

| International Wind Band Music Series | Vol. 1 |

Bright Sunlit Morning

The Regimental Band Coldstream Guards

Director of Music Major Graham O. Jones MBE

Rachel Smith: Flute, John Storey: Euphonium, Adrian Clarke: Vocal



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MY SISTER'S TEARS (Ralph Hultgren) – the composer writes: Some thoughts at the premiere – I was always told to take care of my little sister. She was almost nine years younger than I, and I was the eldest, the responsible one. Mum let me know in no uncertain terms that her well being was my responsibility. For some reason she decided that on the 5th of November 2003 she would leave this life. No one knows why and no messages were left for her family. In fact, in the only message she left behind that evening she said she had no family. I had been shattered by the death of our niece the year before; another who sought to leave this world at her own determined time. The death of my sister, Heather, was unbearable. But what I remember is a lovely little girl dancing and playing in the yard. I remember a beautiful little girl smiling and bringing great joy to a family that was a little 'emotionally challenged'. The twirly dress she wore to dance in, the hair pulled back like it should be, the love my heart bore for her; such memories flood my heart. So what can I make of such things? What can I do to make the world a place where these things can be discussed and confronted and where the pain that those minds and hearts go through might be mitigated in some way. How useful – all I can do is write music! But this music could make you aware of the blackness that permeates the lives of some of those around us. Or this music could be just the reminiscences of a precious memory of a little girl in a twirly dress. I have had to question how to come to terms with her passing, especially given my recently found Christian faith and those considerations that come from that position. What of mortal sin; what of redemption? A young friend spoke with me about such a loss yesterday and overnight he emailed me something that encapsulates how I understand this emotional place I find myself in. It may assist you also. The article he sent says:

"God is infinitely more understanding, loving, and motherly than any mother on earth. We need not worry about the fate of anyone, no matter the cause of death, who exits this world honest, over-sensitive, gentle, over-wrought, and emotionally crushed, God's understanding and compassion exceed our own. Knowing all of this however, doesn't necessarily take away our pain (and anger) at losing someone to suicide. Faith and understanding aren't meant to take our pain away but to give us hope, vision, and support

as we walk within it. A proper human and faith response to suicide should not be horror, fear for the victim's eternal salvation, or guilty second-guessing about how we failed this person. Suicide is indeed a horrible way to die, but we must understand it (at least in most cases) as a sickness, a disease, an illness, a tragic breakdown within the emotional immune system. And then we must trust, in God's goodness, God's understanding, God's power to descend into hell, and God's power to redeem all things, even death, even death by suicide"

The world premiere of *My Sister's Tears* was given on 2 June 2005 in the Conservatorium Theatre, Queensland Conservatorium, Griffith University, Brisbane, Queensland, Australia, performed by the Queensland Conservatorium Wind Orchestra, conducted by Dr. Matthew J. George.

SYMPHONY FOR THE MILLENNIUM (Aldo Rafael Forte) was commissioned and premiered by H. Dwight Satterwhite and the University of Georgia Wind Symphony in 2000. The work is cast in two contrasting parts and each part consists of different sections. Part 1 is mostly pessimistic and often deals with events of long ago as well as with strife, while part 2 is optimistic and depicts positive events of modern times while looking forward to the future as humankind reaches new heights in technology and exploration. In a subtle way, most of the material for the symphony is drawn from the interaction of the interval of a second followed by a third or fourth as well as the outlining of both major and minor thirds. The choice of programmatic material was made only for its musical and dramatic possibilities.

Part 1 begins with *Dawn AD 1000*. The opening notes of the work are intoned by an unaccompanied solo flute, marked *lontano*, symbolising the 'distant' past at the beginning of the second millennium. The music of this section transports us to the mystery of the Middle Ages while intoning chant-like melodies and the hollow open fifths of parallel organum. Dramatic modal progressions in the bass lead gradually to bold statements by the entire ensemble. The tension builds and we are led to a faster tempo for the second

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INTERNATIONAL WIND BAND MUSIC - Vol.1

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THE REGIMENTAL BAND COLDSTREAM GUARDS

(by permission of the Regimental Lieutenant Colonel, Colonel J.J.S. Bourne-May)

Director of Music: **Major Graham O. Jones MBE**

- DALI** (Aldo Rafael Forte) 18:11
1. The Unicorn (5:06)
 2. Don Quijote (2:43)
 3. Elephant Spatial (2:21)
 4. The Persistence of Memory (3:25)
 5. Dante's Inferno – Dali's Ghastly Images (4:36)
6. **FANTASY VARIATIONS** (Yasuhide Ito) 9:17
Euphonium soloist: John Storey
7. **BRIGHT SUNLIT MORNING** (Ralph Hultgren) 12:13
Vocal soloist: Adrian Clarke
8. **NEAPOLITAN SERENADE** (Martin Ellerby) 5:29
Flute soloist: Rachel Smith
9. **MY SISTER'S TEARS** (Ralph Hultgren) 8:24
- SYMPHONY FOR THE MILLENNIUM**
(Aldo Rafael Forte) 15:28
10. Part One (10:15)
 11. Part Two (5:13)



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Engineer: **Daniel Lock**
Assistant Engineer: **Samantha**
Woulds

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