

UNIVERSITY OF VICTORIA

Wind Symphony

Beauty Broken

STEVEN CAPALDO

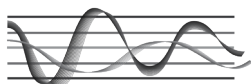
CONDUCTOR

With

ALEXANDER RICHARDS

ALTO SAXOPHONE

UVIC
music



FRIDAY, FEBRUARY 7, 2025 | 8 PM

The Farquhar at UVic
University of Victoria

PROGRAM

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

Beauty Broken (2015)

Nicole Pjunno
(b. 1985)

Each Life Converges (2022)

Peter Meechan
(b. 1980)

**Far too quietly and far too quickly,
the little bird's feathers fell out** (2024)

Halle Paton
(b. 1995)

(Commissioned by the UVic Wind Symphony – World premiere)

All Dark Is Now No More (2014)

James David
(b. 1978)

INTERMISSION

Solace: A Lyric Concerto (2018)

I. Joy

II. Besieged

III. Gratitude

IV. Hiding

V. Work

Joel Love
(b. 1982)

Soloist: Alexander Richards, alto saxophone

PROGRAM NOTES

Beauty Broken

Nicole Piunno

I visited the Columbus Museum of Art and met a work titled “Blow Up #1” by Ori Gersht. This work captured my attention and insisted I give it a great amount of thought. Gersht used high-speed photography to capture a moment in time of an arrangement of flowers exploding. In that one short moment Gersht captured a profound truth about this world and the human condition.

At first sight the photo looked amazing. It was beautiful and exciting. Yet when I looked closely, I realized it was beauty that was broken. The photo was a visual display of the tension that exists between beauty and violence, or life and death. When I first saw the work, I was attracted to the beauty. Then I saw the violence and wanted to turn away. However, once I accepted both and was able to hold the paradox of these two realities, I was able to see the photograph for what it truly was. A sense of hope emerged as I felt a longing for beauty to be restored.

Beauty Broken begins with a chorale in the brass. This chorale leads into a celebratory section that ends in a state of brokenness. Alternating slow and fast sections follow this moment of breaking. These sections incorporate what I call the “Broken Theme.” This theme is intense at times, while it is somber with a sense of longing at other moments. The chorale melody also appears at various times throughout the piece, often in subtle ways. This chorale becomes most apparent at the end as the woodwinds play celebratory flourishes over the brass chorale. Finally, the broken theme returns for one final statement.

© Nicole Piunno

Each Life Converges

Peter Meechan

Each Life Converges was written to celebrate the retirement of my dear friend Terry Austin.

Writing a piece to celebrate someone you know so well is such an honour — and as I reflected on his wonderful career as a musician, teacher, and administrator I couldn't help but think of the lives that are richer because of Terry Austin. Whether that is students who have gone on to become teachers and inspired their own generations of musicians (who will no doubt go on to inspire further generations), or people who have got to know him through music and maybe taken other paths through life, but are forever enriched by all he gave and continues to give. Just as Terry inspired others, he was himself inspired and shaped by his mentors, colleagues, and — perhaps most importantly — friends. In *Each Life Converges* I try to show this through an initial simple melody from which, on each repetition, new countermelodies and musical lines grow, always enriching the main melody. No words about Terry would ever be complete without mentioning his dearly missed

friend, Dennis Zeisler — someone who, like Terry, enriched the lives of all those who were fortunate enough to encounter him. *Each Life Converges* is written in memory of Dennis and dedicated to my friends Terry and his wife Tracia on the occasion of Terry's retirement.

© Peter Meechan

Far too quietly and far too quickly, the little bird's feathers fell out

Halle Paton

Far too quietly and far too quickly, the little bird's feathers fell out is a piece for wind symphony composed in 2024 for the University of Victoria's Wind Symphony. Throughout this composition, the little bird is used as a metaphor to represent a quiet, then suddenly frantic struggle with mental health.

