



*Southern  
Winds*

PRESENTS

# renew */rə'n(j)u/*

*v.1 transitive.*

*to resume (an activity, practice, etc.) after an interruption or lull;  
to re-establish (a relationship)*

## FEATURING

ULethbridge WIND ORCHESTRA ALUMNI ENSEMBLE  
SOUTHERN WINDS

Conducted by Dr. Thomas Staples

UNIVERSITY THEATRE  
UNIVERSITY OF LETHBRIDGE

MAY  
19  
2:00 PM

*accepting donations for*

Lethbridge Family Services  
Since 1910



angel tree  
CHRISTMAS CAMPAIGN

SOUTHERNWINDSENSEMBLE.CA



SOUTHERNWINDS

# WESTCO

## CONSTRUCTION



Collaborative Design-Build Solutions

### BUILDING EXCELLENCE

From Proud Roots to a Bright Future, Let's Build Together

*Proud Supporter of Music in our Community.*



sales  
rentals  
financing  
music lessons  
online shopping



**Long & McQuade**  
MUSICAL INSTRUMENTS   
l o n g - m c q u a d e . c o m

918 1 Avenue S  
Lethbridge  
403-380-2130

# Program

*Program to be selected from the following works:*

A Crescent Still Abides (1998)

David Gillingham

Bridges Over the River Cam (1990)

Derek Bourgeois

Riften Wed (2014)

Julie Giroux

**Southern Winds, conducted by Thomas Staples**

## Intermission

Amparito Roca March (1925)

Jaime Texidor

Contre Qui, Rose (2006)

Morten Lauridsen  
Transcribed by Robert Reynolds

Limerick Daydreams (2006)

Nathan Daughtrey

Lux Aurumque (2005)

Eric Whitacre

Zion (1998)

Dan Welcher

**University of Lethbridge Wind Orchestra Alumni Ensemble,  
conducted by Thomas Staples**

# *Southern Winds*

## **Flute & Piccolo\***

Marla Merrills-Stahl\*  
Heather Crerar  
Susie Staples  
Karen van de Vendel\*

## **Oboe & Cor Anglais\***

Esther Vonkeman-Roset\*  
Joelle Strang

## **Clarinet**

Nicola Colman  
Megan Driscoll  
Dawn Leite  
Brittany Norman  
Stephanie Peters  
Peggy Mezei

## **Bass Clarinet**

Trevor Pittman

## **Bassoon**

Tanya Arnold  
Kelsey Crandell

## **Saxophone**

Travis Conrad  
Holly De Caigny  
Owen Sheedy  
Chee Meng Low

## **Trumpet**

Tanya Conrad  
Josh Davies  
Rex Mulder  
Don Robb  
Kozue Tsujimoto  
Mark Ward

## **Horn**

Melissa Erletz  
Helena Golinowski  
Sarah Viejou  
Joni Vonkeman

## **Trombone**

Brittany Collins  
Curtis Perrin  
Barrett Swendson

## **Bass Trombone**

Nick Sullivan

## **Euphonium**

René van de Vendel

## **Tuba**

Hana Hublej  
Gregg Samuel

## **String Bass**

Keely Evanoff

## **Percussion**

Leo Brooks  
Taylor Murphy  
Marc Vantol  
Jessica White  
Sarah Wigglesworth

## **Piano/Keyboards**

Colleen Klassen  
Mary Lee Voort

# *Thank you!*

Nancy Graham  
Stephen Graham  
Travis Boser  
Megan Wittig  
Dryden Roesch  
Michelle Galluci

Lethbridge Family Services volunteers  
University of Lethbridge Faculty of Fine Arts Department of Music  
Joni Vonkeman

# Alumni Ensemble

## Flute & Piccolo\*

Erin Buck  
Isabel Kurceba\*  
Jennifer Matosevic  
Marla Merrills-Stahl\*  
Krysta Murphy \*  
Heather Crerar  
Liz Piquette  
Brynna Pokarney  
Megan Sheedy  
Susie Staples  
Hannah Pituley\*  
Janell Toews  
Stephanie Watson  
Karen van de Vendel\*

