

UNIVERSITY OF LETHBRIDGE

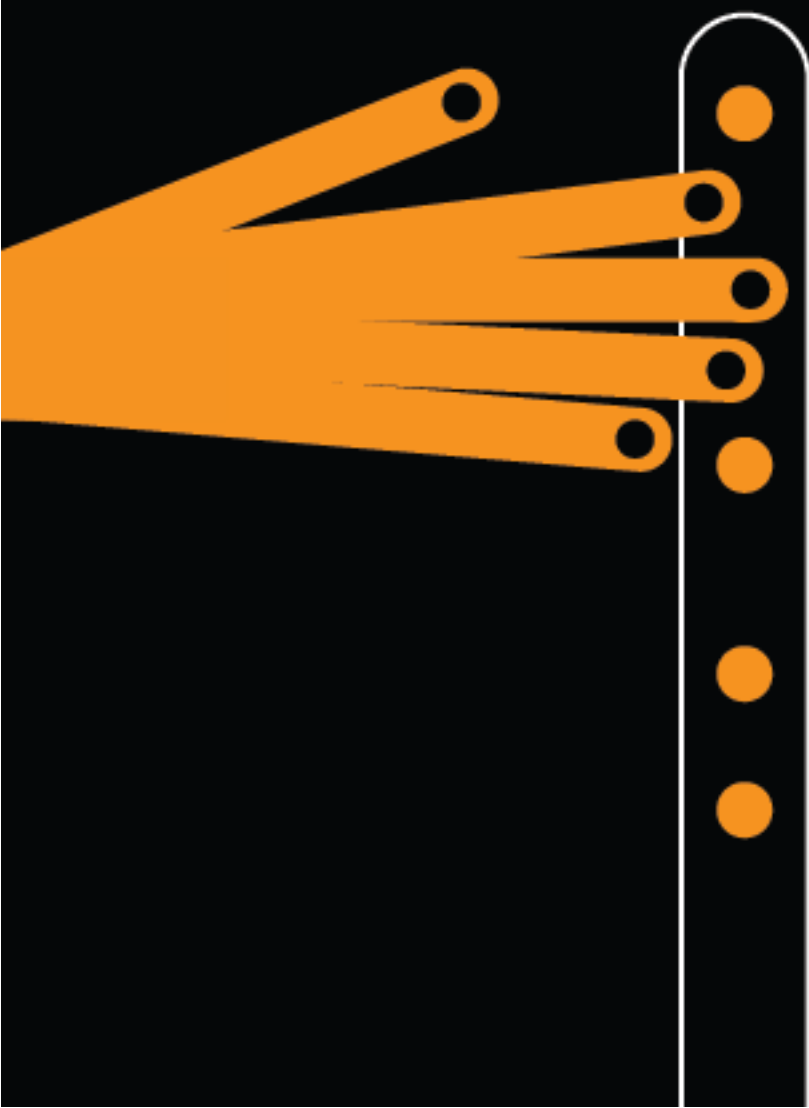
WIND ORCHESTRA

Shadows Ablaze

UNDER THE DIRECTION OF DR. HOLLY DE CAIGNY

DECEMBER 4 --- 7:30 PM

UNIVERSITY THEATRE



University of
Lethbridge



FACULTY OF
FINE ARTS

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December 4, 2024 | 7:30PM
University Theatre
University of Lethbridge Wind Orchestra

PROGRAM

They Shall Run and Be Free

Brant Karrick (b. 1960)

Watchman, Tell Us of the Night

Mark Camphouse (b. 1954)

INTERMISSION

Prelude Op. 34, No. 14

Dmitry Shostakovich (1906-1975)
arr. H. Robert Reynolds (b. 1934)

Ye Banks and Braes

Percy Grainger (1882-1961)

Peace Dancer

Jodi Blackshaw (b. 1971)

A Mother of a Revolution!

