

Magabuen *Saga*

High School Wind Orchestra

Tomoki Ubata, Conductor



The 78th Annual Midwest Clinic

International Band and Orchestra Conference



Thursday, December 19, 2024 at 6:00 PM

Skyline Ballroom W375AB McCormick Place West, Chicago, Illinois

About Us



Inagakuen Sogo High School Wind Orchestra

Inagakuen Sogo (Inagakuen Comprehensive High School) is a large public school, established in 1984, located in Ina, Saitama, approximately an hour north of Tokyo. It is co-ed with a broad-based liberal arts curriculum focused on international relations and business, offering 190 classes for students to select from, including French, German, Chinese, and English. Inagakuen Sogo High School values each student's individuality and encourages personalized learning and teaching to help them become responsible and knowledgeable citizens of the world.

The Inagakuen Wind Orchestra, established with the school's founding, earned 17 Gold ratings during their 25 successive appearances at the national final All Japan Band Competition and received numerous prizes at the All Japan Ensemble Contest and All Japan Marching Contest. The wind orchestra has also been featured in television specials.

In 1998, the wind orchestra won "Highest Honors" awards at music festivals in Schladming, Austria, and Saas Fee, Switzerland. At the 27th Vienna International Youth Music Festival, it placed first in the wind band division and was awarded the Vienna Grand Prix, and in recognition of its achievement, received a commendation from the Governor of Saitama State. The band was awarded the Grand Prix at the 15th Pacific Rim Music Festival in Honolulu, Hawaii in 2000. In January 2003, they gave a one-week concert tour in Florida as a guest ensemble for the FMEA All-State Convention, repeated biannually from 2006 to 2018 due to their overwhelming success and popularity.

Inagakuen Wind Orchestra presents numerous concerts throughout the season and has performed for audiences of more than 20,000 in one year. The 200-member club (including the school's junior high school section) ambitiously works under the wise motto "Let's Play Music."



Tomoki Ubata

Conductor

Born in Tokyo in 1968, Tomoki Ubata was, in 1984, among the first students to enter Inagakuen Sogo High School. He majored in trumpet at Musashino Academia Musicae, studying with Susumu Kitagawa, Mineo Sugiki and Yuji Inoue and also conducting with Kinji Inoue. Ubata then accepted his current position at Inagakuen Sogo HS as an academic music teacher and band club director. He led the band to earn numerous prizes and awards, including prestigious Gold prizes at the All Japan Band Competition. He received recognition from the Saitama Board of Education in

1998, the National Band Association in 2006, and the Lifetime Achievement Award from the All Japan Band Association in 2012.

Tomoki Ubata has led the Inagakuen Sogo High School Wind Orchestra to 25 successive appearances at the national finals All Japan Band Competition with 17 gold ratings and received numerous Gold prizes at the All Japan Ensemble Contest and All Japan Marching Contest. He also organizes and directs the highly respected Inagakuen Alumni Wind Orchestra, which has earned gold ratings at the AJBC National Finals. Mr. Ubata strongly supports his school's mission of global learning, using music as a vehicle for international exposure and cultural sharing. Partnering with the Florida Bandmasters Association, he has led numerous tours offering, as he does in Japan, fundamental training clinics with side-by-side rehearsals and performances, sharing with dozens of fine groups throughout that state. Currently, Tomoki Ubata serves as President of the Saitama State Band Association.

Guests



Jonathan Wintringham

Saxophone

“A major force in the saxophone world,” (American Record Guide) internationally acclaimed saxophonist and recording artist Jonathan Wintringham has been described as “absolutely stunning...nothing short of a virtuoso,” (‘The Sax’ Magazine, Japan) and “a saxophonist of unusual sophistication...changing his color in ways so sensitive that he bordered on alchemist” (Philadelphia Inquirer). “Possessing a confidence and grace that comes from somewhere beyond experience,” (Arizona Daily Star) “he phrases with an artistic awareness well beyond his years; and he tackles the postmodernist content of his program with extreme volume shifts [and] daring color changes” (ARG). He is in demand as a performer and educator, leading to engagements throughout the United States, Canada, China, England, Japan, Mexico, and South Korea. Guided by a strong desire to collaborate with living composers, Jonathan has contributed to the addition of over forty new works for

saxophone, including projects with composers Martin Bresnick, Michael Djupstrom, Gilad Hochman, Graham Lynch, Marc Mellits, SunYoung Park, Greg Wanamaker, and many more.

