

THE UNIVERSITY OF LETHBRIDGE WIND ORCHESTRA

UNDER THE DIRECTION OF DR. HOLLY DE CAIGNY

University of
Lethbridge



FACULTY OF
FINE ARTS

A vibrant, colorful illustration of a globe surrounded by various musical instruments and musicians in dynamic poses, symbolizing global unity and music.

MOTHER EARTH

NOVEMBER 29 | 7:30 PM |
UNIVERSITY THEATRE

TICKETS: ULETHBRIDGE.CA/TICKETS

November 29th, 2023 | 7:30PM
University Theatre
University of Lethbridge Wind Orchestra

Mother Earth

David Maslanka
(1943-2017)

Variations on a Korean Folk Song

John Barnes Chance
(1932-1972)

Suite Francaise

Darius Milhaud
(1892-1974)

- i. Normandie*
- ii. Bretagne*
- iii. Ile-de-France*
- iv. Alsace-Lorraine*
- v. Provence*

INTERMISSION

Marche des Parachutistes Belges

Pierre Leemans
(1897-1980)

A Japanese Tune

Soichi Konagaya
(b. 1941)

Machu Picchu – City in the Sky

Satoshi Yagisawa
(b. 1975)

*The Department of Music gratefully acknowledges the
support of the University Theatre Staff and faculty members*

PROGRAM NOTES

Mother Earth

Mother Earth, composed by David Maslanka, is a commanding and dynamic piece that demands the attention of the listener from its opening moments through to the end. As soon as our band got the music in rehearsals, we were all captivated by its powerful sound and agreed unanimously that it had to be the introduction to our concert. Its speed and force become immediately apparent, alluding to something urgent, foreboding, and ever-present. Maslanka's original intention for the fanfare was for it to sound as though the Earth itself was crying out to humanity, pleading for the respect and care that it was once given. The introduction features bells and saxophones establish a mystifying tone, with the brass quickly chasing it into a frantic clash. Following this, a softer section in the middle has the woodwinds offer some light and mystery into the otherwise dark atmosphere, perhaps reminding us of nature's beauty. A steady pulse heard in the lower brass throughout the piece makes it feel as though time is running out as it builds into a mighty finale: one last desperate attempt to wake us up and listen to Mother Earth.

- Charlie Peach, 1st year composition major

Variations on a Korean Folk Song

Variations on a Korean Folk Song is based on a Korean folk tune known as Arirang that composer John Barnes Chance became familiar with during his service during the Korean War. Originally a song from the early 1900's, Arirang was a cherished song of both North and South Korea during the Japanese occupation as they were fighting to maintain their cultural independence. The primary theme in Arirang is that of both joy and sorrow of the Korean people and its relevance has remained throughout decades of division and fraternal hostilities. John Barnes Chance took the Arirang theme and developed it through five variations. These variations alternate between slower and fast paces with the final being marked as "Con Isplancio" (with impetuosity). The melody also moves across the ensemble through the different movements, often alternating between the brass and the woodwinds. Another notable aspect of the piece is the use of many different percussion instruments such as the woodblocks and tam tam.

- Alex Harlos, 2nd year trumpet major

Suite Française

Our third piece on our trip around the world brings us to 5 different areas of France, explored in the five movements of *Suite Française*. Written by Darius Milhaud in 1944 and drawing from many folk songs and traditional material from respective regions, the five movements take us around France to Normandy (Normandie), Brittany (Bretagne), Île-de-France, Alsace-Lorraine, and Provence. The first movement, *Normandie*, explores Normandy, in which Milhaud combines melodies of two Norman folk songs, *Germaine* and *The French Shepherdess and the King of England*. Milhaud also created some original material in the movement to represent the area in which American soldiers landed during World War II. The second movement, *Bretagne*, explores the region of Brittany. The northwestern peninsula is represented by Milhaud's incorporation of sea shanties in the sorrowful theme. The movement is said to tell the story of a young woman and her lover at sea. *Île-de-France*, the third movement in *Suite Française* is a bouncy tune that depicts the fast-paced and bubbly environment of Paris and surrounding area. The fourth movement is a grim theme that reflects the dark time in which the Alsace-Lorraine region was taken over by Germany during the war. The theme is reminiscent of a funeral procession with a glimmer of hope for the future shining through at the end. *Provence*, the fifth and final movement of *Suite Française* includes two main themes, a soft romantic theme that reflects the French countryside of Provence, as well as a fast joyous melody that reflects the energy of the French countryside villages, from which Milhaud hails. Please enjoy as we take you through the regions of France with our rendition of *Suite Française*.

- Mailei Olsen, 4th year Public Health major

Marche des Parachutistes Belges

The composer of “The March of the Belgian Paratroopers”, Pierre Leemans, was originally asked to compose a march during his service in WW1, however he did not finish it. Then during WW2, the Belgian parachute brigade was formed, and while having dinner with a few of the paratroopers, he was asked again to compose a march. He had fully composed them this march by the next morning, based on the themes from his original attempt. The piece was later arranged for American band instrumentation by Charles Wiley and was updated later by Retired colonel John R. Bourgeois. We are playing the version adapted by Charles Wiley.

- Jalen Olsen, 1st year General Science Major

A Japanese Tune

The composer of the next piece, Soichi Konagaya, began composing while attending Tokyo university of fine arts and music. As a percussionist himself a large part of his compositions are percussion based. Outside of his percussion works he has also been commissioned to write for some of the top soloists and performing groups such as the famous all Japan band competition.

