

The UCSD Wind Ensemble

Michael Jones, director

March 14, 2024 – 7:30pm

Mandeville Auditorium

Overture to “Colas Breugnon” (1937/2003)

Dimitri Kabalevsky (1904-1987)

arr. Donald Hunsberger

Lincolnshire Posy (1937/2010)

Percy Grainger (1882-1961)

1. Dublin Bay (Lisbon)
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Katherine Pittman, guest conductor

Intermission

Vitality (2022)

Gala Flagello (b. 1994)

II Concerto for Clarinet (2011-12)

Óscar Navarro (b. 1981)

Randy Lew, solo clarinet



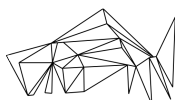
Overture to “Colas Breugnon”

Kabalevsky’s first opera, *Colas Breugnon: Master of Clamecy*, was based a novel of the same name by French author Romain Rolland. The story centers on the love life of a scalawag wood carver, Colas Breugnon, who is antagonized by a villainous Duke. The spirited music in the comedic opera turns dramatic when soldiers return and introduce a plague to the village and the Duke orders the wood carvers’ statues burned. The comedy returns when the wood carver gets revenge on the Duke by carving a statue of the Duke riding backwards on a donkey for the entire village to see and enjoy. The excitement and brisk nature of the overture has not only made it a favorite in orchestra halls, but transcriptions by Harding, Beeler, and Hunsberger for wind band have also ensured its popularity in the wind band genre.

Lincolnshire Posy

Percy Grainger’s (1882 - 1961) *Lincolnshire Posy* was commissioned and premiered by the American Bandmasters Association in 1937. The six movements, based on folk songs from Lincolnshire, England, were written as a bunch of “musical wildflowers” depicting the singers from whom Grainger collected the songs. Lincolnshire Posy challenges the musicians and listener alike through unconventional meters, harmonies, and timbres, codifying it as a core piece of wind band repertoire. Like the *Posy*, Percy Grainger is a prominent yet complicated figure in the wind band’s history. Grainger, himself an immigrant and naturalized United States citizen hailing from Australia, held strongly xenophobic (and often contradictory) positions on music driven by an ideology of an imagined pan-Nordic white supremacy exacerbated by a distrust of the bourgeois and upper class. These positions manifested in a myriad of ways, including the subject matter of his compositions and the refusal to notate music using the traditional Italian (ex. *crescendo* → *louden*). Grainger named this practice—in music and in his personal correspondence—Blue-Eyed English, or Nordic English. The staying power of Percy Grainger and *Lincolnshire Posy* nearly ninety years after the piece’s premiere is a testament to the piece’s pedagogical utility, emotive power, and the folk singers’ profound contributions. The clear traces of racism written into the score also provide musicians, conductors, and audiences with an opportunity and responsibility to reflect on the explicit legacies of racism and racialized ideology rooted in the wind band. It is through our commitment to holding this complexity that we present Lincolnshire Posy.

- Katherine Pittman



Vitality

Vitality (2022) was written for the Aspen Conducting Academy 2022 orchestral readings and was inspired by a quote by Martha Graham: “There is a vitality, a life force, a quickening, that is translated through you into action and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost.” Graham begins in celebration of discovery and hope (the what), then reflects upon the process (the how), and closes with a warning (the why). The piece loosely follows this structure, musically exploring the prickly and potent glimmers of one’s life force alongside the uncertainty of self-expression and vulnerability.

- Gala Flagello

II Concerto for Clarinet

The Second Concerto for Clarinet and Symphony Orchestra was a commission of the “Valencia Music Institute” and dedicated to clarinetist José Franch-Ballester. The work was written between November-December 2011 and January 2012.

The shape of this concerto is in one movement with 3 main sections clearly identifiable. In the majority of the course of the piece, his language is within a tonal language with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet while in many parts is treated as the instrument par excellence in all of us, the voice.

The first major section of the work will be divided into two parts, a very cantabile style tinged with ethnic / new age, unlike the second, completely contrasting style and different as is the typical flamenco music of Spanish folklore. This part will be accompanied by one of the instruments used in the world of flamenco, the palmas. Clarinet, Orchestra and clappers will be responsible for creating this dance that takes us to the two large section of the work, the slow.

This second section, with a minimalist touch, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to hypnotize the listener until the climax, when the orchestra was founded on a great time and feeling energized, giving way to relax when final, ethereal and floating character with certain strokes Impressionists.

The last section, the prestisimo, is framed in a big dance where the clarinetist and operate any technical virtuosity, being cornerstone dialogue between Clarinet and Orchestra, very present throughout the course of this last section.

- Óscar Navarro

