

# River Ranch

- for -

**Winds & Percussion  
with Harpsichord/Synthesizer**

appropriate for concert and symphonic bands

## — NOTES —

To the Audience

**River Ranch** by Lynn Job is a charming and bold 5-min. pastorelle for wind symphony. It comes inscribed with "*Pilamaya, Oahe!*" Lakota Sioux for "*Thank you, Oahe!*". "Oahe" (pronounced "oh - WA' - hee") refers to the environs of the Oahe Dam on the Missouri river, Pierre (pronounced "peer"), South Dakota, which controls the flow of the river past the ranch in mind. The lyricism and grandeur of the work is typically Euro-American, evocative of many such traditional, cinematic soundscapes painting the drama of America's plains. The composer swam across this dam (1.5 miles) in an Amateur Athletics Union (AAU) race event when she was 14. Her grandmother was in the Oahe Riding Club very actively showing quarter horses. Many summers and holidays working King's Ranch left their mark on this composer's kinship with the prairie earth and with the Lakota Sioux's legacy as personally entwined with that of her own family. Preference for solo winds and some unusual colors, such as the harpsichord against saxophones, and brief dalliances with unexpected harmonies unraveling from or segueing into strong melodic material articulate the style of this composer quite profoundly which, even at 23 and her first work in this genre, would remain a continual manner in her art.

To the Conductor

**Staging** — The acoustic instruments are used traditionally. **If the harpsichord or celesta parts are played on a keyboard synthesizer**, the amplifier volume will need to be preset for the hall and the performer located where he/she can both see the conductor and be plugged in. **If played by a percussionist as assigned in the score**, the player must be located next to other percussion instruments. The score choreographs the percussion parts so that all parts can be handled by 4 individuals. However, **in the case that a synthesizer is employed, that player could just be an adjunct ensemble member rather than the assigned percussionist**. This staffing approach is up to the conductor.

**Interpretation** — Balance the light and expressive lyric passages against the bridgework and the very solid, majestic and dramatic *tutti* - use *rubato* at these transitions as needed. Tempi and dynamics are **suggested**; please adjust for best effect. "Solo" means both a single player, and, thematic foreground. Numbers in the parts "(x)" define maximum players allowed, especially in the case of *divisi* solo parts within same instruments.

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**History** — The original manuscript was written in Denton, Texas in November, 1982 and had a reading with the then-called North Texas State University Wind Ensemble under the baton of Prof. Robert Winslow. This *first edition* from Buckthorn Music Press was released in April, 2005 after a request for it from Carson Cooman Arts Consulting for use in the Pittsburgh area. The composer directly supervised the engraving of the original 23-year-old manuscript and took the opportunity to make some minor edits and embellishments.