

**University of Lethbridge
Wind Orchestra Presents**

Dancing with Nature's Harmonies

under the direction of Dr. Holly De Caigny



**featuring:
LCI High School
Band
&
Concerto
Competition Winner,
Cori Campbell**



**FACULTY OF
FINE ARTS**

**March 27 | 7:30 pm
University Theatre**

March 27th, 2024 | 7:30pm
University Theatre
University of Lethbridge Wind Orchestra
With Lethbridge Collegiate Institute Gold Symphonic Band

Lethbridge Collegiate Institute Gold Symphonic Band

El Gato Montes (The Wildcat)

Manuel Penella (1880-1939)
arr. Shelley Hanson (b. 1951)

Walter Figueroa, Trumpet
Tavis Dueck, Trombone

Variations on a Korean Folk Song

John Barnes Chance (1932-1972)

Mother Earth

David Maslanka (1943-2017)

INTERMISSION

University of Lethbridge Wind Orchestra

El Salon Mexico

Aaron Copland (1900-1990)
arr. Mark H. Hindsley (1905-1999)

Rush

Kenneth Fuchs (b. 1956)

i. Evening
ii. Morning

Cori Campbell, Alto Saxophone

Loch Ness

Johan de Meij (b. 1953)

The Combined Forces of LCI and University of Lethbridge

Little Mexican Suite

Nubia Jaime Donjuan (b. 1984)

iv. Ceiba
iii. Sahuaro

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

PROGRAM NOTES

El Salon Mexico

El Salon Mexico was written by Aaron Copland (1900-1990) beginning in 1932 and completed in 1936. The piece was inspired by Copland's first visit to Mexico City when his friend, Carlos Chavez, took him to a 'colourful' dance hall entitled *El Salon Mexico*. When asked about the inspiration behind the piece, Copland stated, "I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes." This piece takes us on a journey as seen through the eyes of someone already quite inebriated and becoming progressively more so, portrayed by the first trumpet, through the popular dance hall. A passage in a guidebook about this particular dance hall states "Harlem-type nightclub for the people, grand Cuban orchestra. Three halls: one for people dressed in your way, one for people dressed in overalls but shod, and one for the barefoot."

This dance hall was unique in that it was a place that the rich, middle-class, and poor were all able to attend. There was only one entrance that had three doors leading off it into which the patrons sorted themselves into what style of music and dancing they desired. The first stop is the room where the upper-class members of society can mingle and dance with those who are of the same mind and status. This section features a soft, smooth, almost lullaby-like waltz that makes it easy to picture these upper-class patrons dancing around the front room of this dance hall. The next room is slightly less orderly, well-structured, and is populated by middle-class members of society. Their music and dancing are considerably livelier without completely throwing their dignity and class out the window. Finally, we enter the last room where the lower-class people are, and the peak of the night is occurring. The music and dancing are much wilder and more intoxicated by this point. There is a sign on the wall encouraging patrons not to drop lit cigarette butts on the floor so that the ladies wouldn't burn their bare feet while they were dancing. The piece travels through this sequence of three different musical styles twice with clear divisions between the sections as though we leave the room and pause before entering the next. Although this piece has been more challenging to put together due to the complexity of fitting all the parts together and the constant time signature changes, we have all enjoyed the journey and hope you enjoy *El Salon Mexico* just as much as we do.

- Jenna Petker, 2nd year trumpet major

Rush

This piece, written by Kenneth Fuchs in 2012, is separated into two movements of contrasting material that showcase an array of emotions. Our own Cori Campbell won the University of Lethbridge Wind Orchestra Concerto Competition with this piece during the fall of last year and performs it masterfully alongside the rest of our orchestra. The first movement, *Evening*, is tender and introspective, emphasizing the rich texture of the saxophone over long lyrical phrases. It employs slow, free-flowing sounds to evoke a sense of serenity in the listener and sends motifs across the orchestra in an airy effect. *Morning* begins in a similar space but quickly springs into a rapid jazz movement embellished with blues notes and syncopation. 16th note runs dominate the saxophones and propel the piece into energetic chaos, ending with a climactic climb up to the top of the soloist's range that is nothing short of a spectacle.

- Charlie Peach, 1st year composition major

Loch Ness

The symphonic poem *Loch Ness* consists of five through-composed impressions of this mysterious Scottish Lake.

I) *The Lake At Dawn*. Calm, static, sonorous blocks depict the troubled opaque water surface and the enormous depth of the lake at daybreak.

