

UNIVERSITY OF VICTORIA

Wind Symphony

IGNITE

STEVEN CAPALDO

CONDUCTOR

TAYLOR TAKACH

GRADUATE STUDENT CONDUCTOR

With guests

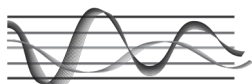
Esquimalt High School Choir

Belmont Secondary School Choir

Mount Douglas Secondary School Band

& Alana-Joy Parrish-Johnson

UVIC
music



FRIDAY, NOVEMBER 21, 2025 | 8 PM

The Farquhar at UVic
University of Victoria

PROGRAM

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

Perpetua

Peter Meechan
(b. 1980)

Golden Hour

(UVic Consortium premiere)

Cait Nishimura
(b.1991)

Natalie Ciurysek, horn soloist

Mischief

(World premiere commission)

Eilish McAree
(b. 2003)

Sea of Wisdom

Daisuke Shimizu
(b.1980)

Taylor Takach, Graduate Student Conductor

INTERMISSION

The Sunken City

(World premiere commission)

Luke Ongman
(b.1992)

Under the Butterfly's Wing

Lindsay Stetner
(b.1976)

Capricho

Kevin Day
(b. 1996)

Sah Nang iidx̱aaydaGas (Creator, for this day we thank you)

(World premiere)

Alana-Joy Parrish-Johnson
(b. 1988)

PROGRAM NOTES

Perpetua

Peter Meechan

Perpetua was written in between two other works that deal with dark subject matters: *Close to the Sun* (written for a friend whose brother's life was lost tragically early) and *let this place* (a work that bridges the Holocaust, the current rise in anti-Semitism, and the current lack of humanity in society). I wanted — and personally needed — *Perpetua* to be something that was joyful, hopeful, energetic, exciting, and fun. In that *Close to the Sun* and *let this place* were reflections of what I saw around me in my community, *Perpetua* is the world I want to live in.

In writing *Perpetua* I wanted to compose a piece of perpetual motion that is challenging, exciting, and fun — all brought together through a sense of joy.

Perpetua was commissioned by Foothills Concert Band (Calgary, AB, Canada) and their conductor, Anthony Reimer.

© Peter Meechan

Golden Hour

Cait Nishimura

The “golden hour” is the last hour of light before sunset. The early ideas for this piece came to me during a long drive from New York City to Toronto. We had left the NYC area in time to drive through the rolling hills of upstate New York during this magical time of day. We were treated to an incredible display of colours dancing among the clouds and golden light just pouring over the area and warming our faces. I let the ideas sit for several months, until experiencing a similar drive on the opposite side of the continent in Yosemite National Park.

Driving up to the lookout at Glacier Point, we weren't sure if we would make it to the top in time for sunset. It felt like a race against time, trying to ascend the steep mountain roads before the sun made its descent below the horizon. When we arrived at the lookout, it was as if the sky was on fire (see the cover image on this score!). The next few minutes led to a beautiful and calm glow before fading into dusk. The music in *Golden Hour* represents both of these memorable sunset experiences.

© Cait Nishimura

Mischief

Eilish McAree

In *Mischief* I wanted to explore the use of asymmetrical rhythm and jazz elements. In the past I have written more lyrical pieces and wanted to challenge myself to write in a new style. I included rhythmic and melodic motifs throughout and incorporated chromatic elements to provide multiple layers of interest. The name *Mischief* comes from the playful nature of the piece both in sound, and time signature changes which toy with the musicians' minds.

© Eilish McAree

Sea of Wisdom

Daisuke Shimizu

This piece was commissioned by the Iwade Second Junior High School in Wakayama Prefecture in 2007, and was performed for the first time at the All-Japan Band Competition in the same year.

There was a request for the theme of “the sea”, so I actually visited the sea in Wakayama to expand the image. Among them, Shirahama Beach and Sandanbeki were particularly impressive. Then, I further composed my impressions of the sea on the image. The seascape of Wakayama was the most beautiful I have ever seen. I hope that the audience and the performers will feel the thoughts embodied in this work.

© Daisuke Shimizu

The Sunken City

Luke Ongman

The Sunken City is a semi-programmatic work based on the accounts of Johansen, a character in H. P. Lovecraft’s short story, *The Call of Cthulu*. Although Johansen’s portion of the story is brief, it is a nonetheless memorable and integral portion. Specific scenes that are depicted in *The Sunken City* include the discovery of the city by Johansen and his crew, the exploration of the city, discovery of a giant tomb, the emergence of the monstrous “Cthulu”, and lastly, the escape from the city.

Musically, *The Sunken City* relies heavily on alternating E major and F minor chords; the oscillations between these two tonalities helps facilitate an eerie, unsettled atmosphere, and mimics the slow, undulations of ocean swells. As the piece approaches the conclusion, rapid changes in tonality drive momentum, until the piece finally resolves on an F major chord to symbolize the successful escape from the city.

© Luke Ongman

Under the Butterfly’s Wing

Lindsay Stetner

This slow, lyrical piece was written as a birthday gift for my mother-in-law, who is a person that wants very little and buys what they want, so I decided to give her the most unique gift I could give. The colours of the instruments and chords reflect the feeling of watching a butterfly motionless on an object.

The blending of the instrument colours and harmonies are what move the piece forward. The harmonies should feel like a musical kaleidoscope.

© Lindsay Stetner

Capricho

Kevin Day

Commissioned by the Minnesota Symphonic Winds and their director Dr. Timothy Mahr, *CAPRICHIO* (meaning whimsical or fanciful) is an energetic composition mostly in 6/8 that is written in a march-like style. Featuring aggressive rhythmic gestures and percussion, as well as a contrasting lyrical section, this lively piece takes the audience on a journey through sudden changes or states of mind, similar to the definition of the title of this composition.

