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Chuck Seipp, trumpet
Christopher M. Smith, horn
James Decker, trombone
Kevin Wass, euphonium and tuba
Lisa Rogers, percussion
Alan Shinn, percussion
Carla Davis Cash, piano

And special thanks to William Ballenger, Director, School of Music.
Program

Military Symphony in F  ........................................ Francois Joseph Gossec
   I. Allegro Maestoso  (1734-1829) ed. Richard Franko Goldman/Robert L. Leist
   II. Larghetto
   III. Allegro

Sketches on a Tudor Psalm ..................................... Fisher Tull  (1931-1994)

Colonial Airs and Dances ........................................ Robert Jager  (b. 1939)
   I. The Contented Farmer
   II. The Thirsty Topper
   III. The Debtor’s Welcome
   IV. The Knight and the Miller
   V. Good Advice

Scenes from the Louvre ......................................... Norman Dello Joio
   I. The Portals  (1913-2008)
   II. Children’s Gallery
   III. The Kings of France
   IV. The Nativity Paintings
   V. Finale

Dance of the Jesters ............................................. Peter Ilych Tchaikovsky  (1840-1893)

Personnel
Duane Hill, director

FLUTE
*Giovanni Perez
Katherine Copeland
Courtney Pham
Selah Ramsey
Elizabeth Barnes
Melissa Ibarra
Taylor Williams

BASSOON
Austin Scott
Matt Schnuriger

SAXOPHONE
*Wesley Orr
AJ Pisani
Samuel Joy
Gabriel Sanchez (tenor)
Andrew Gomez (baritone)

OBOE
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Angela Keebaugh
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Adam Escandon

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Will Harry
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Marcus Henderson
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Trey Love

BASS CLARINET
Emily Cavagnaro

HORN
*Josh Carroll
Ashli Bradshaw
Diego Calderon
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Daniel Money

*principal
Francois Joseph Gossec was a prominent composer during the French Revolution (1789-1799), writing primarily symphonies, chamber works, sacred vocal works, stage music and music specifically for the French Revolution. He was a contemporary of Rameau and Stamitz. He moved to Paris, where he performed on violin and bass while he composed a number of works. Following the Revolution, Gossec became professor of composition at the Paris Conservatory. Sadly, Gossec was left unemployed as Louis XVIII closed the conservatory and died a poor man.

The Military Symphony in F was among several pieces written for the ceremonies held during the French Revolution. One of the main thrusts of revolutionist composers was to attract a wide appeal to the music through patriotic emotions, shunning the aristocracy. The Military Symphony in F would have been considered popular music at that time. Some compositional considerations for popular appeal include memorable melodies, heavy brass and percussion, and extreme dynamic contrast.

Ray E. Cramer was a member of the Indiana University School of Music faculty from the fall of 1969 through May 2005. In 1982, Cramer was appointed director of bands. Under his leadership the Indiana University Wind Ensemble earned an international reputation for outstanding musical performances.

In addition to his administrative responsibilities as the Department of Bands/Wind Conducting Chair, Cramer taught graduate courses in wind conducting, history and literature. He also conducted the University Orchestra for seven years during the fall semester. Cramer enjoyed a 36-year tenure at Indiana University with the final 24 years as director of bands.

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, the Big Ten Band Directors Association, and president of the Midwest Clinic, an international band and orchestra convention held in Chicago each December.

Mr. Cramer is actively involved in clinics and guest conducting engagements nationally and internationally. He serves as a regular guest conductor for the Musashino Academia of Music in Tokyo, Japan that began in the fall of 1990 and continues to the present. He has conducted the Musashino Wind Ensemble on tours throughout Japan and includes two performances at the Midwest Clinic in Chicago in 1995 and 2006.

–Ray E. Cramer, ed. Jacob Faske
Robert Jager was born in Binghamton, New York, and is a graduate of The University of Michigan. For four years he served in the United State Navy as the staff arranger/composer at the Armed Forces School of Music. Jager taught for thirty years at Tennessee Tech University and is now a professor emeritus from that institution, and makes his home in Cookeville, Tennessee.