As a soloist and chamber musician, Wintringham emerged as a leading performer of his generation through first-place awards in more than twenty competitions, including the Music Teachers National Association (MTNA) National Chamber Music Competition, MTNA National Young Artist Competition, Chamber Music Yellow Springs Competition, Astral Artists National Auditions, Arizona State University Concerto Competition, Tucson Symphony Orchestra Concerto Competition, University of Arizona President’s Concerto Competition, and the Tucson Chamber Orchestra Concerto Competition.



Ray E. Cramer

Conductor

Ray E. Cramer holds a BA in Education from Western Illinois University, an MFA from the University of Iowa, Honorary Doctorates from Western Illinois University, the VanderCook College of Music and in 2009 he was awarded an Honorary Professorship at the Musashino Academia of Musicae in Tokyo.

Ray E. Cramer was a member of the Indiana University Jacob’s School of Music faculty from the fall of 1969 through May 2005. In 1982, Mr. Cramer was appointed Director of Bands. Under his leadership the Indiana University Wind Ensemble earned an international reputation for outstanding musical performances at major conferences around the country, two tours to Japan in 1984 & 2000 and a 2003 Midwest Clinic Performance.

He is a past National President of the College Band Directors National Association, The American Bandmasters Association and has served as president of the Indiana Bandmasters Association, the North Central Division of CBDNA and the Big Ten Band Directors Association. He is the Past President of the Midwest Clinic, an international band and orchestra convention held in Chicago each December.

Mr. Cramer has received numerous awards over the years including the Edwin Franko Goldman award (2002), The MENC Lowell Mason Fellow medallion (2003), Midwest Clinic Medal of Honor (2005), Bands of America Hall of Fame (2006), The Northshore Concert Band Lifetime Achievement Award (2006). He has received the 17th Japan Academic Society of Winds, Percussion and Band Award (2007). In December of 2008 he was named The Academy of Wind and Percussion Arts honoree by the National Band Association. In 2009 the John Paynter Lifetime Achievement Award. Also in 2009 he was elected into the prestigious National Band Association “Hall of Fame of Distinguished Conductors”. The CBDNA Lifetime Achievement Award in 2017.

Mr. Cramer remains actively involved in clinics and guest conducting engagements nationally and internationally. He serves as a regular guest conductor for the Musashino Academia Musicae in Tokyo, Japan that began in the fall of 1990 and continued to December of 2023. He has conducted the Musashino Wind Ensemble on tours throughout Japan and performances at the Midwest Clinic in 1995, 2006 and 2018.

He and his wife Molly of 60 years reside in Colorado Springs because they love the mountains and many friends.

Guests



Ricardo Morales

Clarinet

Ricardo Morales is one of the most sought after clarinetists of today. He joined The Philadelphia Orchestra as principal clarinet in 2003. Prior to this he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21. His virtuosity and artistry as a soloist, chamber, and orchestral musician has been hailed and recognized in concert halls around the world. He has been asked to perform as principal clarinet with the New York Philharmonic, the Chicago Symphony, and at the invitation of Sir Simon Rattle, performed as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra and the Mito Chamber Orchestra, at the invitation of Maestro Seiji Ozawa.

A native of San Juan, Puerto Rico, Mr. Morales began his studies at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma.

Mr. Morales has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, the Chicago Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Seoul Philharmonic, and the Flemish Radio Symphony. During his tenure with the Metropolitan Opera Orchestra, he soloed in Carnegie Hall and on two European tours. He made his solo debut with The Philadelphia Orchestra in 2004 and has since performed as soloist on numerous occasions. Ricardo performed the world premiere of the Clarinet Concerto by Jonathan Leshnoff, commissioned for him by the Philadelphia Orchestra.

An active chamber musician, Mr. Morales has performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall, at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival, on NBC's The Today Show, and with the Chamber Music Society of Lincoln Center. He has performed with many distinguished ensembles, such as the Juilliard Quartet, the Pacifica Quartet, the Miró Quartet, the Leipzig Quartet, and the Kalichstein-Laredo-Robinson Trio. He has also collaborated with Christoph Eschenbach, André Watts, Emanuel Ax, Jean-Yves Thibaudet, James Ehnes, Gil Shaham, and Kathleen Battle. Mr. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America, Europe and Asia. In addition, he currently serves on the faculty of Temple University.