Omar Thomas (b. 1984)

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

PROGRAM NOTES

They Shall Run and Be Free

This piece for concert band was written during the summer of 2007, after Karrick visited the National Underground Railroad Freedom Center in Cincinnati, Ohio. The piece portrays the plight of African American slaves as they make their perilous escape from their captors. The changing meters and use of dissonance throughout the piece reflects the treacherous run while being chased. The slower middle section includes a setting of the spiritual Oh Freedom which was sung as a way to express the attitude and desperation of the slaves during this time.

Karrick says “While many fugitive slaves were caught or killed during their flight for freedom, many tens of thousands were successful. For that reason the piece concludes with a glorious final statement of the spiritual “Oh Freedom,” and celebrates what must be held truly priceless to all people – freedom!”

- Alex Harlos, 3rd year trumpet major

Watchman, Tell Us of the Night

Watchman, Tell Us of the Night was composed by Mark Camphouse in 1996. This piece was written as a hymn for all children and seeks to portray the loneliness, loss of innocence, and the search for hope and light in the darkness that comes with being the survivor of child abuse. The piece is a musical tribute to all survivors, often dreamlike in nature, as seen through the eyes of a child. It was commissioned by the St. Louis Youth Wind Ensemble and is dedicated to the composer’s twin daughters. *Watchman, Tell Us of the Night* has three main musical themes that are explored throughout the piece. First, the hymn sections which are reharmonizations of a hymn written by Sir John Bowring in 1825 by the same name. It was these words taken from the hymn that inspired Camphouse:

Watchman, tell us of the night, for the morning seems to dawn;
Traveler, darkness takes its flight, doubt and terror are withdrawn.
Watchman, let thy wanderings cease; hie thee to thy quiet home.
Traveler, yes; it brings the day. Healing wholeness now has come!

The melody taken from this hymn takes on two different roles within this piece. We hear it played softly in a warm and comforting way that sounds like a big hug, but we also hear a variation of it played loudly and aggressively in an authoritative and commanding way. These two different characters within the same theme serve to represent both the comfort and hope as well as the fear and darkness that can be found while living through abusive situations. Second is the creepy, broken music box melody that is played by the high woodwinds. This theme adds to the dreamlike state that carries throughout the piece as well as the idea of childlike innocence while adding to the unsettling feeling that something isn’t quite right. Finally, we have a slow, lyrical melody most often led by the flutes which creates a somber mood and a feeling of uneasiness and sense that danger is coming. This piece, although challenging both musically and emotionally, has become a favourite and we hope you enjoy *Watchman, Tell Us of the Night* as much as we have.

- Jenna Petker, 3rd year trumpet major

Prelude Op. 33, No. 14

Dimitri Shostakovich was born in Russia in 1906 and first achieved international recognition as a composer for his “Symphony No. 1,” which he wrote for his graduation from Petrograd University. When the Soviet government came to power, they denounced his work, and Shostakovich was forced to compose under the strict control of the Zhdanov Doctrine. Some historians have suggested that he included small references within his later works that were secretly critical of the Soviet Union’s tight grip on artistic expression.

In 1932, Shostakovich composed a set of 24 preludes, one in each major and minor key, which he premiered himself. His intention in composing these was to have a series of pieces with which to resume performing in public, which he had not done in 3 years. Number 14, the Prelude in E-flat Minor, is arguably the most dramatic. The piece begins slowly and sorrowfully, but gradually builds to a heavy, melancholic weight, before eventually quieting back down to a quiet ending. It has been arranged for multiple different instrumentations, including an arrangement for wind band by H. Robert Reynolds.