Jager’s credits comprise over 150 published works for band, orchestra, chorus, and various chamber combinations. He has received commissions from some of the finest musical organizations in the world, including the Tokyo Kosei Wind Orchestra, the Republic of China Band Association, the Minot (ND) Symphony Orchestra, the Michigan State University Children’s Chorus, the Cumberland Children’s Chorus, the universities of Arkansas, Butler, Illinois, Michigan, Michigan State, Nebraska, Nebraska Wesleyan, Purdue, the Tennessee Arts Commission, all five of the Washington-based military bands: Air Force, Army, Army Field Band, Marines and Navy, and all four of the military academies: Air Force, Army (West Point), Coast Guard, and Navy (Annapolis). In addition, he has received grants from Meet the Composer, the Tennessee Arts Commission, and the Margaret Fairbank Jory Copying Assistance Program of the American Music Center.

Jager has received many awards for his compositions, including being the only three-time winner of the American Bandmasters Association “Ostwald Award.” In addition, he has twice received the “Roth Award” of the National School Orchestra Association, the Kappa Kappa Psi “Distinguished Service to Music Medal” in the area of composition, the “Friends of Harvey Gaul” bicentennial competition, the American School Band Association’s “Volkwein Award,” and in 2000, his Dialogues for “Two Pianos” won the keyboard category competition in the Delius Competition sponsored by the Delius Association of Florida and Jacksonville University. In 1986, he received a MacDowell Colony Fellowship to compose at the colony in Peterborough, NH. In 1996, he received the “Individual Artist Fellowship in Composition” from the Tennessee Arts Commission, and in 1998, was selected to receive Tennessee Tech University’s highest faculty award, the “Caplenor Faculty Research Award.” He was the first faculty member in the arts to receive this award. In 2009, he was selected to be included in Groves’ Dictionary of American Music and Musicians. He is also the author of a children’s book, “ESAU: A Christmas Fable”, available online from Amazon & Barnes and Noble.

——Robert Jager, ed. Jacob Faske

Scenes from the Louvre.............................................Norman Dello Joio

This band version of “The Louvre” is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965.

The five movements of this suite cover the period of “The Louvre’s” development during the Renaissance. Here themes are used from composers of that time. Edward Downes, the noted critic, has written about this work that “a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio’s style.” The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.

Norman Dello Joio, who descended from three generations of Italian organists, began his music training early. He quickly showed remarkable aptitude and facility. At fourteen, he already was organist and choir director of the Star of Sea Church in City Island.

Composition attracted him while a Juillladi School of Music student. After three years, he proceeded to the Yale School of Music to study under Paul Hindemith. For some years Dello Joio was on the faculty of Sarah Lawrence college, then professor of composition at Mannes College of Music, and retired as Dean of the School of Fine Arts at Boston University.

Composing has taken practically all forms: symphonic, choral, chamber, modern dance, ballet and opera. His work for dramatic television has been extensive. His awards, which include the Pulitzer Prize, the New York Music Critics Circle Award, the Emmy, are many.
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And special thanks to William Ballenger, Director, School of Music.

Concert Band

Duane Hill, conductor
Raquel Silva, guest conductor

Tuesday, December 4, 2012
Hemmle Recital Hall
Lubbock, Texas
8:00 p.m.

Programs produced by Liza Muse and Publicity Office student assistants.
Hemmle Recital Hall is maintained by Tiffany Holmes and Hemmle Crew student assistants.
Program

Divertimento for Brass and Percussion ........................................ Karel Husa
   I. Overture
   II. Scherzo
   III. Song
   IV. Slovak Dance

Sheltering Sky ........................................................................ John Mackey

English Lands:
   1. Scherzo from A Moorside Suite ...................................... Gustav Holst
      arr. Wright
   2. Ayre from Eventide from Three Ayres from Gloucester..... Hugh M. Stuart
   3. March from First Suite in E-flat ..................................... Gustav Holst

Candide Suite ................................................................. Leonard Bernstein
   I. The Best of All Possible Worlds  adapted by Clare Grundman
   II. Westphalia Chorale and Battle Scene
   III. Auto-Da-Fe
   IV. Glitter and Be Gay

