



Science & Symphony

September 25 | 2:30 pm
Farquhar Auditorium
UVic

ADMINISTRATION
250.385.9771

Matthew White, CEO

Jennifer Paget,
Director of Finance

Rebecca Marchand,
Executive Administrative Assistant

Emily Boon (on leave),
Senior Executive Officer

Lorraine Tanner,
Director of Development

Morgan Balderson,
Development Officer

Allegra Bonifacio,
Development Coordinator

Andrea Eggenberger,
Communications Coordinator

Chris Dixon,
Patron Services Officer

Matthew Baird,
Director of Artistic Planning

Greg Hamilton,
Librarian

Eric Gallipo,
Orchestra Manager

If you would like to
underwrite a concert or
guest artist, please contact:
lorraine@victoriasymphony.ca



VICTORIA SYMPHONY

Christian Kluxen, Music Director

EXTRA MUSICIANS FOR TANIA MILLER: SCIENCE & SYMPHONY

VIOLIN

Kelly Chang
Bennett Chiu
Tyson Doknjas
Barb Gilroy
Kate Rhodes
Misako Sotosaki
Kathryn Wiebe

VIOLA

Lisa Moody
Jessica Pickersgill

CELLO

Helena Jung
Rachel Pomedli
Erin Tinney

FLUTE

Mary Byrne

OBOE

Pippa Williams

TRUMPET

Steve Donegan

PERCUSSION

Masako Hockey
Rob Pearce

HARP

Tegan Peemoeller

PIANO/CELESTE

Jany Lu

*This season is underwritten in
part by generous gifts from*

*Sandra
Lackenbauer*

Science & Symphony

TANIA MILLER

Conductor

DR. JOSÉ FRANCISCO
SALGADO

Astronomer and Filmmaker

September 25

2:30 pm

Farquhar Auditorium

UVic

Prélude à l'après-midi d'un faune
(*Prelude to the Afternoon of a Faun*)

Claude Debussy (1862–1918)

*Aurora Triptych**

John Estacio (1966–)

Solaris

Borealis

Wondrous Light

*Clair de lune (from Suite
bergamasque, arr. Arthur Luck)**

Claude Debussy

INTERMISSION

**Symphony No. 7 in D minor,
Op. 70, B. 141**

Antonín Dvořák (1841–1904)

Allegro maestoso

Poco adagio

Scherzo: Vivace – Poco meno mosso

Finale: Allegro

*This concert is underwritten
in part by generous gifts from*

• **Jim & Betty Hesser**

*Tania Miller's performance is
underwritten in part by
a generous gift from*

• **Jill Gibson**

* Science & Symphony Project, kv265.org



Tania Miller

conductor

Maestra Tania Miller, recently named Interim Principal Conductor of the Rhode Island Philharmonic for the 2022/23 season, was Music Director of the Victoria Symphony for 14 years, and was named Music Director Emerita for her commitment to the orchestra and community. She has distinguished herself as a visionary leader and innovator with a deep commitment to contemporary repertoire and composers and has gained a national reputation as a highly effective advocate and communicator for the arts. An avid writer about music and the arts, her writing has been featured in the American Symphony Orchestra League's *Symphony* magazine, Toronto's *Globe and Mail*, and *Better Humans*.

Miller's 2021/22 season featured debuts with the World Orchestra Festival in Daegu, South Korea (with concerts in Daegu, Hwaseong, and Seoul, with the Virtuoso Chamber Orchestra and the KBS Symphony Orchestra), and with Calgary Opera in *The Merry Widow*. Her 2022/23 season features a return to the Chicago Symphony. Ms. Miller has a Doctorate and a Master's degree in conducting from the University of Michigan. She received an Honorary Doctor of Laws degree from Royal Roads University, and an Honorary Fellowship Diploma from Canada's Royal Conservatory of Music for her commitment to leadership in community and music education. Ms. Miller was recipient of the 2017 Friends of Canadian Music award from the Canadian League of Composers for her dedication to the performance of contemporary music.