© Kevin Day

Sah Nang iidxaaydaGas (Creator, for this day we thank you)

Alana-Joy Parrish-Johnson

Sah Nang iidxaaydaGas was created on the beautiful lands of Haida Gwaii walking the beaches and hearing the waves. This is a Haida Earth Prayer.

There are two main melodies, the first in Xaayda kil (Skidegate Haida dialect) and the second in English, both praying for the good of the Earth. The English text acknowledges the Earth, the sky, the waters, and the kuuniisii ancestors. The third melody is a Haida Funeral March from an old recording from our ancestors that I listened to while walking the beaches of Tlell.

Two other important ideas in this piece are the pressing on of time, represented mostly by melodic percussion, and the heartbeat of the Earth, represented by the drum. The world around us continues to suffer at the hands of extraction and overuse by human consumption. We must find balance between the ticking of the clock and the Earth's heartbeat.

I am so glad once again to be joined by my family, my students, and my colleagues and their students to present this work. I am also very grateful to First People's Cultural Council for providing the grant that made it possible for me to travel to Haida Gwaii, my homelands. This is the appropriate place for Haidas to create their songs and gain inspiration from the supernatural beings who give us our songs.

Xaayda kil translation:

Sah Nang iidxaaydaGas, ahaayad siin.ngaay sGaaawdagii dang Ga t'alang kil 'laa ga
Creator, we thank you for today.

Sah Nang iidxaaydaGas, tllgaay k'aaysguxan ngaaysdllaay gii yuu t'alang kyanang ga
Creator, we are asking you to heal the whole world.

© Alana Parrish

UVIC BANDS UPCOMING EVENTS

UVIC CONCERT BAND: HALCYON HEARTS

THURSDAY, DECEMBER 4 | 8 PM

An uplifting program of works by Vaughan Williams, John Williams, André Jutras, Katahji Copley, Robert Buckley, and more. From moments of calm and reflection to bursts of pure joy, this concert celebrates music that resonates deeply and leaves the heart lighter.

SAVE THE DATES

FEBRUARY 13 UVic Wind Symphony & the Naden Band of the Royal Canadian Navy

MARCH 27 UVic Wind Symphony: *A Sky So Boundless*

APRIL 2 UVic Concert Band: *Retro*

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

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 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 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 was the chief conducting clinician for the 2025 ABODA NSW Conducting School and the inaugural UVic Conducting Symposium.

Taylor Takach

I received my Bachelor of Music (Honors Music Education) and my Bachelor of Education from Western University, where I studied piano with Tina Yanchus and James Hibbard and instrumental conducting with Dr. Colleen Richardson. Currently, I am completing my MMus (Performance, Wind Conducting) with Dr. Steven Capaldo at the University of Victoria.

I have been an international music educator for 12 years, teaching music within both Canadian and the International Baccalaureate Continuum (MYP/DP). During my time teaching abroad, I taught instrumental and general music at all grade levels, was a school administrator in China during COVID-19, and served as chair of iMADSZ (International Music, Art, and Drama Shenzhen), a non-profit organization of Arts teachers and students representing CIS/WASC Accredited International Schools. I was also fortunate to have been selected to present at the ACAMIS (Association of China and Mongolia International Schools) Arts Conference both in 2023 and 2024.

In my free time, I enjoy being silly with my wife and son, cooking, weight-training, and playing Magic: The Gathering. I truly do look forward to meeting and getting to know the music students and teachers of Victoria!

UVIC WIND SYMPHONY

Conductor
Steven Capaldo

PICCOLO

Hazel Gue

FLUTE

Amanda Coates*
Aya Godwin
Hazel Gue
Jaden Patenaude
Trevor Tan
Bodi Kirkby

OBOE

Cat Henderson*

BASSOON

Eilish McAree*
Eli Lyons

CLARINET

Luke Ongman*
Ava Rogers*
Clare Kneesch
Claire Lamont
Wyn Perry
Elizabeth Pointer
Zabrina Stead
Catherine Davison

BASS CLARINET

Kate Sandford

ALTO SAXOPHONE

Caiden Meyer*
Piper Elliott
Belle Avery-Girard

TENOR SAXOPHONE

Rylee Francis

BARITONE SAXOPHONE

Cordell Anker

HORN

Natalie Ciurysek*
Shanna Deforest
Brooke Allison
Wynn Nordlund

TRUMPET

Tyler Funk*
Joshua Chapman
Sydney Kozak
Gabe Brouwer
Tori Langmayr
Aaron Duly

TROMBONE

Owen Engstrom*
Ethan Lafferty
Micah Knutson
Abi O'Hara
Owen Moseley

EUPHONIUM

Jules Dawkins*
Senora Dunford

TUBA

Rootbeer Voigt*

TIMPANI

Levi Viinikka*

PERCUSSION

Levi Viinikka*
Calvin Ransom
Emma Mickelson
Shaneal Rutherford
Walker Pearcey
Andrew Canil
Keiran Stephan

STRING BASS

Dylan Syrnyk*
Rob Neufeld

PIANO

Xiaofei Du

WIND SYMPHONY ASSISTANT

Taylor Takach

MUSIC LIBRARIAN

Taylor Takach

STAGE MANAGER

Eli Lyons

* Principal and section leader

Follow @uvicbands
on social media!



Full schedule of
UVic School of Music
concerts & events. >>>

