



Desautels

FACULTY of MUSIC

The University of Manitoba
Concert Band & Wind Ensemble
Present

AURORA AWAKES

Jacqueline Dawson
Conductor

Jan Michael Bourgeois & Ryan Wehrle
Graduate Student Conductors

October 18, 2019 at 7:30pm
Jubilee Place, MBCI
173 Talbot Ave.

Programme

Concert Band

Inglesina: "The Little English Girl" (1871/2000)

Davide Delle Cese (1856-1938)
ed. John Bourgeois (b. 1934)

Dusk (2004)

Steven Bryant (b. 1972)

Three Chorale Preludes (1956)

William Latham (1917-2004)

Conducted by graduate student Ryan Wehrle

Galop (1958/1971)

Dmitri Shostakovich (1906-1975)
trans. Donald Hunsberger (b. 1932)

Intermission

Wind Ensemble

"Alla Marcia" from *Karelia Suite Op. 11* (1893/2017)

Jean Sibelius (1865-1957)
trans. Robert Ambrose (b. 1968)

Sketches on a Tudor Psalm (1973)

Fisher Tull (1934-1994)

Conducted by graduate student, Jan Michael Bourgeois

Three Spanish Songs (2008)

Matthew Tommasini (b. 1978)

Mvt. 1 – *Olas grises*

Mvt. 3 – *Sueño despierto*

Aurora Awakes (2009)

John Mackey (b. 1973)

Downey Overture (2015)

Oscar Navarro (b. 1981)

University of Manitoba Concert Band

Flute

*Jennifer Arcand
Lorrin-Jeanne Baker
Sarah Brolley
Katarina Kowatsch
Cordelia Popadopoulos
*Emma Ridd
Kyle Rolfe
Kendra Suss
Serena Vandersteen
Fiona Walker
Jessica Wilson

Oboe

*Ive Dalman
Annie Rossington

Bassoon

Dustin Hildebrand

Clarinet

Joshua Atayan
Shayla Banville
Matthew Bowditch
Susan Burchill
Kara Heckford
Conor McNab
Sheyan Schroeder
*Meg Specht
Aaron Shalev
Dylan Ondracek
Bailey Palamar
Henry Vong

Bass Clarinet

Eric Calrow
Jaydon Gan

Alto Saxophone

Grace Dehn
*Calvin Dick
Gwen Greenhill
Callum Goulet-Kilgour

Tenor Saxophone

Julia Baldwin
Lily Henderson-Bamford

Baritone Saxophone

Madeline Lowe

Trumpet

*Laura Bjornson
Taegi Choi
Ashton Hodgins
Jessie Klassen
Ewan Macaulay
Kyla Suss
Rychelle Thompson

French Horn

Sarah Bell
Maria Charach
*Sean Goerzen
Bryan Sprange
Samantha Wilson

Trombone

*Dann Bjornson
Eric Chartier
Noah Danis
*Matty Guidry
Alyssa Laing
Ethan Neufeld
Rory Nicol
Lauren Tisdale

Euphonium

*Kim Mazur
Michael Hems
Emma Jorgensen
Holland Laninga
Rory Wastle

Tuba

*Brit Heiner
Kelly Hems
Madison Poitras

Piano/Keyboard

Kendra Suss

Percussion

Jackson Bartel
Emmitt Hameed
Awab Jelani
Jacob Sidhu
Nick Rybczuk
*Steven Toews

*Section leaders

University of Manitoba Wind Ensemble

Piccolo/Flute

*+Breanne Collins

Flute

Ainsley Brown
Soo Yeon Cho
Alexandra Funk
*Joel Ulrich
Calista Wiese

Oboe

*McKenna Thiessen
Toby Wiebe

Bassoon

*+Nathan Schroeder
Anaïs Towers-Lussier

Clarinet

Ikjyot Bharaj
Jinyu Chen
Fan-en Chiang
*+Angela Fulgencio
Riel Graves
Ying Ni He
Demi Workman