## Oboe & Cor Anglais\*

Solomon Ip  
Joelle Strang  
Esther Vonkeman-Roset\*

## Clarinet

Nicola Colman  
Caileigh Demuynck  
Megan Driscoll  
Dawn Leite  
Peggy Mezei  
Brittany Norman  
Steph Peters  
Bonnie Plewes  
Amanda Rodgers  
Lauren Vomberg

## Bass Clarinet

Trevor Pittman  
Jennifer Ralph

## Bassoon

Tanya Arnold  
Kelsey Crandell

## Saxophone

Travis Conrad  
Stuart Dalby  
Holly De Caigney  
Emily Foxtton  
Chee Meng Low  
Owen Sheedy  
Luke Vincent

## Trumpet

Isaiah Chadney  
Tanya Conrad  
Joel Crandell  
Josh Davies  
Wade Goertzen  
Jessica Lamoureux  
Ken Lewis  
Rex Mulder  
Don Robb  
Linda Smith  
Mark Ward

## Horn

Jesse Bevans  
Erika Borthwick  
Melissa Erletz  
Helena Golinowski  
Wren Hall  
Nami Moore  
Sara Neufeld  
Sarah Viejou  
Joni Vonkeman

## Trombone

Barrett Swendsen  
Brittany Collins  
Jim Kramer  
Stephanie Lindstedt  
Curtis Perrin

## Bass Trombone

Janice Jensen  
Cam Pituley  
Rebecca Riley  
Nick Sullivan

## Euphonium

Carley MacPherson  
René Van de Vendel

## Tuba

Hana Hubley  
Gregg Samuel  
Katie Walker  
Life Yulo-Tamana

## String Bass

Keely Evanoff

## Percussion

Marc Vantol  
Leo Brooks  
Matt Groenheide  
Taylor Murphy  
Sarah Wigglesworth  
Jessica White

## Piano

Brad Parker

*Thank you to our*

Without their support, this

Title Sponsor - from \$1500

*Dawn Leite & Gregg Samuel  
Nick Sullivan & Megan Peeke-Vout*

Event Partner



Municipal funder



# community partners

event would not be a possible.

Supporting partners - from \$500



FACULTY OF  
**FINE ARTS**

*Piiksinaasin*



# Program Notes

All notes from the composer, unless otherwise noted.

## A Crescent Still Abides (1998)

David Gillingham

*Each that we lose takes part of us;  
A crescent still abides,  
Which like the moon, some turbid night,  
Is summoned by the tides.*

from *Bulletins from Immortality*  
- Emily Dickinson

Between August 31 and September 8, 1997, the world lost three most precious human beings: Princess Diana, Georg Solti and Mother Teresa. *A Crescent Still Abides* seeks to express both the sadness of this loss and the hope and joy that all three brought into this world. The “adagio theme” of

sadness is first heard in the clarinet choir at measure 13 and alternates through a series of episodes and interlude-like sections, all of which add intensity to a type of mourning. Interspersed are references to all three people -- Princess Diana with a quote of Holst's beautiful melody from *Jupiter* from *The Planets* (later to become the hymn, *I Vow to Thee My Country* which was sung at Diana's funeral); Georg Solti with a reference to Siegfried's *Funeral March* from Wagner's *Der Ring der Nibelungen*, a tribute to Solti's monumental feat of recording the whole “Ring” cycle; and to Mother Teresa with the chant, *Requiem aeternam dona eis Domine* from the opening of the Mass for the Dead of the Catholic Church. All the darkness and



**CREATE A  
SOUND  
FUTURE**

Earn more than a degree at ULeithbridge!  
As a Music student, you'll get:

- Fine Arts scholarship & award opportunities
- Professional one-on-one instruction
- Performance-intensive learning
- 24-hour studio access

University of Lethbridge  
  
FACULTY OF FINE ARTS  
Piiksinaasin



Apply by June 15 at  
[go.uleth.ca/music](http://go.uleth.ca/music)



# Program Notes

sadness turns into rays of hopeful light when the “adagio theme” is transformed in the major mode and flows to a joyous resolve and then recedes to a very peaceful conclusion.

