

# Student Recital

UArkMusic

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## GRADUATE RECITAL

Yoshio Yamashita, percussion and conductor

7:30 p.m., Wednesday, November 20, 2024  
Faulkner Performing Arts Center  
University of Arkansas

## PROGRAM

### **Angelus Lucis (2024)**

*for percussion quartet*

Yoshio Yamashita (b. 2000)

- II. Above the clouds, on wings of dreams
- I. A flame extinguished in this unquiet darkness

Yoshio Yamashita and Grace Flener, vibraphone  
Jacob Werfelmann and Bryson Yeager, marimba

## INTERMISSION

***On ne voit bien qu'avec le coeur* (transcribed for wind ensemble) (2023, tr. 2024)**

Yoshio Yamashita (b. 2000)

## **Chorale: “Vater unser in Himmelreich”**

Melody: Martin Luther (1483-1546), 1538;

Harmony: J.S. Bach (1685-1750), 1724/ca. 1740;

Orchestration: Yoshio Yamashita (b. 2000), 2024

## **Give Us This Day: Short Symphony for Wind Ensemble (2006)**

David Maslanka (1943-2017)

I. Moderately slow

II. Very fast

*Yoshio Yamashita is a student of Dr. Robert Mueller.*

*This recital is given in partial fulfillment of the Master of Music in Instrumental Conducting degree.*

## **PROGRAM NOTES**

### **Yamashita: Angelus Lucis (for percussion quartet)**

As a composer, I often find myself turning inward to develop the ideas within a composition—allowing time to shape the melodies and harmonies in my inner consciousness before writing them down. However, the impetuses behind these musical ideas often come from the outside: the world around me at both its most extraordinary and its most mundane. This quartet is not necessarily “about” a specific chain of events, but rather serves as a reflection on the human spirit’s ability to dream, to overcome obstacles, to persist, and every high and low point in between. In essence, the work serves as a set of four portraits frozen in time, depicting scenes from the landscape of life itself. Within each movement there are of course multiple scenes, but the interpretation of these scenes and the piece itself is, in the end, contained in the eye and ear of the beholder.

### **Note by Yamashita**

### **Yamashita: On ne voit bien qu’avec le coeur (tr. for wind ensemble) (2023, tr. 2024)**

Like so many “recomposed” works, this was born out of a previously written piece: the third movement of a marimba duet entitled *Temporal Cycles* (2023). This title comes from Antoine de Saint-Exupéry’s work *Le Petit Prince* (*The Little Prince*), and this particular line has always captured my imagination.

This piece pays homage to both J. S. Bach and Gustav Mahler, who have both

been particularly strong influences in my musical life; the form, the chorale prelude, is after Bach, while the melodic-harmonic language is highly influenced by Mahler and the late Romantic. While exploring the possibilities of the form, these two particular chorale melodies led me to the final movement of Mahler's 3rd Symphony, originally titled "Was mir die Liebe erzählt" ("What Love tells me"). This conceptualization, which extends far beyond any sort of human comprehension, is to me an expression of a powerful, yet universal, spiritual force—a common humanity, perhaps; a force which binds us all together across space and time. This subject was very much at the center of the compositional process of David Maslanka, another great influence on my musical lifetime.

This piece is unique in the genre of chorale fantasias (that I am aware of) in that it uses two chorale melodies simultaneously: "Tröstet, Tröstet, meine Lieben" (also and more popularly known as "Freu dich sehr, o meine Seele") and "Erbarm dich mein, O Herre Gott" intertwine to form the backbone of the piece. The two tunes move at different paces—"Erbarm dich mein" moves at half the speed of "Tröstet". Like many chorale preludes and fantasias by Bach and other composers who wrote in this style, there are separations between each of the chorales' phrases where free counterpoint may occur.

### **Note by Yamashita**

#### **Luther/Bach, orch. Yamashita: Chorale "Vater unser in Himmelreich" (orch. 2024)**

Editor Klaus Schubert writes in the preface to his 1990 edition of Bach's 371 Vierstimmige Choräle (pub. Breitkopf und Härtel) that "we should point out the rarely applied but effective use of the chorales during a recital of Bach's chorale preludes for organ [, playing the corresponding chorale setting before or after the chorale prelude itself]". While the piece that uses this chorale, David Maslanka's Give Us This Day, is not a chorale prelude composed by J.S. Bach, it is in this same context that the chorale tune that the piece is based on is offered as a prelude of sorts; an introduction to a core element woven into the fabric of Maslanka's writing. In his later life, Maslanka would begin each day's composition session by playing from the 371 Choräle, singing each of the four voices in turn. This setting uses two of Bach's harmonizations, BWV 416 and the 5th movement from the St. John Passion, BWV 245. The tune itself, a paraphrase of the Lord's Prayer, was written in 1538 by Martin Luther, who also penned the melody for "A Mighty Fortress is Our God" ("Ein feste Burg ist unser Gott").

In this orchestration, the chorale is presented three times: first in the harmonization found in BWV 416, then harmonized by the orchestrator, and finally in the harmonization from BWV 245/5. It is hoped that by presenting the tune in these different settings, the listener will be able to more deeply understand the message present in Give Us This Day.

### **Note by Yamashita**

## **Maslanka: Give Us This Day: Short Symphony for Wind Ensemble (2006)**

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

**Note by David Maslanka**

## **PERSONNEL**

### **Flute/Piccolo**

Kendall Fisher  
Mackenzie Schofield  
Morgan Murphy, piccolo

### **Oboe**

Hannah Myers

### **Bassoon**

Romy Ftaiti  
Michael Keen, contrabassoon

### **Clarinet**

Juan Ramos  
Sharnetta Campbell

### **Saxophone**

Tyler Trickey, alto saxophone  
Jackson Joyce, alto saxophone  
Adolfo Hernandez, tenor saxophone  
Ryan Montemayor, baritone saxophone

### **Horn**

Austin Rushing  
Aurora Rocolo  
Joel Galvan  
Chris Dorner

### **Trumpet**

Joseph McGee  
Andrew Pittman  
Joseph Hensley

### **Trombone**

Spencer Manning  
Joshua Jones  
Hadrian Ware  
Ammar Khan

### **Euphonium**

Jacob Giesbrecht

### **Tuba**

Henry Sargent

### **Timpani**

Allison Young

### **Percussion**

Roxee Boyd  
Grace Flener  
Brett Myers  
Nicholas Soderquist