- Tavis Dueck, 1st year bass trombone major

Ye Banks and Braes O’ Bonnie Doon

Originally a Scottish folk tune, this orchestration by Percy Grainger was created in 1936 and captures beautifully a sense of tenderness and longing. The lyrics of the old song tell of a woman reflecting on unrequited love as she passes flowing rivers and rolling hills, her story heard only by the birds on the path alongside her. These ideas form into a sensitive melody in the woodwinds surrounded by harmonies that feel warm and comforting. It’s a short piece of only about 32 measures, with a tempo that pushes and pulls, perhaps mimicking the ebb and flow of a riverbank. The dynamics, too, are everchanging and shift with the emotion of each line. As the theme returns for the second time, a sweeping countermelody is introduced in the flutes and clarinets that provides an airy quality to the music. Every phrase is alive with expression and gentleness crafted expertly by Grainger. It is an invitation to take a moment of respite and envision a bright countryside away from all tensions.

- Charlie Peach, 2nd year composition major

Peace Dancer

Jodie Blackshaw was originally commissioned by the University of British Columbia Symposium Consortium to compose Peace Dancer. To the indigenous peoples of the Pacific Northwest, the Peace Dancer is a sacred title held by a Chief among their community. This individual embodies a reminder of the great flood, a prompt that even if you have lost your way, you can find it through community. “We have really lost our way. We have not taught our children love and respect”. The story of the Peace Dancer is one of elegance. This song displays interpretive themes of melancholic harmonies that hold your attention, not through force, but through its ability to connect with your experiences. Throughout this song, you may find yourself reminiscing personal events that have maybe troubled you, or inspired you, or have brought forth tears of joy and sadness. Whatever is the case, you’re encouraged to follow wherever this song takes you. Pay attention to the subtleties within the music when it swells. Search for personal character between the melodies and realize yourself humbled by what you find. And yet after all of this, there is only so much that can be written about such a truly beautiful song. Inspired by a book of the same name, Peace Dancer is a favourite among the Wind Ensemble, and we’re honoured to be able to perform this for a crowd of people like yourselves. We thank you.

- Luke Povhe, 1st year bass trombone major

A Mother of a Revolution!

Composer Omar Thomas started his musical journey in 2006 at the New England Conservatory in Boston. During this time, he studied under famous jazz composers like Maria Schneider, where he undoubtedly learned many tricks of the trade. His most known piece, *A Mother of a Revolution!*, is not mentioned on his page at all, which shows that his sole intention for this piece was to spread awareness of the persecution those in the LGBTQ community faced for so long. There is a distinct disco section partway through the piece which is used to characterize the dance club; one of the few places in the world that those in the LGBTQ were welcome to exist without judgment, and without fear of persecution. This place was where anyone could dress how they wanted, talk to who they wanted to, and overall just express themselves as who they were. Although this is the case, Thomas still keeps the tension throughout this part because the fun of the club didn't mean the horrors of the real world at the time weren't still there and real, because those injustices were very present in every person's life.

A Mother of a Revolution took audiences by storm in 2019, and after hearing the story behind Thomas's composition, it's clear why. This piece was created to remember the Stonewall uprising in 1969, and more specifically one of the main leaders, Marsha "Pay it no mind" Johnson. This movement is what began a chain of events for the LGBTQ community that would change the course of history indefinitely. While there were constant riots outside of the Stonewall, June 28th was different somehow. Maybe it was in the drinks the people had or something that was in the air, but nonetheless, something changed and the people fought back with the police that night. Johnson was such an inspiring woman to many people of colour, and sexuality as well. She had found herself outside of the social norms as a drag queen and wanted anyone who had felt lost like her to be able to find themselves as well. While her role in the uprising isn't entirely certain, we do know she was important to everyone who walked in and out of that building.

- Mickaela Boll, 2nd year percussion 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.

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
Sophie Fuetcher-Field Lethbridge, AB
James Salumbides Brooks, AB

Alto Saxophone

Véronique Fortier + Airdrie, AB
Charlie Peach Cochrane, AB
Miu Tsu Tokyo, Japan
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

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
Mickaela Boll Strathmore, AB
Taylor Murphy Calgary, AB
Steve Yu + Lethbridge, AB

+ Section Leader

B e c o m e a

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