Written in AB(+A) form, it begins with a call from the little bird played by the flute. Throughout the A section, the various instruments of the wind symphony gradually join in, using long tones to create a blanket-like texture, representing the overcast sky. As the piece quietly accelerates at an almost imperceptible rate, the texture gradually thickens, creating a slightly darker atmosphere. The B section of this composition presents a stark contrast to the subdued environment of the A section. Featuring sporadic rhythms, quick-moving lines, and a frantic saxophone section, there is a sense that the piece is spiralling out of control as the little bird struggles to fly without its feathers. Overlapping patterns played by the percussion section contribute to the chaotic atmosphere while the saxophones descend in pitch as if slipping into the abyss. Meanwhile, the woodwinds re-emerge, playing long tones that slowly climb higher and higher, as if the sky is getting further out of reach from the little bird.

© Halle Paton

All Dark Is Now No More: Passacaglia canonico e granulare

James David

All Dark Is Now No More: Passacaglia canonico e granulare for wind ensemble and electronics is a meditation and exultation on light, darkness, and shadow. The title is taken from James Dickey's poem "Sleeping out at Easter" which, for me, is an exploration of the metaphysical connection between humans and nature found at the moment of sunrise. The lilting quality of this phrase is imitated in the primary motive first heard in low reeds and euphonium. The Italian subtitle refers to the underlying structures of the work. The first word, *passacaglia*, refers to the fact that a repeating bass line is used to create numerous contrapuntal variations. "Canonico," or canonic, implies that many different types of canons are employed against the original bass motive. Finally, "granulare" refers to the consistent use of granular synthesis in the electronics, which breaks apart large sounds into many segments that are then rearranged into algorithmic clouds of digital chaos. My goal was to show a gradual movement from darkness to light in two broad sections (an *adagio* followed by an asymmetric *allegro*) culminating in a final explosion of light and shadow.

© James David

Solace: A Lyric Concerto

Joel Love

Just before I began composing *Solace*, I had a great set of conversations with the leader of its consortium-commission, Connie Frigo. During our discussions, we talked about how well the saxophone can imitate vocal music and both expressed interest in a new concerto with a significant lyrical element. Early on, she suggested I read David Whyte's *Consolations: The Solace, Nourishment, and Underlying Meaning in Words*. Whyte's work meditates on words themselves, illustrating their deeper meaning, often revealing connections between difficult situations and their unexpectedly positive outcomes. Similarly, each movement meditates on a mood and is inspired by either a selection of text or title word from five consolations, picked by either Connie or me. Throughout the concerto, I challenge the soloist to play lyrically in extreme registers (called the "altissimo" register, which is above the typical, written range of the instrument) and while playing virtuosic passages in five unique sound worlds.

Whyte describes joy as the "the sheer intoxicating beauty of the world inhabited as an edge between what we previously thought was us and what we thought was other than us," which is where "Joy" takes its inspiration. This movement highlights the soloist's ability to play difficult syncopations, made even more challenging by their dissonance with the accented beats in mixed, irregular meters.

In "Besieged," the music expresses a darker sentiment. Whyte's poem states that "Conscious or unconscious, we are surrounded not only by the vicissitudes of a difficult world but even more by those of our own making." The saxophone is often pitted against or is competing back-and-forth with the wind ensemble, striving and fighting to overcome. The piece ends just after the climax and segues into the third movement, echoing Whyte's sentiment that we must sometimes go through difficult challenges to be aware and grateful of what we have.

The third movement is the heart of the concerto. Whyte states that "Gratitude is not necessarily something that is shown after the event, it is the deep, a priori state of attention that shows we understand and are equal to the gifted nature of life." In "Gratitude," my goal was to create the most beautiful and lyrical music I could to showcase the gorgeous vocal-like sounds of which the saxophone is capable.

I would have been remiss to neglect any noir or jazz-influenced sounds, as the saxophone is oft-associated with the sounds of jazz and blues. "Hiding" is a scherzo that explores the jazz/funk idiom. Whyte states that Hiding is "creative, necessary and beautifully subversive of outside interference and control...Hiding is the radical independence necessary for our emergence into the light of a proper human future." This movement is all about groove and its manipulation and the saxophonist, at times, gains a bit of "independence."