## **Bridges over the River Cam (1990)**

Derek Bourgeois

*Bridges Over the River Cam (A Cambridge Overture)* portrays the maturer reflections of Derek Bourgeois on his days as a Cambridge undergraduate. All the elements of student life are features; the idyllic walks along the ‘Backs’ which lead to the river from Kings College, the organist lending his fugue a touch of bravura with rippling semi-quavers, leading perhaps to a rather drunken reverie and a change of meter. And of course, the gentle hint of romance is there too. This tuneful overture is certainly not too serious and allows all the members of the band to enjoy themselves.

## **Riften Wed (2014)**

Julie Giroux

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online MMORPG (massive multiplayer online role-playing game) than to its console and PCr competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large

cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieves Guild. Sadly enough, it is also the location for the world’s orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as “Are you interested in me? Why yes, are you interested in me? Yes. It’s settled then.” Sometimes the dialogue is more along the lines of “You are smart and strong. I would be lucky to have you. I would walk the path of life beside you ‘til the end of time if you will have me.” Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless

# Program Notes

romantic that I am, I found the whole situation intriguing and heart wrenching, especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death, something Earth is all too familiar with.

*Riften Wed* is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly *Riften Wed*.

## **Amparito Roca March (1925)**

Jaime Texidor

Notes by Andy Pease

Jaime Texidor Dalmau (1884-1957) was an important Spanish composer of *paso dobles*, the bullfighting-inspired march style most closely associated with Spain. He was also the director of the municipal band of Barakaldo for almost 30 years.

*Amparito Roca* is his most famous composition. The march stands as perhaps the most characteristic and famous example of a Spanish *paso doble* in a modern concert band format.

## **Contre Qui, Rose (2006)**

Morten Lauridsen/Robert Reynolds

In addition to his vast output of German poetry, Rainer Maria Rilke (1875-1926) composed nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery.

*Contre Qui, Rose* is the second movement of my choral cycle *Les Chansons des Roses*, on poems by Rilke, a poet whose texts were also used for my *Nocturnes and Chanson Éloignée*. Rilke’s poetry is often multilayered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions, and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on [“on the contrary”] and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose’s thorny protection.

*Against whom, rose,*

*Have you assumed these thorns?*

*Is it your too fragile joy that forced you  
to become this armed thing?*

*But from whom does it protect you,  
this exaggerated defense?*

*How many enemies have I lifted from you*

# Program Notes

*who do not fear it at all?*

*On the contrary, from summer to autumn  
you wound the affection that is given you.*

## **Limerick Daydreams (2006)**

Nathan Daughtrey

Originally dedicated to Dr. Cort McClaren and the UNCG [University of North Carolina at Greensboro] Percussion Ensemble, *Limerick Daydreams* was the 2<sup>nd</sup> Place Winner of the 2005 Percussive Arts Society International Composition Contest. The 12-minute work, now scored for full symphonic band with six percussion and piano, is based on the Irish reel Highway to Limerick.

The work opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the bodhran

(a traditional Irish drum) emulated by a dampened bass drum. A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune -- some quite playful, some beautifully melancholy, and some majestically resolute.

## **Lux Aurumque (2005)**

Eric Whitacre

*Lux Aurumque* began its life as an acapella choral work that I wrote in the fall of 2000.

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri.



# Program Notes

*Lux Aurumque*

*Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.*

*Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.*

When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.

## **Zion (1998)**

Dan Welcher

*Zion* is the third and final installment of a series of works for wind ensemble inspired by National parks in the western United States, collectively called *Three Places in the West*. As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side -- but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the



# Program Notes

mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as “a place nobody wanted” but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a “Mormon stronghold”, the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: *Zion's Walls* (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*), and *Zion's Security*, which I found in the same volume where Copland found *Zion's Walls* -- that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.

My work opens with a three-verse setting

of *Zion's Security*, a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the “city of our God” they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed later in the music, until the second half of the piece begins: a driving ostinato based on a 3/4 - 4/4 alternating meter scheme. This pauses at its height to restate *Zion's Security* one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion -- until the sun warms the ground sufficiently for the second hymn to appear. *Zion's Walls* is set in 7/8, unlike Copland's 9/8 - 6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with glowingly optimistic *Zion's Walls* finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.