Bass Clarinet

Isabella Czyrnyj

Alto Saxophone

Lindsay Donnick
*+Connor Stairs

Tenor Saxophone

Matt Robinson

Baritone Saxophone

David Oschefski

Trumpet

Klein Berba
Ashley Bihun
Brian Humphries
+Fred Warner
*+Colleen Zwarych

French Horn

Chelsea Howgate
+Karen Sigurdson
Wynn Ryden
*Ryan Wehrle

Trombone

Evan Chan
Jaeryd Damian
+Dana Malenko
*Ian Swan
Ian Zuke

Euphonium

*+Emily Gayleard
Kristen Perfanik

Tuba

Carlin Trudzik

String Bass

Lucas Schmidt

Piano/Keyboard

Anica Warkentine

Percussion

*+Logan Cashin
Sage Helgason-Stoyanowski
Wyatt King
Ellie Ratel
Isaac Tate
Aaron Witzke

Extra Musicians:

Dr. David Byrne, bass clarinet/
contra-bass clarinet
Aaron Eggen, tuba
Alaina Filsaime, cello
Alaina Majewski, cello

*Principal
+Section Leader

Programme Notes

Concert Band

Delle Cese (1956-1938) was an Italian band leader, composer and teacher who studied at the Conservatory of San Pietro a Majella. In the late 19th century, under the direction of the Italian War Office, he arranged all known national anthems for band. Delle Cese is best known for his marches, waltzes and other descriptive works. *Inglesina: The Little English Girl* (1871) is a classic Italian march in 2-part form with almost humorous melodic material and contrasts. Delle Cese's 1871 edition has been transcribed (2000) by the 25th Director of the United States Marine Band, Colonel John Bourgeois. Stephen Bryant studied composition with Cindy McTee (University of North Texas) and John Corigliano (The Julliard School). He has contributed a wealth of works to the wind band repertory and has established a very unique and colorful compositional voice.

Dusk (2004) is from a three part "night cycle" which also includes *The Marbled Mile* and *First Light*. *Dusk* is the most widely performed of the three and has made its way to contest and festival lists and concert stages. It is powerful evocation of the reflective and peaceful calm that can be experienced at dusk. The composer describes it as "dramatic stillness" that is illuminated by the contrasting "fiery hues of sunset." The work is very chorale-like in its construct of line and exploits the very essence of the wind and perc colors throughout.

Three Chorale Preludes (1956) by William P. Latham is a set of movements based on familiar chorale melodies, reminiscent of Johann Sebastian Bach and the Baroque era of the early 18th century. It is widely considered to be Latham's most successful and frequently played work. Though perhaps familiar to the ear for some, this work is not an arrangement of existing chorales but rather an original composition. The first movement, *Break Forth, O Beauteous Heavenly Light*, is a warm and hopeful chorale that is perhaps the most Bachian of the three. In fact, it was used by Bach in his 1734 Christmas Oratorio. The second movement, *My Heart is Filled With Longing*, is best known as the *Passion Chorale*, with the melody originally from a love song, *My Mind, Thou Art Confusing*. It is the darkest of the three movements, depicting the longing of the heart. The last movement, *Now Thank We All God*, is a complete contrast from the first two movements, and is joyous in nature. The trumpets and brass family form the foundation of sound in this last movement and help to convey the triumphant nature of the music.

Galop is a dance number from the musical comedy, *Moscow Chermushky* (1958). The three-part satirical operetta is set in a housing project in a southwest Moscow neighbourhood. The libretto was written by Russian humorists Vladimir Mass and Mikhail Chervinsky and centers around the housing shortages in urban Russia. This music in *Galop* serves as dance music to a house warming party. Shortly before the premiere of the operetta, Shostakovich wrote to one of his contemporaries, "I am behaving very properly and attending rehearsals of my operetta. I am burning with shame. If you have any thoughts of coming to the first night, I advise you to think again. It is not worth spending time to feast your eyes and ears on my disgrace. Boring, unimaginative, stupid. This is, in confidence, all I have to tell you." The transcription by Donald Hundberger effectively preserves the original character, voicings, color and energy.

