

THE PLOT THICKENS WITH THE UNIVERSITY OF LETHBRIDGE WIND ORCHESTRA

UNDER THE DIRECTION OF DR. HOLLY DE CAIGNY

MARCH 26 --- 7:30 PM
UNIVERSITY THEATRE

FEATURING
THE WINNER OF THE
2024
CONCERTO
COMPETITION:

CADENCE KRUEGER,
CLARINET



FACULTY OF
FINE ARTS

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March 26, 2025 | 7:30pm
University Theatre
University of Lethbridge Wind Orchestra

PROGRAM

Symphony nr. 1 “The Lord of the Rings” Mvmt. V “Hobbits” Johan de Meij (b. 1953)

“II Concerto” for Clarinet and Wind Band Oscar Navarro (b. 1981)
Cadence Krueger, clarinet

Godzilla Eats Las Vegas! Eric Whitacre (1970)

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

PROGRAM NOTES

Symphony nr. 1 “The Lord of the Rings” Mvmt. V “Hobbits”

Inspired by J.R.R. Tolkien’s novel trilogy “The Lord of the Rings,” Johan de Meij sought to capture a mystical element within his music. Unfortunately, despite having composed his symphony prior to the release of the film series of the same name, de Meij was not chosen to write the soundtrack for the films. Having been a fan of the books, this symphony became a passion project with the various movements capturing several different settings and major characters found within these novels. The fifth movement focuses on the carefree and optimistic characteristics of the mythical hobbits. It opens slowly and peacefully giving the calm, peaceful atmosphere of the Shire. After settling into this peacefulness, the orchestra begins playing a jaunty folk song. The heavy-footed hobbits begin dancing away as they celebrate their lives full of joy. As de Meij brings the symphony to a close, we find ourselves drifting away peacefully, simulating Frodo and the wizard Gandalf sailing from the shores to begin their journey.

- Alex Harlos, 3rd year trumpet major

“Il Concerto” for Clarinet and Wind Band

“Il Concerto” for Clarinet and Wind Band was written by renowned Spanish composer Oscar Navarro. This twenty-minute epic reflects onto the audience as more of a sonic odyssey than something to simply enjoy. As we begin, we begin slowly. The key to following along with the eventual complexities of this piece lies with understanding how the clarinet interacts with the rest of her band. The opening is dark, and cryptic. The band creates an atmosphere that draws you into the world of this concerto. Then, after being pulled in, you are found by the Clarinet. She takes your hand and begins showing you around the emerging lush environment where you have found yourself. She leads you through vast mountain ranges, down deep blue oceans, and beneath beautiful still night skies. This concludes movement one. The second movement is a heartfelt, dramatic display of raw emotions. It's impossible to give instructions on how to interpret this movement; sympathies of yearning could pull you in any unimaginable direction. It's a highly personal experience where we have no choice but to meet each other at the end. Which, in this case, is the beginning of the third movement. Our conclusion begins with joy. Our guide conducts her section of clarinets through a song proclaiming the happiness that can be found in this world. The entire band joins in. Instead of commanding the instruments, she engages in conversation. They go back and forth before ultimately erupting into a chaotic mess of noise. Through all of this, the clarinet stands strong. Peaking at the cadenza, she proclaims one last statement to the world that surrounds her. Then only after, as the piece concludes, and she rips up to the sky, is she set free. It was an honour to accompany the clarinet during this piece. From everyone in the wind ensemble, we hope you enjoy. Thank you.

- Luke Povhe, 1st year bass trombone major

Godzilla Eats Las Vegas

Godzilla Eats Las Vegas was written by Eric Whitacre in 1996 after receiving a commission from the University of Nevada, Las Vegas. Whitacre stated that after enduring the seven years it took to complete his bachelor's degree at UNLV, he was ready to 'eat Las Vegas,' and composed the piece during the first year of his master's degree at the Juilliard School. According to Whitacre, before completing the piece he would act it out every morning at the breakfast table and wreak havoc while devouring animal crackers. The piece follows a wild and campy imagined script for a classic Godzilla movie and opens with a bright and sunny day filled with excitement and possibilities. Then, a sudden cut to the desert. A lone shakuhachi flute (a Japanese flute made from bamboo) is heard. Surely something really very bad is about to happen.

