

FANTASY, MYTHS & LEGENDS

UNIVERSITY OF VICTORIA
Wind Symphony
&
**The Naden Band of the
Royal Canadian Navy**

STEVEN CAPALDO

UVic Wind Symphony Conductor

LT (N) BENJAMIN VAN SLYKE

Naden Band of the Royal Canadian Navy Conductor

JAMIE DAVIS

Guest Conductor



FRIDAY, APRIL 4, 2025 • 8 PM

The Farquhar at UVic
University of Victoria

PROGRAM

The Lord of The Rings (1988)
I. Gandalf "The Wizard"

Johan de Meij
(b. 1953)

Of Sailors and Whales (1990)
I. Ishmael
II. Queequeg
III. Father Mapple
IV. Ahab
V. The White Whale

W. Francis McBeth
(1933-2012)

Starfighters (2024)

Steven Capaldo
(b. 1972)

The Firebird (1910)
Berceuse and Finale

Igor Stravinsky (1882-1971)
arr: Frederick Fennell

INTERMISSION

The Planets, Op. 32 (1917)
I. Mars

Gustav Holst (1874-1934)
arr: Alfred Reed

Overture from *Dancer in The Dark* (2000)

Björk (b. 1965)
arr: Brayden Wise

Dragon Sky (2015)

Julie Giroux
(b. 1961)

Jamie Davis, conductor

Mare Tranquilitatis (2007)

Roger Zare
(b. 1985)

"The Flight to Neverland" from *Hook* (1991)

John Williams (b. 1932)
arr: Steven Capaldo

Proceeds from this concert will benefit the Naden Band of Maritime Forces Pacific Scholarship in Music Performance, awarded annually to 2nd- and 3rd-year UVic School of Music students who demonstrate excellence in brass, woodwind, and percussion performance.

PROGRAM NOTES

The Lord of the Rings | John de Meij

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the Groot Harmonieorkest van de Gidsen under the baton of Norbert Nozy. In 1989, The symphony *The Lord of the Rings* was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded a grant by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

The first movement, *Gandalf (The Wizard)*, is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in different forms in movements IV and V. The sudden opening of the *Allegro vivace* is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse "Shadowfax".

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Of Sailors and Whales | W. Francis McBeth

Of Sailors and Whales is a five-movement work based on five scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors' Association, Inc., and is sub-dedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor. It is designed so that any portion of the five movements may be used.

© Rundell Music

Starfighters | Steven Capaldo

In initial conversations about the program for this concert, it became evident that finding a new Canadian work to meet the theme would be difficult. With this challenge before us, I decided to write a work for the concert to highlight the colours and strength of sound of the combined ensembles. Being a lover of sci-fi, I set the piece to tell a fictional story of a David vs. Goliath battle. It begins with graduation day of the new crew of Starfighters to emerge from the academy and ready to face battle for the first time. After their first flights as newly minted soldiers, they encounter the enemy on their home world and a battle ensues. Underpowered and the outmanned, the fighters eventually lose. But through destruction and disaster, there is always hope — hope of a new beginning and a new group of fighters who will join them in their unending fight for freedom and sovereignty.

Written in the style of classic film score and the programmatic epics of the great sci-fi composers, the work pays a strong homage to the wonderful music that has graced our screens for decades.

© Steven Capaldo

The Firebird | Igor Stravinsky

In 1909, ballet impresario Sergei Diaghilev took a gamble on a young Russian composer, giving Igor Stravinsky the scenario for *The Firebird*, which would be the first ballet with an original score for his Paris-based Ballets Russes. The story, drawn from Russian folklore, tells about the powerful ogre Kastchei, who captures young princesses and turns their would-be rescuers to stone, and Prince Ivan and the titular firebird, who free them.

Immediately inspired — he stopped work on his opera *The Nightingale* to attend to the new project — Stravinsky gave Diaghilev a dazzling score that mixed exotic musical imagery for the supernatural characters and folk song-like tunes (or actual folk songs) for the humans.

At the climax of the ballet, the firebird casts a spell on Kastchei, and his magical minions dance themselves into exhaustion. The *Berceuse* is the lullaby that puts the ogre to sleep, and the finale is the joyful celebration of Ivan and the rescued princesses.

© Hollywood Bowl

The Planets, Op. 32 | Gustav Holst

Mars is marked *allegro* and is in a relentless 5/4 *ostinato* for most of its duration. It opens quietly, the first two bars played by percussion, harp and col legno strings. The music builds to a quadruple-*forte*, dissonant climax. Although *Mars* is often thought to portray the horrors of mechanised warfare, it was completed before the First World War started. The composer Colin Matthews writes that for Holst, *Mars* would have been "an experiment in rhythm and clashing keys", and its violence in performance "may have surprised him as much as it galvanised its first audiences." Short comments, "harmonic dissonances abound, often resulting from clashes between moving chords and static pedal-points", which he compares to a similar effect at the end of Stravinsky's *The Firebird*, and adds that although battle music had been written before, notably by Richard Strauss in *Ein Heldenleben*, "it had never expressed such violence and sheer terror:"

© Wikipedia

Overture from Dancer in The Dark | Björk

Dancer in the Dark is a haunting fusion of psychological drama and experimental musical, directed by Danish auteur Lars von Trier and featuring Icelandic artist Björk in her first and only acting role and as the film's composer. Björk's soundtrack, *Selmasongs*, serves as the emotional core, blending industrial rhythms, operatic crescendos, and lyrical vulnerability. The Overture is strong with classical motifs creating a soundscape that stands as a testament to art's power to transmute suffering into something achingly beautiful.