Mr. Morales's performances have been met with critical acclaim. The Philadelphia Inquirer hailed his appointment to The Philadelphia Orchestra, stating that "... in fact, may represent the most salutary personnel event of the orchestra's last decade." He was praised by the New York Times as having "... fleet technique, utterly natural musical grace, and the lyricism and breath control of a fine opera singer." Mr. Morales was also singled out in the New York Times review of the Metropolitan Opera's production of Berlioz's Les Troyens, describing his playing as "exquisite" and declaring that he "deserved a place onstage during curtain calls."

Mr. Morales's debut solo recording, French Portraits, is available on the Boston Records label. His recent recordings include performances with the Kalichstein-Laredo-Robinson Trio, with the Pacifica Quartet, which was nominated for a Latin Grammy Award, as well as the Mozart Concerto with the Mito Chamber Orchestra for DECCA. Ricardo is a sought after consultant and designer of musical instruments and accessories, and enjoys a musical partnership with F. Arthur Uebel, a world renowned manufacturer of artist level clarinets.

The Marine Band is America's oldest continuously active professional musical organization. Founded in 1798, the band has performed for every U.S. president since John Adams. Known as "The President's Own" since the days of Thomas Jefferson, the Marine Band's mission is to provide music for the President of the United States and the Commandant of the Marine Corps.

Anniversary Fanfare Kazuhiro Morita

Anniversary Fanfare was composed by Kazuhiro Morita to commemorate the 25th anniversary of the founding of the Ina Gakuen Wind Orchestra. The fanfare takes full advantage of Ina Gakuen's distinctive sound, making it a fitting opening for a grand and festive stage.

Manuscript | 2010

The Year of the Dragon Philip Sparke

The 2017 version of The Year of the Dragon was commissioned by the Siena Wind Orchestra and given its world premiere on June 17th 2017 in Bunkyo Civic Hall, Tokyo, conducted by the composer.

The original wind band arrangement of *The Year of the Dragon* was made in 1985, a year after I wrote the brass band version. At that time I was still learning the intricacies of writing for wind band (I still am!) and in the 32 years which have elapsed since then, my approach to scoring for the medium has developed and, hopefully, improved.

The work is in three movements:

TOCCATA opens with an arresting side drum figure and snatches of themes from various sections of the band, which try to develop until a broad and powerful theme from the middle of the band asserts itself. A central dance-like section soon gives way to the return of this theme, which subsides until faint echoes of the opening material fade to a close.

INTERLUDE takes the form of a sad and languid solo for alto saxophone. A chorale for the whole band introduces a brief spell of optimism but the saxophone solo returns to close the movement quietly.

FINALE is a real tour-de-force for the band with a stream of rapid semi-quavers running throughout the movement. The main theme is heroic and march-like but this is interspersed with lighter, more playful episodes. A distant fanfare to the sound of bells is introduced and this eventually returns to bring the work to a stirring close.

Studio Music | 2017

Haunted Objects (Tsukumogami) John Mackey

The thing about ghost stories — the good ones, anyway — is that they reflect the psychological inclinations of the reader. They may surprise, frighten, inspire or dazzle, but at the end of the tale an impression is made only if we see our own dreams, fears, and hopes in the characters. Sometimes we're the protagonists, and sometimes we're the ghosts, but the magic happens in the creeping realization that what lurks in the pages might also be right behind us.

Haunted Objects (Tsukumogami) is a musical ghost story; one that aesthetically captures the spirit of a particular supernatural cultural phenomenon of Japan, as the composer writes:

I love Japanese culture, and wanted to write something that would honor its people's traditions from my own perspective. I first visited in 2007 for the premiere of *Kingfishers Catch Fire*, and have been back several times since including with my wife Abby on our honeymoon.

She's the person who first introduced me to the concept of tsukumogami, which are everyday items or tools that, after being around for a century, acquire a spirit and take on a life of their own. The idea inspired me to write music that alternated—and danced—between harmless and mischievous. I don't consider the tsukumogami to be hurtful; they're pranksters! They're always reminding us that they have a use, and you should discard them with caution, as they might end up haunting you...