Grainger Duet:
Down Longford Way ................................................... Percy Aldridge Grainger
trans. Leroy Osmon

Shepherd’s Hey .......................................................... Percy Aldridge Grainger
   ed. Mark Rogers

Personnel
Duane Hill, director

FLUTE
   *Giovanni Perez
   Katherine Copeland
   Courtney Pham
   Selah Ramsey
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   Trey Love

HORN
   *Josh Carroll
   Ashli Bradshaw
   Diego Calderon
   Kendall Newman
   Cody Curtin
   Amy Strange
   Daniel Money

TROMBONE
   *Josh Mefford
   Alex Hellberg
   Cilaya Holloway
   Charles Ostrovich
   Josh Rogers
   Jeffrey Hatcher (bass)
   Keith Peters (bass)
   Nick Grigar (bass)

EUPHONIUM
   *Tim Drayton
   Joseph Sims

TUBA
   *Ian Young
   Trey Hanis

PERCUSSION
   Anthony King
   Donald Lazuka
   Jacob Yepez
   David Kennedy
   Joshua Baskin
   Trevor Hall
   *principal
free associative explanations that the ills of the world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.

2. Westphalia Chorale and Battle Scene
The devout Westphalians sing a chorale prasing the integrity of their homeland, after which they are massacred by the invading Bulgarian army. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the Overture.

3. Auto-da-fe`
Candide and Dr. Pangloss find themselves is Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handing of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating the deliverance. However, the earthquake happens anyway, and Candide and Doctor Pangloss escape.

4. Glitter and Be Gay
Cunegonde, Candide's true love, has become the reigning madam in Paris, France. In a parody of “Jewel Songs,” (such as that in Gonoud’s Faust), she sings of how the endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

Down Longford Way...............................Percy Aldridge Grainger

Down Longford Way was collected by Katherine Parker. In 1912 Grainger met the Parknook, Tasmanian-born pianist in London. She was a scholarship winner from the Melbourne Conservatorium and one of only a few of Grainger’s students he held any hope for as a performer. She set a collection of native Tasmanian songs from her homeland and the Down Longford Way is presumably one of them. Percy orchestrated and reworked the harmonies in 1936.

Shepherd’s Hey .................................Percy Aldridge Grainger

Prior to the wind band setting, Shepherd’s Hey was set originally for chamber music ensemble, and shortly after for piano, both in G Major. An orchestral version was completed in 1913 in E Major. The setting of Shepherd’s Hey for concert band was based on this orchestral setting and is one of Grainger’s first contributions to the repertoire for wind band. In this setting, Shepherd’s Hey was transposed to E-flat and received the designation British Folk-Music Setting No. 21. It was published in 1918 in an edition that included Grainger’s wind band setting of Irish Tune from County Derry.

Program Notes

Divertimento for Brass and Percussion.............................Karel Husa

Karel Husa composed Divertimento for Brass and Percussion early in his tenure at Cornell. The work received its premiere on February 17, 1960, by the Ithaca Brass Ensemble with Robert Prins conducting. The Divertimento is a re-orchestrated, four movement excerpt of his Eight Czech Duets (1955) for piano, four-hands. Husa dedicated the duets to his young daughters, wanting to share with them his interpretation of their Czech heritage. In the same vein, Husa - now as a college professor, was concerned about the dissemination of his native music in ways accessible to American students, which would resonate with American audiences.

Drawing upon song forms and modal melody, Husa deftly merges his Bohemian heritage with modernist harmonic language in the Divertimento. The robustly majestic “Overture” unfolds in AABA form. In the outer sections, Husa contrasts the strictly modal (F Aeolian) trumpet melody with its polychordal accompaniment. The B section of the work, acting as one large crescendo, commences with the horns, then trombones.

Set in broad ABA form, the second movement, “Scherzo,” extensively utilizes polychords and ostinatos to support the melody. The trombones receive primary melodic emphasis in the major-sounding Lydian mode (as opposed to the minor Aeolian of the first movement). In the central section of the movement, the Gb Mixolydian trumpet melody is harmonized in non-traditional fashion, supported by two contrasting ostinatos - in trombone and tuba. Upon the truncated return of the A section, trumpets, horns and trombones/tuba receive melodic treatment. “Song,” originally titled “Der Abend” [The Evening], uses mutes to create its distant, veiled atmosphere. The simple AA form has at its core a melody (C Mixolydian), which is played first by the principal horn, then trumpet. The solos are separated by an interlude, which draws its rhythmic qualities from the ostinato played by the orchestra bells in the first measure.