Finally, "Work" is a perpetual-motion technical showpiece. The movement is written in rondo form, which means the "A" part from the beginning returns several times. With every new section, the soloist is presented with a slightly different technical challenge. The inspirational text summates my feeling of writing this concerto and what I imagine the soloist feels as they accomplish this "Work": "Work among all its abstracts, is actually intimacy, the place where the self meets the world... We make what we make, we give a gift, not only through what we make or do, but in the way we feel as we do, and even, in the way others witness us in our feeling and doing, giving to them as they give to us..."

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 and 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 and the newly established University of Victoria Conductor Educator Symposium also in 2025.

Dr. Alexander Richards

Dr. Alexander Richards is an active pedagogue and performing artist, having appeared in concert in Canada, the United States and Europe. As a concert saxophonist, Alexander has been a featured soloist with ensembles including the University of Victoria Wind Symphony in 2011, the University of Minnesota Wind Ensemble, and with ensembles at the University of North Texas. In addition, Alexander has presented recitals at many prestigious festivals and conferences, including the Darmstadt International Musikinstitut, the Texas Music Educators Association conference, and many North American Saxophone Association conferences across Canada and the United States, in solo and chamber music capacities.

As both a performer and pedagogue, Alexander devotes himself to the creation and dissemination of contemporary music for saxophone. He has commissioned and premiered many works for saxophone in all capacities, from a double concerto for flute, saxophone and orchestra, to chamber music, electroacoustic music, and unaccompanied works. One of Alexander's musical pursuits is the creation of new solo works for the soprano saxophone, resulting in collaborations with notable composers in Canada and abroad. As a pedagogue, Alexander has taught masterclasses at such prestigious institutions as the University of North Texas, Baylor University, Midwestern State University, Southwestern Adventist University, Virginia Tech, and the Young Saxophonist's Institute.

Having studied with many luminaries, including Dr. Eugene Rousseau, Dr. Eric Nestler and Wendell Clanton, Alexander holds a Bachelor of Music from the University of Victoria, a Master of Music from the University of Minnesota, and a Doctor of Musical Arts from the University of North Texas. Alexander currently serves as the classical saxophone instructor at the Victoria Conservatory of Music, where he instructs all levels of saxophonists, from beginners to graduate students.

UVIC WIND SYMPHONY

Conductor
Steven Capaldo

PICCOLO

Cleary Manning

FLUTE

Sophia Adames*
Cleary Manning
Amanda Coates
Michelle Wolfenden

OBOE

Dominic Calderer*

BASSOON

Elijah Lyons*
Eilish McAree

CLARINET

Maeve Calhoun*
Chris Ollinger
Luke Ongman
Sarah Carey
Tenzin Clegg
Shawn Brescia
Ava Rogers

BASS CLARINET

Kate Kibble

SAXOPHONE

Xavier Marican*
Caiden Meyer
Rylee Francis
Piper Elliott
Atticus Daschel Kerr

HORN

Natalie Ciurysek *
Shanna Deforest
Karlee Messer-Todd
Max Niiranan

TRUMPET

Tark Kim*
Koshi Thompson
Joshua Chapman
Tyler Funk

TROMBONE

Jules Dawkins*
Owen Engstrom
Owen Moseley
Micah Knutson

BASS TROMBONE

Amaya Sydor

EUPHONIUM

Senora Dunford*
Muskan Guglani

TUBA

Aaron Kruger*

TIMPANI

Levi Viinikka*

PERCUSSION

Calvin Ransom
Andrew Canil
Harbour Nolan
Emma Mickelson
Keiran Stephan
Shaneal Rutherford
Amy Costen

STRING BASS

Connor Wellmann*

PIANO

Aurora Wai

WIND SYMPHONY ASSISTANT

Carlos Santos Hernández

MUSIC LIBRARIAN

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STAGE MANAGER

Aaron Kruger

** Principal and section leader*

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