Osti Music | 2024

Seagull Toshio Mashima Jonathan Wintringham, saxophone

Seagull is a movement from the concerto *Birds Trilogy* by Toshio Mashima, commissioned by Japanese saxophonist Nobuya Sugawa. The full concerto (2008) consists of three movements: Swallow, Seagull, and Phoenix. Each movement has its own distinctive features and artistic concept. Only the movement Seagull has a piano reduction, and is performed frequently as a solo piece.

The ensemble and soloist perform in close partnership, where every beat features concerted action between them. The accompaniment has frequent use of subdivision and chromaticism, with transposed use of the theme to create a more sublime emotional feeling. Mashima does not mimic bird calls, instead, he uses his own musical language to reveal the poignant story of a seagull couple. "It is one of the few birds that lives a monogamous life. It is sincere to its partner and faithful in love. There are five stages in a lifetime of love: meeting, loving, devoting, parting, and loneliness. If one gull dies, the partner will continue hovering over the sea, crying for the return of the mate, until ultimately exhausted and falling to his death in the sea." In the end, the work does not return to original tonality as if alluding to the seagull couple's mournful story.

Atelier M/Bravo Music | 1995

Troll Dance Thomas Doss

Troll Dance is an enjoyable piece purely for entertainment and is intended to encourage listeners to dance along. In addition to various solos, the performers can also put themselves in the limelight with vocal rhythms. While these words may not "make sense" and sound different from respective national languages, the focus remains primarily on ensuring a happy mood, so creative ideas are allowed. Have fun!

Oktavian Music/Hal Leonard | 2024

The Middy Kenneth J. Alford Ray E. Cramer, conductor

The Middy is the second of two marches Frederick J. Ricketts (Alford) penned to commemorate the Battle of Jutland. It was written as an expression of his gratitude to all of his countrymen who were midshipmen training for active duty with the British Navy in 1917. The British held control of the seas throughout the war even though suffering heavy shipping losses from German submarines. Their dominance of the seas blocked the importation of critical raw materials into Germany. *The Middy* is one of Alford's best-known marches.

Boosey & Hawkes/Hal Leonard | 1917

Second Concerto for Clarinet III. Alla Polacca

Carl Maria von Weber/T. Conway Brown Ricardo Morales, clarinet

German Romantic composer Carl Maria von Weber exerted his most lasting influence in the genre of opera, where his seminal work *Der Freischütz* reestablished a uniquely German style in an Italian-dominated era. Yet Weber's success in opera came late in life; he supported himself through his early years performing as a pianist and writing music for publishers and virtuoso performers. A particularly fruitful collaboration evolved with clarinetist Heinrich Baermann, for whom Weber published two concertos, a concertino, and a set of variations in 1811 alone. Weber's later contributions to the clarinet literature included a quintet and the Grand Duo, making him a significant figure in the development of the clarinet as a serious solo instrument.

The Clarinet Concerto No. 2 in E-flat is described as the more symphonic of Weber's two concertos for the instrument. It fully exploits the expressive range of the clarinet, from dark Romanticism to virtuosic fireworks, and moves through the entire tessitura of the instrument, exploring both the rich, deep register and the piercing upper range. The three-movement work includes an *Allegro* and a *Romanze*, in addition to the lively Polacca. In this final movement, Weber uses rather large leaps to embellish the clarinet melody, which is usually made up of flashy, sparkling rhythms. The melody is often dotted and syncopated to give a somewhat cheeky character to the music. The work finishes with one of the most glittery, virtuosic passages in the clarinet repertoire, and it is appropriately marked "brillante."

Boosey & Hawkes/Hal Leonard | 1949

Hymn to the Sun—With the Beat of Mother Earth Satoshi Yagisawa

Satoshi Yagisawa was commissioned by the Tokai City Wind Music Band for their 40th Anniversary celebration. The band proudly states that they perform their activities as if they were a family. Through this experience, the ensemble became their Sun. With this composition they wished to express their enthusiasm for progress, passionately continuing the hard work of their founding members. Yagisawa chose to drop in on the band almost every time he went to Nagoya, establishing a true friendship with them, which led him to compose this powerful work.