***Subway***  
***AUTO SERVICE*** **403-320-2500**

# *Thomas Staples, conductor*



Thomas Staples is Professor of Music and Director of Bands Emeritus at the University of Lethbridge. Retiring in 2015, he taught the conducting program, topics courses in wind instrument history and literature, and in music technology. In addition to regular performances as a horn soloist at the U of L, he has been featured as a soloist with several bands and orchestras in Western Canada, most recently as a horn soloist with the Lethbridge Symphony Orchestra, and at The Call of The Wild Horn Festival.

An advocate of music for brass ensembles, Staples has a lengthy background with chamber brass groups throughout North America and is hornist with the Aeris Brass Quintet.

Dr. Staples holds degrees from the University of Iowa, James Madison University, and the University of Saskatchewan.

# *Dawn Leite, organizer*



Dawn has a double degree in Music and Education from the University of Lethbridge. During her five years at the university, she became actively involved in the community through various positions in music groups and community organizations. Following graduation, she worked as a substitute teacher in Lethbridge and area schools for three years before transitioning into arts administration. Dawn has over 20 years of experience working in non-profit arts organizations, and she currently works as an insurance broker with Acera Insurance Broker Network, specializing in commercial and personal insurance for the arts and culture sector.

She lives with her husband Gregg (himself a tuba player) and their canine child, Bella. If Dawn is not at her summer locale

of Glenwood, you can find her playing clarinet with the Lethbridge Community Band, the Polkaholix, and teaching clarinet clinics.

# *Nick Sullivan, organizer*

After beginning his musical education in Lethbridge, Alberta, Nick Sullivan received a fellowship to undertake graduate studies at the University of Victoria. Unable to escape the lure of the Canadian West Coast, Nick returned to B.C. to continue his studies at the University of British Columbia, completing a Doctor of Musical Arts degree. Currently, Nick is on faculty at the University of Lethbridge teaching the low brass studio, and serves as the Recruitment and Retention Specialist for the Faculty of Fine Arts.

Nick has a passion for brass chamber music, and has performed in numerous chamber music settings. In 2007, his quintet was featured in the Canadian premiere performance of Eric Ewazen's Shadowcatcher, a concerto for brass quintet and wind orchestra. He is a founding member of Aeris Brass (formerly the U of L Faculty Brass Quintet), as well as the Southern Alberta Trombone Collective (SATbC).

As a soloist, Nick enjoys searching for and commissioning new music for bass trombone, and has a keen interest in vocal works transcribed for low brass. Nick regularly performs as a recitalist throughout Western Canada, and has been featured as a soloist with the Lethbridge Symphony Orchestra, Lethbridge Community Gold Band, and the University of Lethbridge Wind Orchestra.

Active as an orchestral musician, Nick has worked with several orchestras across Canada, such as the Vancouver Symphony Orchestra and the Calgary Philharmonic Orchestra, and presently performs with the Lethbridge Symphony Orchestra and the Symphony of the Kootenays.

Away from his trombone, Nick is an avid runner and can also be found working away in his garden or tending to his collection of Bonsai trees. Years of counting rests in the trombone section have given him a reserve of patience required to care for his miniature trees!

Nick Sullivan proudly carries the title of a performing artist for Michael Rath Trombones.

A green banner with various colorful abstract shapes (circles, arcs, and dots) in shades of blue, pink, orange, and black. Several circular inset images show people engaged in community activities: a person working on a wooden structure, a group of people at an outdoor market, a person painting a wall, and a group of people talking.

**Sign Up Today!**



**WHERE  
THE ARTS  
MEET  
COMMUNITY**

**Membership Fees  
Are Waived for 2024**

**ADVANCE  
BUILD  
CONNECT**



**artslethbridge.org** LETHBRIDGE

angel tree  
CHRISTMAS CAMPAIGN

## Making Holiday Magic Happen for Families in Need

Angel Tree bundles are gifts of hope for our community, from our community. It only takes a moment to make wishes come true.



Learn how to get involved at  
[LFSfamily.ca/angeltree](https://LFSfamily.ca/angeltree)



Lethbridge Family  
Services   
Since 1910

 CHRISTMAS  
HOPE

A Christmas Hope Partner