© Steven Capaldo

Dragon Sky | Julie Giroux

Every ancient civilization has dragons in its lore. Most all mythology has dragons in some form or another. Mankind has had an ongoing love affair with these winged beasts since the beginning of recorded history and perhaps beyond. Real or not dragons have made our existence richer, our stories more exciting and our nightmares much more interesting. Does that not to some extent make them real? For hundreds of thousands of years man did not rule the sky. Imagine a world with dragons in it.

IF the music is pretty, the Dragon is flying. IF it is suspenseful, the Dragon is stalking. IF the music is scary or exciting the Dragon is attacking and chances are we are running for our lives. In the end, you can either run from your Dragons or you can ride them.

© Julie Giroux

Mare Tranquillitatis | Roger Zare

Mare Tranquillitatis translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions — tranquil beauty and restless isolation. All of the musical material is derived from only two ideas — the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage. After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment from the ensemble.

© Roger Zare

"The Flight to Neverland" from Hook | John Williams

The film score was composed and conducted by John Williams. He was brought in at an early stage when Spielberg was considering making the film as a musical. Williams wrote approximately eight songs with lyricist Leslie Bricusse for the project at this stage. Williams and Bricusse finalized it to five songs. Several of these songs were recorded, and some musical segments were even filmed. The music is sweeping and lush with the romantic grandeur of the Hollywood movies of the 1930s and 40s. Telling the story of Peter Pan, there are recognizable themes and striking brass moments which are highlights in this score that has been called one of William's most popular works outside of his major canon notables such as *Star Wars* and *Raiders of the Lost Ark*.

© Wikipedia and Steven Capaldo

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 and Conducting, Conductor of the Wind Symphony, and Head of Music Education and Graduate Wind Conducting at the University of Victoria, Canada. 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. His work *Invictus Fanfare* was performed at the 2025 Invictus Games Closing Ceremony with his works being 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 Broлга 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 UVic 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 Australian National Band 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 inaugural UVic Conducting Symposium.

Lieutenant (Navy) Benjamin Van Slyke

Originally from Richmond, BC, 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 had many wonderful experiences with the regimental band as well as several taskings with the Ceremonial Guard in Ottawa. During this time Lt(N) Van Slyke had the opportunity to perform on the trumpet all over North America in varied settings, building a wide array of experience as a musician.

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 year long 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 best 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 took command of the Naden Band in June of 2022 and is very thankful to be on the west coast working with such outstanding musicians.

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

Jamie Davis

B.Mus., M.Mus.

Jamie Davis champions music education as a transformative force, not just for artistic growth but for life itself. Music builds strong communities, bridges divides with connection, and demands the kind of discipline that turns students into leaders. It's not merely about training musicians; it's about equipping resilient thinkers, collaborators, and leaders—skills that drive success in every field.

Davis is the director of bands at Reynolds Secondary School in Victoria, BC. For eighteen years his 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.

Jamie has recently completed a Master of Music Performance degree in wind conducting at the University of Victoria, under the guidance of Dr. Steven Capaldo. His research focused on underrepresented composers and their works for wind band as well as rehearsal and teaching techniques. Additionally, he 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 Cadet Training Centre (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

Conductor

Dr. Steven J. Capaldo

PICCOLO

Cleary Manning

FLUTE

Sophia Adames
Cleary Manning
Amanda Coates
Michelle Wolfenden
Leidy Moreno Morales

OBOE

Dominic Calderer*

BASSOON

Elijah Lyons*
Julian Lao

CONTRABASSOON

Eilish McAree

CLARINET

Maeve Calhoun*
Chris Ollinger
Carlos Santos Hernández
Sarah Carey
Tenzin Clegg
Kate Sandford
Shawn Brescia
Ava Rogers

BASS CLARINET

Luke Ongman

SAXOPHONE

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

HORN

Natalie Ciurysek *
Shanna Deforest
Karlee Messer-Todd
Max Niiranen

TRUMPET

Tark Kim*
Kyle Bates
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*
Kory Major

TIMPANI

Harbour Nolan*

PERCUSSION

Calvin Ransom
Andrew Canil
Levi Viinikka
Emma Mickelson
Keiran Stephan
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*

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NADEN BAND OF THE ROYAL CANADIAN NAVY

Director of Music
Lt (N) Benjamin Van Slyke

Unit Chief
CPO 2 Brayden Wise

FLUTE

PO 1 Ginette Gibeault
MS Laura Andrew

CLARINET

MS Laura Engsig
SI Andrew George
SI Samuel He
SI Le Lu

BASSOON

SI John Myatt

SAXOPHONE

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

HORN

PO 2 Jean Poynter
PO 2 Allison Zaichkowski
Capt Daniel Moses

TRUMPET

PO 2 Steve Donegan
PO 2 Steve Champ
PO 2 Miguel Valdes De La Hoz

TROMBONE

PO 1 Mike Wade
PO 2 Alon Soraya
SI Marcus Hissen

BASS TROMBONE

MS Zack Everett

EUPHONIUM

PO 2 Robert Fearnley

TUBA

PO 2 Winston Hind
MS Leslie Perrin

PERCUSSION

MS Kyle Reyes
SI Lachlan Barry
Cpl Jayden Beaudoin

DOUBLE BASS

CPO 2 Brayden Wise

PIANO

PO 1 Paul Richey

VOCALS

PO 2 Cindy Hawchuk