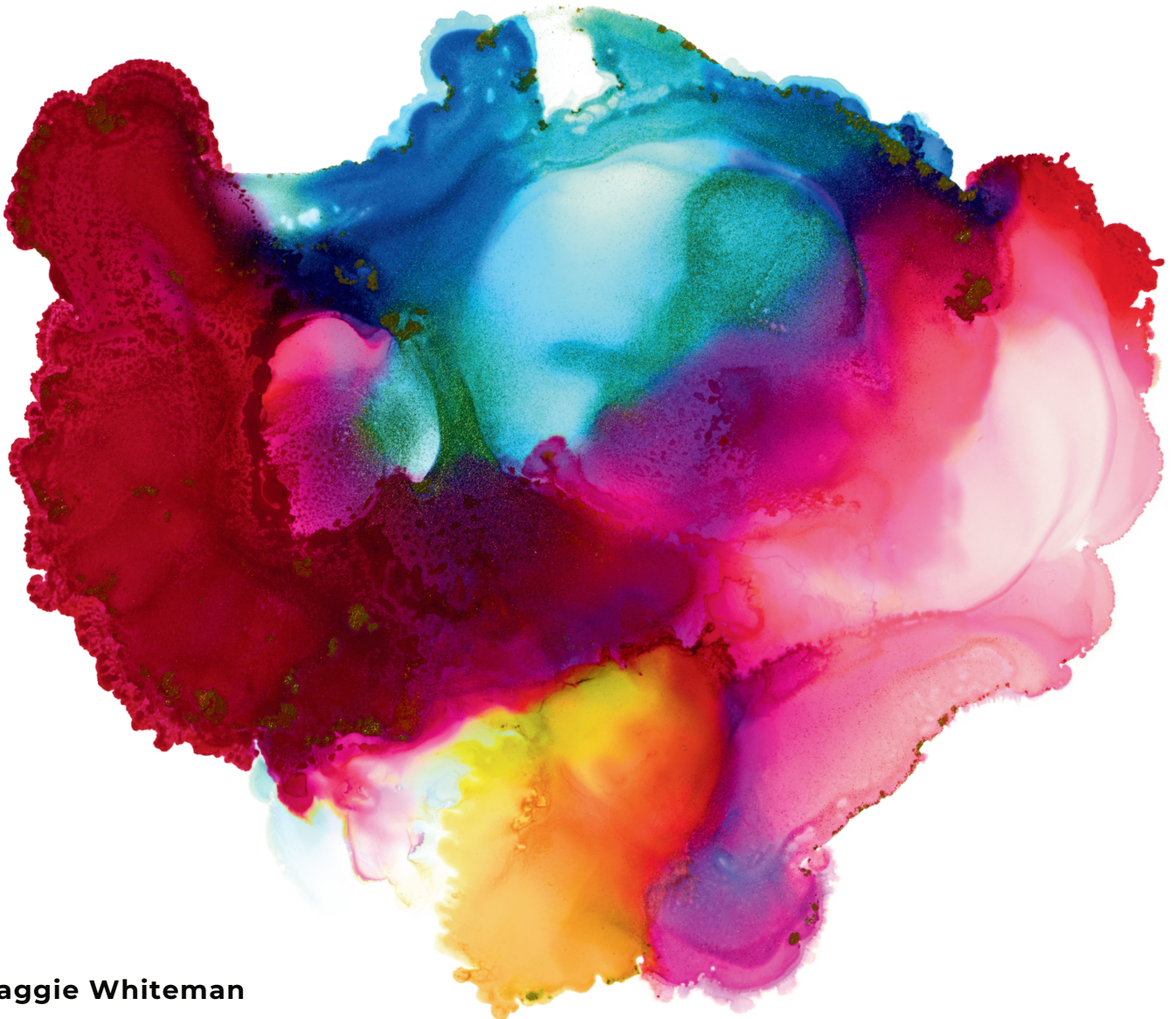


NEW
perspectives



Maggie Whiteman
MMUS Conducting Recital

March 10, 2024 | 1:30pm
Roy Barnett Recital Hall
Free Admission

NEW *perspectives*

PROGRAM

Old Wine in New Bottles

1. The Wraggle Taggle Gypsies*
2. The Three Ravens
3. Begone, Dull Care
4. Early One Morning

Gordon Jacob
(1895-1984)

and the swallow

Caroline Shaw (b. 1982)
Transcribed by Danielle Fisher (b. 1986)

Octet

1. Sinfonia
2. Tema con Variazioni
3. Finale

Igor Stravinsky
(1882-1971)

**This term no longer reflects or honours the people of the Romani culture. While it is included as a representation of the historical vernacular associated with this folk song, we acknowledge the harm it has caused and encourage all to consider replacing it in their vocabulary.*

This recital is in partial fulfillment of the requirements for the Master of Music degree with a major in Wind Conducting.



