



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Ensemble

[Jeff Reynolds](#), *conductor*

Saturday, April 1, 2023 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

PROGRAM

Fascinating Ribbons

Joan Tower (b. 1938)

Smiling After the Rain

Yukiko Nishimura (b. 1967)

conducted by Sophia Wang, *assistant conductor*

One Midsummer's Morning: an English folk-set, Op. 82

Derek Healey (b. 1936)

- i. Among the New Mown Hay
- ii. The Banks of Sweet Primroses
- iii. High Germany
- iv. Strawberry Fair
- v. Bushes and Briars
- vi. Shropshire Rounds

INTERMISSION

Cathedrals

Kathryn Salfelder (b. 1987)

conducted by Pratik Gandhi, *guest conductor*

Duende

Luis Serrano Alarcón (b. 1972)

- III. Cadenza a piacere; molto sentito – Lento evocativo
- IV. Tempo di buleria

Come Sunday

Omar Thomas (b. 1984)

- i. Testimony
- ii. Shout!

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

UNIVERSITY OF TORONTO WIND ENSEMBLE

Jeff Reynolds, *conductor*

Flutes

Karen Chiang (Piccolo)
Josie Li
Megan Mahoney (Piccolo)
Maggie Umanetz-
Lertprasopsak (Piccolo)
Jessie Zhou (Piccolo)

Oboes

Sara Ko
Jonah Nung

English Horn

Sara Ko

Bassoons

Kelton Hopper (Contra)
Grace Qiu
Catherine Tan

Clarinets

Sophia Chen
Glen Hung
Kristal Lee
Daniel Savin
Niki Tang
Olivia Van Alebeek
(E-flat)

Bass Clarinet

James Song

Saxophones

Kannan Bloor
Charlotte Chau
Bingchen He
Min Gu Kang
Blake Smith

Horns

Jocelyn Chong
Matthew Graystone
Ameilia Parks
Piper Shiels
Jacob Zemans-Ronthal

Trumpets

Olivia Callahan
Kevin Hayward
Jayang Kim
Grace Locker
Charlotte McIntosh
Daniel Rofaiel

Trombones

Benjamin Glauser, Bass
Grace Hamilton**
Andrei Lipczi**
Ethan Whitlow

Euphonium

Nathaniel Aszmies

Tuba

Elizabeth Fair

Double Bass

Abby Cimitata
Matthieu Savard (Electric
Bass)

Harp

Catherine Liu

Piano

Sumi Kim

Percussion

Elyssa Arde
Andrew Busch
Nikki Huang
Jeffrey Zhu

Teaching Assistants

Sophia Wang, *assistant
conductor*
Randall Chaves Camacho,
percussion

***ensemble managers*

ACKNOWLEDGEMENTS

MACMILLAN THEATRE

Ian Albright,
technical director
Les Stockley,
technical assistant
Ross Hammond,
production assistant

PERFORMANCE COLLECTION

Karen Wiseman, *librarian*

Come Sunday by Omar
Thomas presented under
license from Omar Thomas
Music.

PROGRAM NOTES

The American composer **Joan Tower** was born in New Rochelle, NY, but grew up in South America where her father was an engineer. She studied at Bennington College and Columbia University where she received her MA and DMA degrees. Her compositional teachers included Milhaud, Brant, and Calabro at Bennington and Luening, Ussachevsky, and Chou Wen-Chung at Columbia. She taught at Bard College beginning in 1972 and organized the DaCapo Chamber Players. Her composition *Sequoia* for orchestra received many performances and won her national acclaim. She was chosen composer in residence for 1985-1986 with the St. Louis Symphony Orchestra under the Meet the Composer program and has been a member of several boards, including those for the American Composers Orchestra, Chamber Music America, and the New York Foundation for the Arts. *Fascinating Ribbons* was Joan Tower's first major work for winds and is characterized by an energetic style that is colorful, rhythmic, and muscular. The title refers to the many contours of motives shaped in curved ribbon patterns. Commissioned by the College Band Directors National Association and premiered at the national conference in 2001, this is an important addition to the contemporary repertoire for band.

Like smiling upon seeing a rainbow appear after a rainstorm, composer and pianist **Yukiko Nishimura** intended for this piece to evoke the feelings of happiness found in small, everyday events. *Smiling After the Rain* expresses heartfelt emotions through pairing peaceful melodies with rich harmonic textures, out of which emerges a flowing and lighthearted middle section that adds a refreshing contrast. The Niitsu Wind Ensemble (Yasuyuki Wakabayashi, conductor) commissioned this piece and premiered it in Niigata, Japan in June 2019.

