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2018

University of Victoria Wind Symphony
presents

FINALE!

March 23, 2018
8:00 pm
University Centre
Farquhar Auditorium

Conductor:



Dr. Gerald King
celebrating
30 years of teaching

With
honoured guest



Professor Emeritus
Patricia Kostek
clarinet



University
of Victoria

School of Music

PROGRAM

Gavorkna Fanfare Jack Stamp

Nocturne, Op. 9, No. 2 Alexander Scriabin
Arr. Alfred Reed

A Movement for Rosa Mark Camphouse

Lux Aurumque Eric Whitacre

Cielo Andaluz (Pasodoble) Pascual Marquina
Arr. Timothy Rhea

INTERMISSION

Fantasia on Klezmer Themes, Op. 13 Airat Ichmouratov

Patricia Kostek, clarinet

O Magnum Mysterium Morten Lauridsen
Arr. H. Robert Reynolds

LOL (Laugh out Loud) Robert Buckley

Bravura Charles Duple

PROGRAM NOTES

Gavorkna Fanfare

Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony. This piece demands that all musicians play with drive, intensity and precision. "The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation." — Composer, Jack Stamp

Nocturne, Op. 9, No. 2

Nocturne, Op. 9, No. 2 is one of Alexander Scriabin's early piano works that is written for the "left hand only." Dr. Alfred Reed completed this arrangement for wind ensemble. "This music demands a pure legato style of performance, with warmth of tone color and unbroken sostenuto throughout. There must never be a feeling that the eighth note passages are in any way "rushed;" on the contrary, a calm, smooth, dreamy quality must always prevail." — Arranger, Alfred Reed

A Movement for Rosa

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s.

"This piece—a quasi-tone poem—contains three contrasting sections. Section I evokes Rosa's early years, from her birth on February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity... the hymn *We Shall Overcome* is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern society." — Composer, Mark Camphouse

Lux Aurumque

A consortium of Texas band directors and the Texas Music Educators Association commissioned the wind ensemble version of *Lux Aurumque* for the 2005 Texas All State Band. "This piece began its life as an a cappella choral work in 2000 and then was adapted in 2005 for symphonic winds—I rewrote the climax and included the grand "Bliss" theme from my opera *Paradise Lost*." — Composer, Eric Whitacre

Cielo Andaluz (Pasodoble)

The Pasodoble (double step) is a dance that emulates the movements of a bullfight. Although the Pasodoble is rooted in Spanish traditions, it is believed to have been created in Southern French culture during the 1930s. The Pasodoble contains

march-like steps to resemble the bullfights, and it is known as one of the fastest Latin ballroom dances because dancers make around 120 to 130 beats/steps per minute. It must be precise, strong, powerful, sensitive, proud, and seductive! In the dance, all dance moves must be quick and crisp.

Fantasia on Klezmer Themes, Op. 13

“Klezmer is a musical tradition which parallels Hasidic and Ashkenazic Judaism. Originating in the villages and ghettos of Eastern Europe, where nomadic Jewish musicians known as “klezmerim” performed at weddings and other celebrations, klezmer music has been played from the early middle ages until the beginning of the twentieth century. The Jews who immigrated to America in the 1880s to early 1900s brought klezmer music with them. In the New World, klezmer was heavily influenced by early jazz and swing, and the style continues to evolve. Klezmer’s distinctive sound blends artistic virtuosity with numerous tempo changes, irregular rhythms, dissonance and an element of improvisation. Eclectic and diversified, klezmer music is unique, easily recognizable and widely appreciated. Jewish folk music is one of the best universal languages. We are all equal in this world. We only need to learn how to embrace and respect our differences, and I believe music is great way to start.” — Composer, Airat Ichmouratov

O Magnum Mysterium

O Magnum Mysterium (O Great Mystery) by Morten Lauridsen originated as a choral piece (1994) and has become one of the world’s most performed and recorded compositions. In 2003, renowned wind ensemble conductor, H. Robert Reynolds, arranged the piece for symphonic winds with the approval and appreciation of the composer. “For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born child of God amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” — Composer, Morten Lauridsen

LOL (Laugh out Loud)

“*LOL* is a wacky, fast-and-furious barn-burner reminiscent of a circus march or screamer. It was written for the Naden Band of the Royal Canadian Navy in celebration of their 75th anniversary as an opportunity to display their dazzling technical facility and humor.” — Composer, Robert Buckley

Bravura

Bravura is one of the great minor key marches, though it switches to a major key after the exposition (first section). Minor key marches are frequently used for dangerous circus acts because of the exotic sound produced. The circus band and their marches have historically played a significant role in creating emotion and excitement during the circus. Charles Duple’s *Bravura*, composed in 1918, is his most famous march and it remains in the standard repertoire of bands throughout the world.