José Francisco Salgado

*Executive Director and Co-Founder,
KV 265*

José Francisco Salgado is an Emmy-nominated astronomer (BS in Physics, University of Puerto Rico; PhD in Astronomy, University of Michigan), experimental photographer, visual artist, and public speaker, who creates multimedia works that communicate science in engaging ways. As the Executive Director and co-founder of KV 265, a non-profit science and arts education organization, Dr. Salgado collaborates with orchestras, composers, and musicians to present films that provoke curiosity and a sense of wonder about the Earth and the Universe.

From 2006 until 2008, Salgado hosted "Nuestra Galaxia," a weekly astronomy news segment on Univision Chicago (WGBO) for which he received an Emmy nomination. Dr. Salgado also produces

and presents short science films with musician/composer Tom Bailey (from British pop group Thompson Twins) as part of the audiovisual ensemble Bailey-Salgado Project, and with harp duo Beyond Pluck.

As an experimental photographer, Salgado has visited more than 30 scientific sites in places including the South Pole, the Atacama Desert, the French Pyrenees, and the South African Karoo, and has contributed visuals to documentaries produced for the History, Discovery, BBC, and National Geographic channels. As a public speaker, he has given presentations about science and art in all seven continents, including a presentation at the Amundsen-Scott South Pole Station. Immediately prior to his arrival in Victoria, Dr. Salgado was in Yellowknife, NWT, sharing the wonder of the Northern Lights in a Borealis Science & Photo tour.



JOSÉ FRANCISCO SALGADO

Science & Symphony

KV 265's flagship project is its acclaimed Science & Symphony films for orchestra. These works have been presented in 239 concerts and 200 talks reaching a combined audience of more than 465,000 people in concert halls and educational institutions spanning more than 100 cities in 21 countries. Some of the orchestras that have presented these works include the Chicago Symphony Orchestra, San Francisco Symphony, Boston Pops, New World Symphony, Santa Fe Symphony, Pacific Symphony, Czech National Symphony Orchestra, and Casa da Musica Orchestra, Porto. Music festivals include Ravinia, Grant Park, Wolf Trap, and MITO Settembre Musica (Milano/Torino).

EDITOR'S NOTE: In case you are wondering, KV 265 happens to be the number assigned in the Köchel catalogue of Mozart's works to a set of piano variations on a popular tune. If there is a twinkle in your eye, you are probably singing it to yourself by now!

Tania Miller:

Science & Symphony

In this first post-pandemic season, it feels right that many of the Victoria Symphony's concerts explore the theme of light emerging from darkness. But John Estacio's *Aurora Triptych*, presented as part of the orchestra's Science & Symphony event, takes the opposite tack: it opens with the most brilliant light of all, and only then goes on to survey the night sky.

The power of the Sun can certainly be felt in the triptych's first movement, *Solaris*. Estacio's music has an almost cosmic grandeur that suggests surging, elemental forces, and in this presentation

that splendour will be heavily amplified—not by electronics, but by NASA's searing images of sunspots and solar flares.

An astronomer, educator, and photographer, Salgado has made it his life's work to celebrate the wonders of the natural world through science, visual art, and music. It's a way, he says, to bring scientific facts to non-scientific audiences, and it began when he was tasked with creating a visual backdrop for a Chicago Sinfonietta presentation of Gustav Holst's *The Planets*.

"In 2005, I was working at the Adler Planetarium in Chicago, developing programs and exhibits and things like that," he explains. "My background is in astronomy, but I decided to pursue a career in science communication and education. So because they knew at the planetarium that I knew education and graphic arts as well as music, they asked me if I could create some kind of visual backdrop for a concert that the Chicago Sinfonietta was going to have in 2006, of *The Planets*. So what they were expecting was basically a pretty slide show that they could project while the music was performed, but as I started editing the film, I decided what would be better than to follow the music very closely? I thought that if you show something incredibly visually appealing on-screen and it has nothing to do with the music, it's just going to become a distraction. But if you follow the music, very, very closely, then the two of them will reinforce and you will enhance the concert experience—and you will get to communicate some science in a very non-intimidating way, because everything is better with music."

Salgado's intuition proved correct, and he's subsequently presented his visuals and Holst's masterpiece with orchestras around the world—including Vancouver Island,

where he first collaborated with Victoria Symphony Music Director Emerita Tania Miller. The two have since become friends, sharing a love of both science and sound.