Composed in 1987, Japanese tune includes many authentic Japanese sounds and rhythms. Throughout the piece there are many references to the taiko drum tradition, a tradition deeply rooted in the history of music in Japan with its use dating back up to 2000 years ago. This piece switches between a multitude of traditional Japanese melodies and styles including Etenraku, The Genroku Flower, Festival Dance, Cherry Blossoms, and Yagi Bushi.

- Ty Bahl, 1st year Horn Major

Machu Picchu

Machu Picchu was written by Japanese composer Satoshi Yagisawa (b. 1975) in 2005 about the 15th-century Incan citadel located in southern Peru's Easter Cordillera on a mountain ridge. Machu Picchu sits more than 7000 feet above sea level in the Andes Mountains and is a symbol of the Incan Empire that was built around 1450 AD. Yagisawa describes the citadel using three distinctly different ideas throughout the piece. Firstly, Yagisawa describes the shimmering golden city of Cuzco. The piece begins with a sparkling fanfare to paint a picture of the magnificence of Machu Picchu among the awe-inspiring Andes mountains. The piece then moves into a gentle, elegant section and finally concludes the first illustration with a grand melody accented by some bird calls. Second, the destructiveness and violent invasion of Machu Picchu begins with an ominous-sounding percussion feature that is punctuated by the sound of warning sirens. This section then moves into a frantic battle involving the entire band. The battle pauses for a few measures with an elegant, lyrical section but is again interrupted by warning sirens and the battle continues. In the third and final section, there is the re-emergence of Incan glory and the City in the Sky again reaches for the sun with the triumphant end to the battle and a recall of the grand melody from the first section.

- Jenna Petker, 2nd year trumpet major

About the University Bands

Instrumental ensembles have enjoyed steady growth during the past 30 years at the U of L. Originally a University/Community band, the Wind Orchestra is now comprised of 40 U of L students. Music majors make up the large percentage of the group with other students coming from various disciplines across campus. The group has an active performance schedule of local concerts on and off-campus, fall and spring convocations and tours. Many of the Wind Orchestra students are studying to be music educators; their knowledge and performance of quality composers and compositions is critical to their success. Other active ensembles include the Percussion Ensemble, Jazz Ensemble, Brass and Woodwind Choirs and numerous small chamber ensembles.

Dr. Holly De Caigny

Holly De Caigny is a contemporary saxophonist who strives to collaborate with a variety of artists. She has performed publicly across Canada, the United States, as well as in Slovenia, France, and Thailand. Most recently, she has toured Eastern Canada with Proteus Quartet, performed online and in person with Timepoint Ensemble, performed in free improvisation concerts with Secret Lady Project and Bug Incision, and has collaborated with composers including Colin Labadie, Vincent Ho, Jordan Nobles, and Laurie Radford. Holly maintains a busy teaching schedule at the University of Lethbridge, Mount Royal Conservatory and serves as Director of Music in the King's Own Calgary Regiment Band.

Holly earned a Doctor of Music degree with Dr William Street at the University of Alberta, a master's degree from the University of Calgary, a bachelor's degree from the University of British Columbia, and two artist diplomas from the Conservatoire Regional de Rayonnement de Boulogne-Billancourt, France.

University of Lethbridge Wind Orchestra 2023-2024

Director: Dr. Holly De Caigny

Assistant to the Director: Cori Campbell, Tyler Houlihan

Concertmaster: Kyla Cyrzan

Student Executives: Mia Chalmet, Larissa Wright, Macy Lyon, Katie Tsujimoto, Madelyn Appleton

Flute/Piccolo

Mia Chalmet Lethbridge, AB
Courtney Erickson Glenwood, AB
Zachary Ficiur Coaldale, AB
Brynn Norton + Magrath, AB
Mailei Olsen Magrath, AB

Bassoon

Rachel Wilkinson Onoway, AB

Clarinet

Kyla Cyrzan + Airdrie, AB
Cadence Krueger Lethbridge, AB
Ryan Miller Calgary, AB
Evan Morrison Lethbridge, AB

Alto Saxophone

Cori Campbell + Airdrie, AB
Gibson O'Beirne-Bishop Lethbridge, AB
Charlie Peach Cochrane, AB

Tenor Saxophone

Véronique Fortier Airdrie, AB

Baritone Saxophone

Payge Laverdiere Didsbury, AB
Rayden Wong + Calgary, AB

+ Section Leader

Trumpet

Dom Argento Calgary, AB
Alex Harlos Sylvan Lake, AB
Macy Lyon Sylvan Lake, AB
Rex Mulder Airdrie, AB
Jalen Olsen Magrath, AB
Jenna Petker Coaldale, AB
Kozue Tsujimoto + Nishinomiya, Japan

Horn

Ty Bahl Okotoks, AB
Ashlee Dowdle + Langdon, AB
Mya Kuss Medicine Hat, AB

Trombone

Mady Appleton + Sherwood Park, AB
Tavis Dueck Lethbridge, AB
Luke Povhe Okotoks, AB
Larissa Wright Raymond, AB

Euphonium

Tyler Houlihan + Calgary, AB

Tuba

Trudy Samuelson Calgary, AB
Life Yulo-Tamana + Calgary, AB

Double Bass

Ian Saunders Calgary, AB

Percussion

Mickaela Boll + Strathmore, AB
Steve Yu Beijing, China
Jack Henderson Lethbridge, AB
Taylor Murphy Calgary, AB