Wind Art Publishing | 2016

Saga High School Wind Orchestra

Tomoki Ubata, Director
 Tomoko Iida, Vice Principal
 Nana Haryu, Associate Director

Piccolo & Flute

Yuna Goto
 Kaito Hosaka

Flute

Kotone Tsurumaki
 Riko Yamato
 Yui Fujinami
 Akari Sato
 Hana Tazawa
 Hina Asahara
 Honoka Shimamura
 Kanade Inagaki
 Nozomi Sakurai
 Risa Nakamura

Oboe

Rion Saito
 Momoka Ishii
 Urin Okada

Bassoon

Aya Morozumi
 Soka Koshizuka
 Aoi Kashiwagi
 Sumire Oishi
 Aizo Azami
 Sumino Koshizuka

Clarinet

Tae Sato
 Azumi Kikkawa
 Fuyu Sato
 Haruka Kawada
 Moka Okoshi
 Nene Shinomiya
 Sena Sato
 Natsuki Kikuchi
 Rinka Maruyama
 Sana Wagatsuma

Bass Clarinet

Manase Arai
 Ryosei Yamaguchi
 Tomoka Matsuse
 Cocoa Yamamoto

Alto Saxophone

Ibuki Hashimoto
 Kurumi Shimizu
 Sora Mihara
 Ayaha Itsui
 Haruna Imai
 Maki Kato
 Manami Iwasaki
 Yua Okada
 Miu Watanabe
 Riku Miyakura
 Saki Tokunaga

Tenor Saxophone

Fuka Yasutomi
 Michiru Okabe
 Shigure Suzuki
 Mirei Sano
 Norihiro Kondo

Baritone Saxophone

Kurumi Amada
 Masafumi Koizumi
 Hisaki Suga
 Moana Hino

Trumpet

Hana Sato
 Miki Ito
 Kentaro Sasame
 Nonoha Takai
 Rikuto Uno
 Tsuyoshi Uchida
 Yui Fukuda
 Anri Saito
 Hana Ueda
 Haruhi Arai
 Miyu Shinoka
 Nanaka Kasuga
 Ryuki Shimada
 Saya Suzuki
 Sora Matsuzaki
 Teruki Yamazaki
 Yukito Higashiyama
 Haruhi Yoshida
 Sonia Iwama

Minami Akakura
 Narumi Murakami
 Otoha Tanaka
 Shiho Kinemuchi
 Yuno Yoshizawa

Horn

Erika Inagaki
 Fumika Kira
 Shion Imai
 Wakana Hagiwara
 Yuki Kawahara
 Hikaru Sato
 Himari Takahashi
 Kokoro Nakamura
 Mio Ota
 Ringo Suzuki

Trombone

Hinata Ideguchi
 Mao Tamamoto
 Mirei Yamato
 Yui Harada
 Yukine Urata
 Fumiharu Ohubuchi
 Maho Iseki
 Mutsuki Sakuma
 Ai Nagane
 Miharuro Hirose
 Nene Sasaki
 Shiori Ajima

Bass Trombone

Mio Ueki
 Runoa Seshime
 Saki Wakamatsu
 Asahi Otake

Euphonium

Anika Matsuoka
 Maaya Sakuma
 Kokona Kato
 Miki Hosoi
 Rina Saotome
 Azusa Uchida
 Mei Kataoka
 Yuta Sugahara

Tuba

Eita Masuda
 Hiromi Fujita
 Natsumi Kobune
 Wakana Mori
 Natsumi Sugiyama
 Yuka Sato

String Bass

Rio Otomo
 Mia Kurousu
 Miyu Kagesawa
 Ayaka Kikuchi
 Sora Nakamura

Percussion

Fumina Itabashi
 Koume Ohori
 Misaki Sakuma
 Shoma Yagi
 Sora Koike
 Yuria Shigeta
 Hiyoka Sugiyama
 Honoka Sasaki
 Manami Yokoyama
 Momoka Nomura
 Nonoka Mitsui
 Tomoki Shirane
 Yuina Kamiyama
 Yumeha Kogure
 Aoi Tayama
 Risa Ogura
 Suzune Sato
 Towa Odagiri
 Yuri Hirano

Domo Arigato Gozaimasu!

We wish to thank all of our hosts, whose kindness
 and personal touch have created a most memorable visit to America.
 Director Chris Owen, band members, administrators,
 and wonderful host families of Batavia High School Band, Batavia, Illinois