We cut back to the band who is now doing a relaxed rhumba and, if you squint closely enough, you just might be able to see some showgirls dancing. Now, at a military base, we hear the faint pings of a morse code message signaling the approach of impending doom. Back at the band, they are just now finishing up their third set and about to start heading for the bar when... oh no, oh no, oh no... it couldn't possibly be... GODZILLA! GLORIOUS GODZILLA!!! Various quick cuts occur as chaos ensues while Godzilla is seen destroying cars while tourists scream in terror. When we cut back to the band, they call for Godzilla to mambo. He obeys and continues to crush cars and innocent vegans whilst dancing without missing a step. Then, a tiny ferocious terrier determinedly makes itself known to the beast. Will it somehow, by some miracle, be able to stop Godzilla on his path of destruction? It puts up an impressively brave fight, but... uh oh no... Not even the doggie makes it out alive. Godzilla makes his way down the strip, searching relentlessly for his next victim. Frank Sinatra? STOMP! Wayne Newton? STOMP! Liberace? STOMP! Even with the Village Gods vanquished, Godzilla will stop at nothing until the City of Sin is destroyed. From the dust rises an army of Elvises (Elvi), marching in formation through the wreckage. The Elvi attack Godzilla using whatever they can to try and stop him. Bombers, missiles, you name it, they try it, but one wicked laugh from Godzilla and they all scatter. We see the Sphinx sitting outside of The Luxor, looking irresistibly seductive. What? Could it be? Surely this is a mirage? Godzilla's eyes pop out of his head. He falls in love immediately and begins to... tango(?) with the Sphinx. As they dance, the Elvi regroup and begin to head for the pirate ships at Treasure Island. The Elvi approach Godzilla once again and launch a well-aimed volley of cannonballs at him. They find their mark and Godzilla falls to the ground...annihilated. The Elvi are triumphant and Las Vegas has been saved! The lounge is open once again and the survivors celebrate, relieved to finally be free of the horrific beast, but...uh oh no. An all too familiar sound emerges from the delighted celebration. He lives!! Godzilla has returned!! How could this be possible??? The show ends, on a cliffhanger, with Las Vegas once again descending into complete terror...

- Jenna Petker, 3rd 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 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.

The Dr. Thomas Staples Wind Orchestra Leadership Award

<https://tinyurl.com/3wmtjbmj>

The Dr. Thomas Staples Wind Orchestra Leadership Award empowers undergraduate members of the Wind Orchestra at the University of Lethbridge, fostering their musical growth and leadership potential. This award, named in honour of Dr. Thomas Staples, former Professor of Music and Director of Bands, directly impacts students by recognizing their exceptional musical talent and dedication. Recipients are chosen based on their demonstrated musical ability and leadership within the Wind Orchestra, providing them with financial support to continue their studies and pursue their musical aspirations. By contributing to the Dr. Thomas Staples Wind Orchestra Leadership Award, donors directly support the next generation of musicians, ensuring that Dr. Staples' legacy of excellence and mentorship continues to inspire future generations of musical leaders.

University of Lethbridge Wind Orchestra 2024-2025

Director: Dr. Holly De Caigny

Assistant to the director: Taylor Murphy, Life Yulo-Tamana

Concertmaster: Rayden Wong

Student Executives: Mia Chalmet, Phoenix Keeler, Larissa Wright, Veronique Fortier, Steve Yu

Flute/Piccolo

Mia Chalmet Lethbridge, AB
Zachary Ficiur + Coaldale, AB
Eva Gatner Lethbridge, AB
Denny Huang Calgary, AB
Fin Sawatzky Lethbridge, AB

Oboe

Phoenix Keeler Raymond, AB

Clarinet

Kyla Cyrzan Airdrie, AB
Cadence Krueger + Lethbridge, AB
Katja Mueller Lethbridge, AB
James Salumbides Brooks, AB

Alto Saxophone

Véronique Fortier + Airdrie, AB
Charlie Peach Cochrane, AB
Rayden Wong Calgary, AB

Tenor Saxophone

Cori Campbell Ottawa, ON
Erika Kobza Glenwood, AB

Low Reeds

Payge Laverdiere Didsbury, AB
Amanda Rood Lethbridge, AB

Trumpet

Gwen Argento Calgary, AB
Caleb Bell Airdrie, AB
Alex Harlos Sylvan Lake, AB
Macy Lyon + Sylvan Lake, AB
Jenna Petker Coaldale, AB
Kozue Tsujimoto Nishinomiya, Japan
Claire McMahon Lethbridge, AB

Horn

Ty Bahl + Okotoks, AB
Nik Molnar Calgary, AB

Trombone

Tavis Dueck Lethbridge, AB
Luke Povhe Okotoks, AB
Gavin Quiring Airdrie, 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

Sonia Ahuja Calgary, AB
Jeran Lynnes Lethbridge, AB
Taylor Murphy Calgary, AB
Steve Yu + Lethbridge, AB

+ Section Leader