Wind Ensemble

Jean Sibelius wrote Karelia Music in 1893, at the onset of his compositional career for the Viipuri Student Association of the Imperial Alexander University, present day University of Helsinki. A region of historical significance, Karelia is situated in Northern Europe bordering Southeastern Finland and Russia. Karelia Music consists of an overture and several tableaux and intermezzi, where each tableau depicts historic moments for the university, Karelian royalty, or military conquests. It was from this larger work that Karelia Suite, Op. 11 was born, just ten days after Karelia Music was premiered. The suite itself is in three movements, Intermezzo, Ballade, and Alla Marcia, the jovial march that ends the suite. Originally Tableau V, Alla Marcia is a vignette of the 1580 conquest of the town of Käkisalmi by Swedish commander Pontus De la Gardie. During its original performance at the Imperial Alexander University, fireworks were set off during the piece to imitate the sound of gunfire from De la Gardie's guns.

The original material that Fisher Tull uses for his Sketches on a Tudor Psalm (1971) comes from Thomas Tallis' sixteenth century setting of Psalm 2:

*Why fumeth in sight: the Gentiles spite
In fury raging stout?
Why taketh I hond; the people fond
Uayne things to bring about?
The kinges arise: their lords deuise,
In counsayles mett theirto:
Against the Lord: with falst accord,
Against his Christ they go.*

We hear the entirety of the verse first in the alto saxophone solo near the beginning, and again from the full ensemble shortly afterwards. For the rest of the piece, Tull uses the melodic material from each verse as his compositional material, sometimes augmenting it, layering it, or even reversing it. Despite the initial sonority sounding a sombre F-minor, Tull chooses to end the piece on a brilliant A-major chord, a technique reminiscent of sixteenth century practise, often referred to as the Picardy third.

1. Olas grises, 2. Nocturno, and 3. Sueño despierto are the three movements that make up Matthew Tommasini's Three Spanish Songs for Soprano and Chamber Wind Ensemble, only the first and third of which will be performed at this concert. Each movement receives its name from the titles of the poems that Tommasini sets to music. The evocative textures of the music aggrandize the poetry and thus it is essential that listeners take a moment before the performance to consider the words. Translations of the poems follow the notes.

Gray Waves

*It rains on the sea with a gentle murmur.
The wind moans so, it fills one with sorrow.
The day is long and sad. The rain
sleeps deeply like the sand.*

*It rains. The languid droplets transcend
their scent of cold, bleak flowers.
The day is long and sad. One understands*

*that such is death... , that such is life.
The rain continues. The day is sad and long.
In the gray distance one is lost.
It rains... And yet, one hopes
the rain will never stop.*

-Leopoldo Lugones,
trans. Lucette Tommasini

I Dream Awake

*I dream with open eyes,
Both night and day
I always dream.
And on the ocean spray
Of the wide tempestuous sea,
And between the swirling
Desert sands,
And joyously astride
The humbled neck
Of a mighty lion,
Monarch of my heart,–
I always see a floating child
Calling to me!*

-José Martí,
trans. Lucette Tommasini

Jake Wallace writes, “John Mackey’s *Aurora Awakes* is... a piece about the heralding of the coming of light.” Beginning from a gentle and unassuming woodwind texture, the piece expands and contracts from monochrome to gorgeous prismatic eruptions. Near the end of the work, Mackey orchestrates a full palate of colours and textures that concludes on a wonderfully bright and, for wind ensemble enthusiasts, endearingly familiar E-flat major chord. Fans of the pop music group U2 might also hear a familiar motif: beginning in the second section, an ostinato based on the guitar introduction to “Where the Streets Have No Name,” is clearly quoted, and remains a driving force for the remainder of the piece.

Named for the symphony orchestra for whom it was written, *Downey Overture* (2015) is “an amalgam of rhythm and musical color wrapped in an atmosphere of dance...” Of particular note is the fact that the composer himself, Oscar Navarro, transcribed the piece for wind ensemble. A native of Novelda, Spain, Navarro spent two years at the University of Southern California studying Motion Picture and Television Scoring. The composer uses his experiences from both his birth country and California as the impetus for this work, creating a distinctive “Latin-American fusion” sound.

**Program Notes prepared by Professor Jacquie Dawson and
Graduate students Jan Michael Bourgeois and Ryan Wehrle.**



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