BIOGRAPHIES

Dr. Gerald King, conductor

“Conductors/Teachers must be thoughtful leaders who guide each individual and ensemble to reach their own best creative potential.”

Dr. King is Professor of Music at the University of Victoria where he is the Head of Music Education, Graduate Wind Conducting, and serves as the conductor of the UVic Wind Symphony. From 2004-2012 he served as Director of the School of Music. Among his many achievements as Director, with his leadership and guidance the School of Music was designated as Canada’s first and only All-Steinway School.

Internationally recognized as one of Canada’s most respected conductors, adjudicators, educators and keynote speakers, Dr. King is the recipient of numerous honors and awards, including the Order of the Phoenix by the Western International Band Clinic where he has made 7 separate conducting appearances; election into Phi Beta Mu; election into the American Bandmasters Association (2003) when he served as guest conductor of the United States Army Band (Pershing’s Own) from Washington, DC; recipient of the British Columbia Music Educators’ Honorary Life Award “in recognition of a lifetime of commitment of time, talent, and energies to music education in British Columbia;” and, in September 2015 he was inducted as an Honorary Member of the Naden Band of the Royal Canadian Navy “for fostering tremendous goodwill towards the band, heightened morale and esprit de corps, and providing an exceptional liaison between the military and the public.”

Dr. King’s background is varied. Although he is primarily recognized as a conductor of wind bands, he is equally comfortable conducting orchestras and choirs. He is a former student of internationally renowned conductor Kazuyoshi Akiyama with whom he studied the Saito Conducting Technique. His professional career has taken him throughout Canada, the United States, Great Britain, Denmark, Sweden, Holland, Germany, Italy, France, Spain, Japan, Mexico, Hong Kong, Australia, Switzerland, Austria, Slovakia and the Czech Republic. Dr. King’s conducting appearances with regional, national, international honor, and professional ensembles have been praised for performance quality, artistry, and creativity. Throughout his career he has been a champion of new music, premiering over 30 compositions. As well, he has worked with over 50 guest artists. In addition to conducting, Dr. King has many years of experience as a professional clarinetist having performed with numerous ensembles, including the La Scala Opera of Milan, Italy during their Canadian tour. In 2013 he performed with the New Edmonton Wind Sinfonia on their concert tour of Europe—he previously toured with them in 2000 and 2004.

In addition to his passion for making music he is also widely recognized as an expert for his ability to link theory and practice in the field of teaching and learning. Among his many recordings and publications is a chapter in the book, *Creativity and*

Music Education written by seventeen authors from the United States, Canada, Israel, Australia, Great Britain, Spain, and Scotland. The book includes a forward by noted author on creativity, Mihalyi Csikszentmihalyi. Dr. King has also completed a well-received DVD—*The Craft of Conducting*.

Dr. King is in great demand as a conductor, adjudicator, clinician, and keynote speaker. Over the past 25 years he has worked with over 10,000 ensembles and soloists representing more than 500,000 musicians. Dr. King is a Yamaha Artist Educator/Conductor.

Patricia Kostek, clarinet

Patricia Kostek, a native of Pennsylvania, came to Canada in 1989 to join UVic's music faculty where she held the position of Professor of Clarinet and Chamber Music until her retirement on December 31, 2017. A versatile musician with a diverse and eclectic range of repertoire, she has given recitals and masterclasses, and served as a competition jury member in major cultural centers of Europe, Asia, Canada, the USA, Mexico and South America. She has adjudicated for international music competitions in Spain, Brazil, Belgium, Paris, Quebec City and Buenos Aires. Patricia has performed in many of the finest international concert halls and in noted international music festivals, as well as with numerous orchestras in North America and Europe including the Chicago Symphony, Honolulu Symphony, Kansas City Symphony, Florida West Coast Symphony and in South America with the Orquestra Sinfonica de Teatro Colon de Buenos Aires (soloist) and Orquestra Sinfonica da Bahía (soloist). Patricia was a featured soloist at the Shanghai International Clarinet Festival and has performed recitals at Encontro IV Brazilian National Clarinet Festival (Rio de Janeiro), the Loja (Ecuador) International Music Festival and for several years at the Buenos Aires International Festival. She has performed orchestrally with such conductors as Simon Rattle, Sir George Solti, James Levine, Edo de Waart, to name a few.