II) *Urquhart Castle*. The rising early morning mist reveals the distant ruins of Urquhart Castle, represented by a solemn theme in the trombones, which is taken over by the full band, thus evoking the illustrious past of this fortress besieged so many times.

III) *Inverness*. Bagpipes and Tourists -- the music takes us down to the town of Inverness where the first tourists mark the slow but steady start of a new season to the sound of a Scottish melody.

IV) *Storm*. Suddenly a heavy weather breaks: fierce gusts of wind and heavy showers transform the erstwhile calm surface into an obscure and whirling mass of water, and clouds rapidly passing over offer an eerie scene...

V) *Conclusion*. Storm and rain gradually decrease, and when everything is quiet again we are granted a last view of the lake in its full glory.

Little Mexican Suite

Little Mexican suite is a multi-movement piece with each movement named after and inspired by species of Mexican trees that have had an impact on composer Nubia Jamie Donjuan's life. Each movement features different traditional Mexican dances and musical genres including the cha-cha-chá, danzón and mambo. The third movement Sahuara or the cactus is written in the style of a Danzón, a dance like movement with a reoccurring melody that gets passed throughout the ensemble over a percussive background which uses a variety of instruments to keep the rhythm of the dance alive. The fourth movement is inspired by the Ceiba tree, the opening section is the cha-cha-chá featuring a simple melody first played by the horn section with variations played later by the trumpets and clarinets. The cha-cha-chá then leads to a mambo in the final section of the piece, the mambo is a traditional Latin genre characterised as a less rigid and more free form of the Danzón.

- Ty Bahl, 1st year horn 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 Masters degree from the University of Calgary, a Bachelors degree from the University of British Columbia, and two artist diplomas from the Conservatoire Regional de Rayonnement de Boulogne-Billancourt, France.

Cori Campbell, University of Lethbridge Concerto Competition Winner

Cori Campbell is a fourth-year saxophone major studying under Dr. Holly De Caigny at the University of Lethbridge. She is pursuing a Bachelor of Music degree with a concentration in saxophone performance and plans to continue her education afterward. Cori is involved in the U of L Wind Orchestra, Jazz Ensemble, and saxophone quartet. Although her passion is for the saxophone, she also loves performing different types of world percussion with the university's ensemble Global Drums!

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

Bass Clarinet

Stuart Dalby Lethbridge, AB

Alto Saxophone

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

Tenor Saxophone

Véronique Fortier Airdrie, AB
Erika Kobza Cardston, 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
Jenna Petker Coaldale, AB
Kozue Tsujimoto + Nishinomiya, Japan

Horn

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

Keely Evanoff Chestermere, AB
Trudy Samuelson Calgary, AB
Life Yulo-Tamana + Calgary, AB

Double Bass

Ian Saunders Calgary, AB

Percussion

Mickaela Boll + Strathmore, AB
Luke Creed Cardston, AB
Taylor Murphy Calgary, AB
Quinn Schmick Carstairs, AB
Jessica White Coaldale, AB

Lethbridge Collegiate Institute Gold Symphonic Band 2023-2024

Director: Samuel Yamamoto

Piccolo

Veronica Sanregret

Flute

Marie Metz** *
Charlotte Fink
Maren Livingstone
Kailey Oakes
Micah Takahashi
Nimmer Randhawa

Oboe

Micah Atwood*

Clarinet

Oliver Helm*
Willow Greaves
Mayah Van Sluys
Tamar Wood

Bass Clarinet

Ayla Burgess*
Marit Larson

Alto Saxophone

Kaz Raham*
Lily Hilgersom
Seiji Hilgersom
Shindara Kayode-Olayemi

Tenor Saxophone

Daniel Griffeon*
Evah Larocque~
Kathleen Wu
Cohan Groves

Baritone Saxophone

Kale Higginson
Theo Thomson
Zitong Wu

**Concert Master

*Section Leader

~On foreign exchange

Trumpet

Walter Figueroa*
Sila Klassen
Izaak Bartz
Nicole Burgess
Liam Leavitt
Kylar Prete
Charlie Easthope
Ryley Jurgens

Horn

Dasha Tuckova*
Evelyn Hagen~

Trombone

Tavis Dueck*
Wyatt Blackburn
Elyse Burgess
Taylor Lanz

Bass Trombone

Max Taylor

Baritone

Evelyn Dueck*
Audrey May
Emry Visser

Tuba

Searan Hossein*
Niobe Ebel
Brooke Aitken

String Bass

Lucas Palmer*

Percussion

Niamh Beilby*
Eden Steed
Errol Klassen
Sifan Hossein
Silas Murray
Ben Weiss