“Slovak Dance,” a loose set of variations containing an extended interlude, acts as one long accelerando, edging toward a near-frenzied conclusion. After a bravura introduction, the tuba introduces the jocular theme, with its irregular phrase lengths and unexpected accents. Two variations follow, gradually increasing texture and intensity (although the second variation augments the theme to half-speed). The interlude in 3/8 meter is the most texturally complex portion of the Divertimento, replete with ostinatos of differing lengths layered under a harmonized melody in trumpets. Upon return to the original meter (2/4), Husa literally launches into a new section developing the bass ostinato of the previous. The return of the bravura introduction (now much faster, however) heralds the last two variations. The first is expanded by the inclusion of 3/8 meter interjection, and the last is compressed with glissandi literally “gluing” the four statements of the theme together. The coda commences with a sudden shift to piano, followed by a long crescendo and accelerando the final C major chord of the piece.

–Program notes from score and edited by Jacob Faske

–Note by Brian K. Doyle
Sheltering Sky............................................................. John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s Sheltering Sky as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: Australian Up-Country Tune and The Gum-Suckers March). In reality, however, Grainger’s melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of Sheltering Sky have a recognizable quality (hints of the contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the triadic sonorities almost exclusively, instead choosing more indistinct chords.

Scherzo from A Moorside Suite ........................................ Gustav Holst

Gustav Holst, of Scandinavian ancestry on his father’s side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul’s Girls’ School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is The Planets, but he is also fondly remembered for his St. Paul’s Suite for string orchestra, the two suites for military band, and Hammersmith, based on the district of London bearing the works name.

In 1927 Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was The Moorside Suite.

The suite has three movements, and upon a first listen, one hears a noticeable sophistication that was lacking in the military suites. The first movement seems almost reserved in its impact. The rhythm definitely darts about, but it doesn’t really go towards any harmonic climax. It leaves the listener almost trapped in an intellectual game of sorts.

Ayre from Eventide from Three Ayres from Gloucester...Hugh M. Stuart

A 3-movement suite written in the early English folksong style, this piece came into being as a result of the composer’s fascination with an old 10th century couplet:

“There’s no one quite so comely As the Jolly Earl of Cholmondeley.”

The resulting three compositions: The Jolly Earl of Cholmondeley, Ayre for Eventide and The Fiefs of Wembley are in early English folk song.

March from First Suite in E-flat ........................................ Gustav Holst

The March begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original Chaconne melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

Candide Suite............................................................. Leonard Bernstein

This Suite for concert band is made up of five numbers from the musical Candide, which premiered on Broadway in 1956. The satiric novella Candide by Voltaire was the basis for a political and musical satire with a libretto by Lillian Hellman and music by Leonard Bernstein. Candide as a musical has since had many reincarnations, but the sections of this Suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

1. The Best of All Possible Worlds

Doctor Pangloss, Voltaire’s satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Wesphalian pupils. (Candide and Cunegonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjongs the pupil’s responses with Pangloss’s pedantic
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FLUTE
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Jennifer Bupp
Lauren Estrada
Amy Smith
Gaby Ohlmeier
Patrick Reed
Kristen Rivera
Ryan Duran – bass clarinet

SAXOPHONE
*Chase Magness
AJ Pisani
Samuel Joy–tenor
Sarai Sabinas– baritone

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And special thanks to William Ballenger, Director, School of Music.
Program

Manhattan Beach March (1893).................................John Philip Sousa
(1854-1932)
arr. Brion/Schissel

Shaker Duet:
Variations on a Shaker Melody (1956)......................Aaron Copland
(1900-1990)
Chorale and Shaker Dance (1971).............................John Zdechlik
(b. 1937)

Walking the Dog (1937)...........................................George Gershwin
(1898-1937)
Anna Roach, clarinet