"As a musician," Miller says, "what I find to be so evocative about José's work is that we want music to create an experience when you're inside it, listening to it. You're filled with wonder when you're listening to it, and these films just capture what the music describes."

It was in Victoria that Salgado was introduced to Estacio's composition *Solaris*; Miller and the Victoria Symphony have had a long association with the Edmonton-based composer. Later on, in Kingston, Ontario, he discovered Estacio's *Borealis* and *Wondrous Light*, a work inspired by the Northern Lights. Bringing these works together and creating visuals to go along with the three scores seemed a natural next step, especially as Estacio's music can be as otherworldly as what we'll see on-screen. Once Salgado got Estacio's blessing he proceeded to photograph the



JOHN ESTACIO

Northern Lights from Yellowknife in the Northwest Territories.

“John Estacio captures some very amazing things that are quite unique,” Miller explains. “He uses a gong that’s lowered into water, which creates a very low-end, pitch-bending experience together with piano that’s in a very different tonal sphere. He uses string glissandos to slowly move one chord into another, so there’s a sense, again, of pitch-bending. There is a plethora of gorgeous sounds that he uses through percussion, through a variety of different triangles, glockenspiels, and vibraphones. He has this orchestral palette of colour that is exquisite, and he uses it in a very gentle and specific way. So his music has a lot of energy and a lot of celebration, but he also captures the serenity and stillness of the natural world.”

There’s even a subtle but illuminating connection to astronomy in the timing of Estacio’s *Solaris*. It’s meant to last exactly 8.3 minutes—which, as Salgado points out, is the amount of time it takes light to travel from the Sun to the Earth.

“That’s just such a beautiful thing to tell the audience,” he adds. “‘From the first note to the last, imagine a photon—a particle of light—travelling. And when the last note hits, that’s when it reaches the Earth.’ And it’s an astronomical nugget, but it didn’t come from me, it came from the composer.”

The association is ongoing: Salgado spent this summer between the Bay of Fundy and the European side of the Atlantic, filming the world’s most extreme lunar tides to synch, later, with more of Estacio’s music. And to confirm that Victoria has a special place in his heart, watch out for the scenes from the Inner Harbour that will turn up in his visual score for Claude Debussy’s *Clair de lune*, also on this program.

How Antonín Dvořák’s Symphony No. 7 in D minor will fit in with all of this sonic and scenic Impressionism might seem a bit of a puzzle: but Miller offers listeners something to keep in mind.

“For me, Dvořák is also very connected to nature,” she says. “In Dvořák there is that love of feeling. And through his melodic material, and through the exploration and development he takes us on in his music, there is that same gentleness and that same soaring quality and that same gamut of feeling that I think we will experience in the first half of this concert.”

“I love the gentle quality and the true connection to transcending the human spirit that we get in Dvořák’s music,” Miller adds, “and I think that will connect very beautifully to the rest of this program.”

THANK YOU TO OUR ORCHESTRA UNDERWRITERS

**The VS gratefully acknowledges
these generous donors who help
our orchestra.**

Season Underwriter:

Sandra Lackenbauer

Pops Series:

DEVI & ROBERT JAWL

Principal Pops Conductor

Sean O’Loughlin:

DEVI & ROBERT JAWL

Alana Despins:

**HELEN STUART & BOB
HOOGENDOORN MOZART FUND**

POPS



VAN DJANGO

GIUSEPPE PIETRAROIA
conductor

VAN DJANGO
Cameron Wilson, violin
Budge Schachte, guitar
Finn Manniche, guitar
Brent Gubbels, bass



VAN DJANGO Nuits de Paris

Saturday, October 1, 7:30 pm
Sunday, October 2, 2:30 pm
Royal Theatre

In the French cafés of the 1930s, a new, high-spirited sound was ringing out from violinist Stéphane Grappelli, guitarist Django Reinhardt, and the Hot Club of France. Their driving rhythms, infectious melodies, and flights of fancy sing out once again in the talents of Van Django. This concert promises boundless fun with tunes like “Sweet Georgia Brown,” “Swing 39,” “Blue Moon,” and more.

Visit **victoriasymphony.ca**
or call **250.385.6515**