Born in Wargrave, England, **Derek Healey** (b. 1936) studied in Britain, Italy and Canada. After receiving his doctorate from the University of Toronto, Dr. Healey taught both in Canada and the United States before returning to England to teach at the RAF School of Music. Still active as a composer, Dr. Healey lives in Brooklyn, New York. He has composed in most genres, and his contemporary opera *Seabird Island* was toured across Canada in 1978. His compositional styles have included neo-classicism, the techniques of the Second Viennese and Post-Webern schools, ethnic and electronic music.

One Midsummer's Morning is a substantial work, over 20 minutes in duration, inspired by Percy Grainger's *Lincolnshire Posy*. It was completed in July of 1997 and comprises six movements of English folk songs: *Among the New Mown Hay*, *The Banks of Sweet Primroses*, *High Germany*, *Strawberry Fair*, *Bushes and Briars* and *Shropshire Rounds*. In his notes Dr. Healey indicates that, like Percy Grainger, he found his inspiration in English folk singers. While each movement is centred around the folk melody given in the title, the settings reflect Healey's own diverse compositional dialect. He employs aleatoric passages that are to be played "at a tempo chosen by each performer" and in the second movement *The Banks of Sweet Primrose*, flute and piccolo parts are labelled with the names of the birds they are to suggest -Song Thrush, Great Tit, Blackbird, Yellow Hammer, and Greenfinch. Thick textures are alternated with exposed soloistic passages, all within the context of a contemporary harmonic and textural language. The folk songs, as it were surrounded by polyrhythm, polytonality and some aleatoric elements, create a powerful effect as the traditional tunes are sometimes adorned and celebrated, other times seemingly threatened by the contemporary musical sounds.

Kathryn Salfelder (born 1987 in Paterson, New Jersey) is a contemporary American composer, conductor and pianist, based in the Boston area. She has received commissions from the Albany Symphony, Boston Musica Viva, United States Air Force Band – Washington D.C.,

American Bandmasters Association, New York Virtuoso Singers, and Japan Wind Ensemble Conductors Conference (JWECC). Salfelder was a Lecturer at MIT, and currently teaches composition and music history at the New England Conservatory. She calls *Cathedrals* "an adventure in neo-Renaissance music". Based on Giovanni Gabrieli's "Canzon Primi Toni" and incorporating its antiphonal brass choir setup, *Cathedrals* imagines Gabrieli's music as heard through layers of time and space. Salfelder evokes the techniques and aesthetics of Gabrieli's time while also taking advantage of the addition of woodwinds and percussion to provide a fresh, modern take on the music.

Duende, by the Spanish composer **Luis Serrano Alarcón** is a riveting suite of dance movements for wind symphony, distinguished by their impetuous flamenco style and incandescent orchestrational flair. Alarcón, born in Valencia in 1972, was inspired by the vernacular dancing tradition of his homeland, drawing in the spirit of the dancer in nonpareil splendor. He writes, "... the term *duende* is used in flamenco to refer to a state of inspiration and supreme perceptiveness, almost magic, which is only reached by performers on rare occasions. The term is also used, by extension, to describe a person who has a special grace (something difficult to explain) that makes them different from the rest of us. The use of the word as the title of this collection of preludes, independently of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in Spanish music. Listening to the piece, one can hear the symphonic energy of de Falla's scores, the intimacy of *Iberia* by Albeniz, the magic of the guitar when played by Paco de Lucia, the festive happiness of a Granadian flamenco neighborhood, but especially the obvious presence of jazz and Latin music. Through this stylistic fusion, I wanted to symbolically reflect where our Spanish society stands now. We are a society with many old traditions, living in a cosmopolitan and modern community."

Each movement has a distinct character, but they are drawn together with a similar vitality. The third movement -- the most expansive of the suite -- begins with a lengthy and somber piano cadenza that metamorphoses into a gentle and reflective cascade of melodic fragments from woodwinds. The finale is in the style of a bulería, the most aggressive and virtuosic of the flamenco dances. It features the distinctive sizzling rattle of the cajón, a Peruvian box drum, which drives the piece home with the electric fervor of hand clapping and fiery exclamations from the brass.

Omar Thomas (b. 1984, Brooklyn, N.Y.) is an American composer, arranger and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider. Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles for such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra. Mr. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

Thomas writes, "...**Come Sunday** is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!"

- from notes by the composer