Gulf Breezes (2005)....................................................Christopher Tucker
(b. 1976)

American Hymnsong Suite (2003).............................Dwayne Milburn
I. Prelude
II. Ballad
III. Scherzo
IV. March

Famishius Fantasticus (2012).................................Michael Markowski
(b. 1986)

Thou Fount of Every Blessing) contains all the rhythmic playfulness inherent in the best orchestral third movements and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.
While audience members will certainly make various religious connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

–Dwayne Milburn

Famishius Fantasticus.............................................Michael Markowski

2012 marked the 100th birthday of the late and great Looney Tunes director, Chuck Jones. His work—and the work of his colleagues, Tex Avery, Bob Clampett, Friz Freleng, to name a few—has helped shape my personality for as far back as I can remember. When I was first asked to write a piece that “captured the energy of the students,” I couldn’t help but think that Wile E. Coyote was the man (or animal) for the job. The title, Famishius Fantasticus, is a direct allusion to the faux binomial (the scientific Latin name) of Wile E. Coyote, as shown in the opening freeze-frame of the 1956 Looney Tunes cartoon, There They Go-Go-Go! If this was actually Latin (and again, it is totally made up), one would probably pronounce it fah-ME-see-oos fahn-tee-coos, which might roughly translate into something like, “Fantastically Famished” or “Fantastically Hungry.

Many composers of the Looney Tunes era have defined the cartoon music genre, perhaps most notably Carl Stalling (with the help of Raymond Scott’s extensive Warner Brothers catalogue) and MGM’s Scott Bradley. Famishius Fantasticus is not an attempt to rewrite these masters, but rather to take the techniques that make these scores so exciting—colorful and period orchestration, extended performance techniques, exotic percussion and sound effects, constantly shifting musical textures—and draw my own composition for the wind band medium. Of course, without the animated accompaniment, the visual gags are best left to our imaginations.

Above all else, Famishius Fantasticus is intended to be a wild concert-closer, a “That’s not all, folks!” encore, an existential cat-and-mouse (or coyote-and-roadrunner) chase, and is dedicated to all my friends and colleagues who vehemently go after their dreams, who never give up, and who continue to try new things no matter how many crazy ideas might blow up in their faces.

–Michael Markowski

Programs produced by Liza Muse and Publicity Office student assistants.
Hemmle Recital Hall is maintained by Tiffany Holmes and Hemmle Crew student assistants.
Gulf Breezes..............................................................Christopher Tucker

Gulf Breezes is a musical realization of a special occasion with my family. When I was younger, my grandparents and I would make our way from Mercedes, Texas to South Padre Island to fish off of the pier. I loved to fish with them. My memories of those trips also included the physical sensation of the warm and cool breeze, the salty smell, and the spray of the water against my face. In one direction, you could see the bridge to the island, and in another direction, the horizon. When Joe Figarelli asked me to write a piece for him and his kids, it did not take long for the ‘valley’ connection to be made. Gulf Breezes is a nature tone poem in four stages. The first section depicts the nonchalant and unpredictable course of water using a technique of allegory or ‘chance music’. Each member of the ensemble follows their own path - within reason. The second stage represents the motion, which lies beneath the surface, the current. Following this brisk and fluid section comes music more reflective and tranquil. I titled the third section, the warm wind. The finale takes us to the horizon and all of its splendor. Gulf Breezes is dedicated to my grandmother Chepa Serna.

American Hymnsong Suite........................................Dwayne Milburn

American Hymnsong Suite is deeply rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kuykendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on “Wondrous Love” (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come

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Program Notes

Manhattan Beach March...........................................John Philip Sousa

John Philip Sousa composed Manhattan Beach March in 1893 to commemorate the Sousa Band's annual performance at the Manhattan Beach Park resort. In the late 19th century, Manhattan Beach was a very popular summer resort for New Yorkers. Foremost among the musical attractions at Manhattan Beach was the Sousa Band's annual performances. When Sousa was leader of the U.S. Marine Band, he had begun the practice of composing a march unique to a particular performance or venue. This march was from the Sousa Band's July-August engagement at Manhattan Beach. Sousa's Band was one of the greatest concert or attraction of its time, and while he is most venerated for his more than 132 contributions to the march repertory, his band actually marched but a total of seven times in its thirty-nine year existence. Marching or not, Sousa was indeed the “March King” and Manhattan Beach is one of the brightest-shining jewels in his famous crown.