Her love of chamber music has led her to collaborate with many other artists including the ODEON, Lafayette and Purcell String Quartets, the Kansas City and Windy City (Chicago) Wind Quintets, Trio Pardalote, Duo Patterson, and with Brazilian pianist Maria Inês Guimaraes, as well as with Victoria's outstanding professional musicians. In the Pacific Northwest area Patricia has performed freelance with Pacific Opera Victoria, the Victoria Symphony, as soloist with the Victoria Chamber Orchestra and with many critically acclaimed ensembles. She serves as artistic director of Chamber Music San Juans and is founding member of the clarinet quartet, Winds of Yarrow. Patricia earned a BSc degree in music education from Mansfield University (PA) and a MMus in clarinet performance from Michigan State University in addition to advanced performance studies in Europe.

An active studio musician, Patricia can be heard on the soundtracks of dozens of Hollywood movies and video games.

UVIC WIND SYMPHONY PERSONNEL

Conductor
Dr. Gerald King

PICCOLO

Charlie Mason

FLUTE

Jamie Pambrun*

Taya Haldane

Jessica Shaw

Allison Tipan

OBOE

Janie Sinn

BASSOON

Rio Lagos Davison

CLARINET

Alina Liang*

Channing Mar

Alyshia Joinson

Katherine Forster

Kyle Lancaster

BASS CLARINET

Kayla Izon

ALTO SAXOPHONE

Connor Stairs*

Todd Morgan

TENOR SAXOPHONE

Matt Fichter

BARITONE SAXOPHONE

Michael Vielguth

TRUMPET

Ryan Lau*

Erika Richards

Izzy Spencer

Jamey Meyer

Catrin Jones

FRENCH HORN

Sarah Mullane*

Allie Bertholm

Gillian Ramage

Emily Axford

TROMBONE

Erin Marsh*

Owen Worby

Adam Bosse

Ben Pakosz

EUPHONIUM

Jason Gordon

TUBA

Aidan Fentiman

PERCUSSION

Brandon Bronson*

DJ Lohead

Cashton McGillivray

Susan Main

Julia Albano-Crockford

TIMPANI

Zexuan Lu

DRUM SET

DJ Lohead

STRING BASS

Blake Palm

PIANO

James Yi

STAGE MANAGERS

DJ Lohead

Matthew Fichter

LIBRARIAN

Shabahang Saffari

POSTER DESIGN

Emily McDermid

Sandy King

* Principal

UPCOMING AT THE SCHOOL OF MUSIC

SUNDAY, MARCH 25 | 2 PM (By donation)

Voice Showcase

Featuring School of Music voice students from the studios of Benjamin Butterfield, Susan Young and Anne Grimm. With Kinza Tyrrell, piano
Phillip T. Young Recital Hall

SUNDAY, MARCH 25 | 7 PM (By donation)

UVic Vocal Jazz Ensemble: Spring Showcase: Memories

Expect a fun-filled evening of vivid reminiscences captured by ensemble vocalists and instrumentalists, featuring original arrangements and timeless classics.
Phillip T. Young Recital Hall

WEDNESDAY, MARCH 28 | 8 PM (By donation)

String Chamber Concert

Featuring School of Music string students from the chamber music class of the Lafayette String Quartet.
Phillip T. Young Recital Hall

THURSDAY, MARCH 29 | 8 PM (By donation)

Guitar Studio Recital

Featuring School of Music guitar students from the studio of Dr. Alexander Dunn performing solo and ensemble repertoire.
Phillip T. Young Recital Hall

FRIDAY, MARCH 30 | 12:30 PM (By donation)

Trumpet Studio Recital

Featuring School of Music trumpet students from the studio of Merrie Klazek.
Phillip T. Young Recital Hall

THURSDAY, APRIL 5 | 12 PM (By donation)

African Percussion Concert

The thirty-member percussion ensemble from UVic's African Hand Drumming class (MUS 108) performs a repertoire of rhythms on djembe, balafon and dundun.
Phillip T. Young Recital Hall

THURSDAY, APRIL 5 | 8 PM (\$10-\$20) (By donation)

Don Wright Symphonic Winds

Dr. Michael Keddy, conductor

Don Wright Symphonic Winds brings student musicians together from all across the UVic campus to perform concert band repertoire.
University Centre Farquhar Auditorium

To receive our *On the Pulse* brochure & newsletter by email, contact: concert@uvic.ca



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finearts.uvic.ca/music/events