THE UNIVERSITY OF BRITISH COLUMBIA
School of Music



NEW *perspectives*

PERSONNEL

Flute

Sulola Amani
Jegan Ganesan

Oboe

Sayako Leznoff
Addison Trustham

Alto Saxophone

Harry Xie

Clarinet

Raúl López Alberique
Daniel Ketter
Francis Sadlier

Bassoon

Rio Lagos Davison
Eric Li

Trumpet

Candice Newberry
Chris Vazquez

Horn

Maddie Davis
Jeremy Solomon

Trombone

Ella Buonassisi
Cole MacEwen

PROGRAM NOTES

Old Wine in New Bottles - Gordon Jacob | (1959)

Gordon Jacob composed *Old Wine in New Bottles* for the St. Bees Festival of Music. The title of this suite alludes to a common metaphor in which something well-known is presented in a new way. This original work and its sequel (*More Old Wine in New Bottles*) are a reflection of Jacob's refined compositional style, which emphasizes unique textures, clear formal structures, and recognizable folk melodies. Each movement is based on an Old English folk song and the free modern treatment of the familiar tunes gives rise to its title. Jacob is generally regarded as a conservative composer who favors clear largescale formal structures, such as theme and variations, melodies often borrowed from preexisting tunes, and traditional extended tertian harmonies, such as seventh chords.

The first movement tells the story of a high class lady who decides to abandoned her newly wed husband and grand lifestyle to roam the countryside with the Romani people who came to her door. The second movement tells the reflective tale of three ravens who, while sitting on a tree, observe a slain knight whose corps is retrieved and buried by a fallow doe who soon thereafter dies as well. The third movement is a short and simple message of "Begone, dull care, You and I shall never agree". The final movement is the song of a broken-hearted damsel after the loss of her unfaithful lover.



NEW *perspectives*



PROGRAM NOTES

and the swallow - Caroline Shaw/trans. by Danielle Fisher | (2017/2022)

Caroline Shaw is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. She has worked with a range of artists including Rosalía, Renée Fleming, and Yo-Yo Ma, and she has contributed music for films and television series including *Fleishman is in Trouble*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, and Beyoncé's *Homecoming*. Originally a choral work, Shaw composed ***and the swallow*** for the Netherlands Chamber Choir in 2017. In reflecting on the Syrian refugee crisis, Shaw was struck by the text "how beloved is your dwelling place" from Psalm 84. The comforting work moves seamlessly from sections of anxiety and those of repose. The wind ensemble version was transcribed by composer Danielle Fisher for Tyler Austin and the Maryland Chamber Winds.

Octet - Igor Stravinsky | (1923)

Igor Stravinsky wrote, "The octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music ... I awoke from this little concert in a state of great delight and anticipation, and the next morning began to compose."

The premiere shocked many of the listeners who knew Stravinsky for his ballet commissions, and the work was not initially well received. Some audience members even thought that the work might have been a joke. But by 1924, with its performance at the Salzberg festival, the work was being hailed for its dynamic shift in aesthetic as the "Seventh Brandenburg Concerto." The opening "Sinfonia" marks the composer's rediscovery of sonata form. Stravinsky compared its slow pastoral preamble to the introductions which prefaced late Haydn symphonies. The sonata-allegro proper in E-flat features a spiky march-inspired theme and a metronomic free-for all for winds.

The second movement represents Stravinsky's first musical essay in variation form. The waltz episode was composed first. Stravinsky then derived the 14-bar theme at the beginning of the movement from the waltz because, as he said, "I recognized it as an ideal theme for variations. I then wrote the rubans des gammes (ribbons of scales) variation as a prelude introduction to each of the other variations." Stravinsky considered the final fugato variation in 5/8 time the most interesting episode in the entire work and noted, "The point of the fugato is that the theme is played in rotation by the instrumental pairs (flute-clarinet, bassoons, trumpets, trombones) which is the combination idea at the root of the Octet." To create his fugato subject, Stravinsky inverted the intervals of his theme.

The rondo "Finale" grows out of a flute cadenza at the end of the fugato. Its clean staccato lines were inspired by the clarity and economy of J.S. Bach's Two-Part Inventions for keyboard. In the end, the movement abandons its crackling energy and impertinent attitude to conclude with the languorous syncopations of what sounds like an exotic Latin dance.