Variations on a Shaker Melody.................................Aaron Copland

This set of five variations on the Shaker melody ‘Tis the Gift to Be Simple was derived by Aaron Copland from his music composed for the ballet “Appalachian Spring”, produced in 1944 in collaboration with Martha Graham. The ballet features a bride and her young farmer husband at a pioneer celebration in the spring around a newly built farmhouse. The Shaker melody provided the sense of the pioneer American spirit, with youth, optimism, and hope in an elegant and simple manner.

Chorale and Shaker Dance.................................John Zdechlik

Chorale and Shaker Dance is made up of two main ideas. The first is the simple melody found in the opening Chorale. The second melodic idea is the melody from the well-known Shaker Hymn, “The Gift to Be Simple.”

Walking the Dog ..................................................George Gershwin

In 1936, George Gershwin had just moved back to Hollywood following two long years of serious work on his opera, Porgy and Bess. It must have been a welcome relief following the artistic stress brought on by Porgy to get to work scoring the seventh movie pairing Fred Astaire and Ginger Rogers, Shall We Dance. The score for the movie includes “Walking the Dog,” a little number Gershwin wrote for chamber orchestra to accompany the scene on an ocean liner where Fred conspires to meet Ginger during the passenger-dog-walking-hour on the deck of the ship. While the musical material is anything but serious (a gentle promenade accompaniment to a jazzy carefree clarinet melody), Gershwin managed to compose music that makes something as simple as two people walking their dogs seem like the most exquisitely choreographed ballet.


The ensemble wishes to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of this performance.

Lisa Garner Santa, flute
Amy Anderson, oboe
David Shea, clarinet
David Dees, saxophone
Richard Meek, bassoon
Will Strieder, trumpet
Chuck Seipp, trumpet
Christopher M. Smith, horn
James Decker, trombone
Kevin Wass, euphonium and tuba
Lisa Rogers and Alan Shinn, percussion
Mark Morton, double bass

*And special thanks to William Ballenger, Director, School of Music.*

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**Concert Band**

Duane Hill, conductor

Monday, May 6, 2013
Hemmle Recital Hall
Lubbock, Texas
8:00 p.m.
Program

Play! (2006) ................................................................. Carl Holmquist  
(b. 1983)

Three Chorale Preludes (1956) ......................... William Latham  
(1917-2004)

Karen Norton, graduate conductor

Introduction and Capriccio (1966) ........................ John Barnes Chance  
(1932-1972)

Wonkyung Kim, piano

This World Alive (2012) ............................................... Steve Danyew  
(b. 1983)

I. Allegro  
II. Waltz  
ed. John R. Bourgeois  

Personnel
Karen Norton and Anthony King, graduate assistants

FLUTE
*Alice Warren
Courtney Pham
Elizabeth Barnes
Lois Kim
Selah Ramsey
Kelly Jones–alto

SAXOPHONE
*Chase Magness
AJ Pisani
Samuel Joy–tenor
Sarai Sabinas–baritone

TRUMPET
*Jalen Alred
Will Harry
Chase Oliver
Adam Vadala
Trey Love
Alex Dobberstein

EUPHONIUM
Joseph Sims
Drake Sacks

TROMBONE
*Kurt Zott
Cilaya Holloway
Trey Guadarrama
Enrique Mendez
Josh Mefford
Nick Grigar–bass
Jeffrey Hatcher–bass

BASS
Christopher Arcy

TUBA
Matt Kopca

PERCUSSION
*Victoria Boerner
James Patterson
Alexis Potter
Dylan Schneider
Jacob Yepez
Donald Lazuka

CLARINET
*Carrie Evans
Jennifer Bupp
Lauren Estrada
Amy Smith
Gaby Ohlmeier
Patrick Reed
Kristen Rivera
Anna Roach–E-flat
Donavan Hunt–contra
Ryan Duran–bass

PIANO
Benjamin Cook

BASS
 Christopher Arcy

*principal

National Music Week is May 5-12, 2013
“Music...The Colors of Life”
Sponsored by the National Federation of Music Clubs
things, even the rocks. I can’t look at a swell bit of grass and earth, for instance, without feeling the essential life — the things going on within them. The same goes for a mountain, or a bit of the ocean, or a magnificent piece of old wood.”

