malcom-Gulenchyn
Catalina Chapin-Gauchat
Isabella Broman
Lexi Bostford
Malana Ilao
Molly Hoffman
Natalie Beilin
Nikki Casas
Sage Perfect
Valentina Zeizunaga

ALTO

Arden Giles
Elsie Richmond
Genevieve Zendejas
Hazel Meredith
Layla Costin
Martha Pearman
Sophia Phan
Sylvie Scott
Tess Hellner-Mestelman

TENOR

Alex Ameerali
Avery Gwyn
Kayan Panthaki
Lucas Hankewich
Osiris Willis

BASS

Asher Heringblum
Jaron Prado
Mateo Berkhout
Sebastian Legario
Yegor Brahin

BELMONT SECONDARY SCHOOL CHOIR

Teacher
Glynis Dawson

SOPRANO

Eva Auger
Jorja Banner
Amara Buttrees
Sophia Drane
Grace Ewing
Lynx Howland
Nagi Ikeda
Vincenza Iuvale
Isabel Jomon
Milan Kaur
Franchesca Pablo
Molly Piper
Pyper Robbins
Kylie Ross
Yukino Shirota

ALTO

Bela Chavez Plaza
Taylor Gordon
Momoka Hoshikawa
Gabrielle Howland
Natalia Juarez
Klara-Marie Leong
Kelzy Cysa Linaogo
Jannah Lumanta
Emily Ouyang
Jennifer Renfrew
Marie Roberts
Zenny Ross
Nova Sinon

TENOR

Yashita Bhattacharya
Lincoln Davis
Tristan Gayeta
River Marley
Jonathan Pablo
Taylor Rhode
Kieran Ross

BASS

Griffin Dowker
Daniel Enoc
Sunwoo Kang
Dallas Peace

SPECTRUM COMMUNITY SCHOOL CHOIR

Teacher
Parker Jolliffe

SOPRANO

Allan, Liz
Ambasse, Xavia
Beil, Scarlett
Bennett, Maya
Cleary, Havana
Danvers, Isla
Gardner, Charlie
Gilson, Brianna
Hajeczkova, Leni
Johnson, Kiley
Mendoza Lopez, Emilia
Ralph, Sadie
Slogotski, Payton
Woolfson, Rayna

ALTO

Andrews, Ava
Ballantyne, Kaleena
Buckle, Riley
Bureau, Amelie
Coligado, Josette
Csapo, Ava
Dalumpines, Angel
Ayesha
Daly, Alexis
DeMan, Kara
Estrella, Cardilene
Fontaine-Kelly, Elise
Furusawa, Ryo
Godfrey, Kyra
Haley, Anika
Hustins, Dani
Kyle, Alice
Lewis, Amy
McColl, Seidra
Morency, Nayelle
Mullenders, Emily
Nguyen, Tori
Penalosa, Eliana
Powell, Amelie
Rombano, Isabelle
Samra, Aliya
Shewchuk, Amanda
Simpson, Hannah
Terayama, Kasumi
Thomson, Logan
Velasco, Misha
Winner, Grace

TENOR

Altai, Nick
Billings-Funston, Eric
Carrie, Alina
Daly, Marshal
Dams, Brendan
Hentze, Tristan
Langan, Jade
Mandocdoc, Lois
Montibon, Bryss
Nuguid, Mac Andrei
Shaw, Jack
Zhang, Cynthia
Orbe, Lee Jericho
Sparks, Shawn

BASS

Canty, Eamon
Croy, Steven
Hajeczek, Leo
Hartmeyer, Carl-Jonathan
Huband, Calder
Morales Pankowsky, Erik
Owens, Ethaneal

MOUNT DOUGLAS SECONDARY SCHOOL BAND

Teacher
Doug Awai

FLUTE

Rachael Lam
Emily Sun

OBOE

Daniel Klippert

BASSOON

Arleen Cai

CLARINET

Ece Akar
Elsa Gibson
Hannah Jung
Stella Noh
Hartley Harrison

BASS CLARINET

Roger Doss

ALTO SAXOPHONE

Emma Beilstein
Weiwei Chen
Gabriel Dueck-Schmunk
Samyak Shikhare

TENOR SAXOPHONE

Belinda Hu
Kate Marcovitz
Sophia Ochs

TRUMPET

Evan Hicks
Joyce Lo

TROMBONE

Yena Kim
Morgan Kozyniak
Grace Wallis
Marcel Misiak

EUPHONIUM

Mihiro Harada

PERCUSSION

Irisa Rao
Ishaan Bawa
Ben Louwrier
Carter Paulson
Justin Sung
Sasha Svyrskyi
Amy Wang

BASS GUITAR

Madison Ninaber

UVIC SCHOOL OF MUSIC UPCOMING EVENTS

Sunday, November 24 | 7 PM (By donation)

Vocal Jazz Ensemble: *Weathered*

Wendell Clanton, director

An evening of evocative, soul-stirring music, this concert will showcase Spotlight Combos and the UVic Signature Group, bringing unique interpretations of works by jazz composers Phil Mattson, Michelle Weir, Darmon Meader, and Kenji Lee.

Phillip T. Young Recital Hall

Wednesday, November 27 | 8 PM (By donation)

UVic Jazz and Creative Music Ensemble: *Lost in Space and Time*

Scott MacInnes, director

Hear an electrifying selection of pieces that will launch your imagination into orbit. This concert will showcase the ensemble's vibrant take on iconic jazz repertoire, including works by Chuck Mangione, Les Hooper, Richard Rodgers, John LaBarbera, and more. The Vikes Band and additional special guests will open the evening.

Phillip T. Young Recital Hall

Thursday, November 28 | 8 PM (By donation)

String Chamber Music Concert

Featuring UVic School of Music string students from the studios of Ann Elliott-Goldschmid, Joanna Hood, Pamela Highbaugh Aloni, and Malcolm Armstrong.

Phillip T. Young Recital Hall

Friday, November 29 | 8 PM (\$15-\$28)

UVic Symphony Orchestra: *From Darkness to Light*

Giuseppe Pietrarroia, Conductor

Jiran Miao, piano (UVic 2024 Concerto Competition Winner)

A captivating evening of music that blends drama, passion, and rhythmic vitality.

Featuring the overture to Schubert's opera *Fierabras*, Brahms' Piano Concerto

No. 1 in D Minor, Op. 15, performed by Jiran Miao, and Dvořák's lively *Slavonic Dances, Op. 72*.

The Farquhar at UVic

To receive monthly updates about School of Music events by email,
contact concert@uvic.ca.

More information at uvic.ca/finearts/music



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