—Steve Danyew

Symphony No. 3, “Slavyanskaya” (1950/1995)..... Boris Kozhevnikov

Boris Tikhonovich Kozhevnikov was born in Kharkov in 1906, and graduated in 1933 from the Kharkov Music-Dramatic Institute where he studied composition and conducting. Following graduation, he attended the Military School of Music in Moscow and served as the conductor of various musical theaters until his appointment to the Moscow Conservatory in 1940.

While Kozhevnikov’s work are well known in Russia, they are rarely heard in this country. Since the end of the Cold War, a large body of original music written for band has been discovered and is slowly making its way across Russian borders. Kozhevnikov composed over 70 pieces for Russian military band including five symphonies, marches, overtures, poems, rhapsodies, and suites. This rendition of Symphony No. 3, “Slavyanskaya” was edited for the United States Marine Band by its former commander and conductor, Col. John R. Bourgeois, USMC (ret.). The work was premiered in the United State at the American Bandmaster’s Association National Convention on March 3, 1990.3

Program Notes

Play! (2006)........................................................................... Carl Holmquist

This is a work that seeks to capture the essence of the word “play”, both as a noun and a verb. Play, as a noun, is a state of being that blends joy, excitement, and innocence. It comes so naturally to young children, but becomes a bit elusive as the years go by. As a verb, play is an action that is completely free and whimsical. And yet at the same time it is a 100% serious outpouring of heart, soul, and imagination. When you play, you hold nothing back!

Musically, this expression flows from a simple melodic idea, one that perhaps a child would create out of thin air while skipping along on a sunny day. The tune travels through the ensemble on a winding path of delicate moments and joyous outbursts, with each instrument adding its own character to the mix. The work is flavored with a bit of Cajun seasoning, as the rhythms and drum cadences are derived from the New Orleans second-line style that the brass bands play as they parade down Bourbon Street.

—Carl Holmquist

Three Chorale Preludes (1956).......................... William Latham

Three Chorale Preludes, although written in the early eighteenth-century style and based on familiar chorale melodies, are not arrangements of any existing chorale preludes. They are original compositions for band. Movement one is based on “Ermunter Dich, Mein Schwacher Geist” (“Break Forth, O Beauteous Heavenly Light”). The text is from a Christmas hymn by Johann Rist and the melody is by Johann Schop. It has been used by many composers, including J.S. Bach in his “Christmas Oratorio.” Latham’s treatment sets the melody primarily in alternating sections of upper woodwinds with harmonic support and countermelody from the rest of the ensemble.

The second movement is based on “Herzlich Tut Mich Verlangen” (“My Heart is Filled With Longing”). Several texts have been set to this tune. It is best known as the “Passion Chorale,” or “O Sacred Head Now Wounded.” The melody originally was that of a love song, “Mein G’mut ist mir Verwirret,” by Hans Leo Hassler. As such, it appeared in his collection of secular songs called Lustgarten Neuer Deutscher Gesang in 1601. Bach used the tune five times in the “St. Matthew Passion” in different harmonic settings.
The final movement is based on “Nun Danket Alle Gott” ("Now Thank We All God"). The text is by Martin Rinckart; the tune was probably written by Johann Cruger, first appearing in his Praxis Pietatis Melica, 1647. Bach used the chorale in his “Cantata for Reformation Sunday.” Opening with declamatory fanfares in cornet and horn and alternating with woodwind flourishes throughout the movement, the trombone section presents this melody in Latham’s setting.¹

Introduction and Capriccio (1966) ...................... John Barnes Chance

John Barnes Chance, born in Beaumont, Texas, was an American composer. He began composing as a high school student, while playing percussion in the school band and orchestra. He received the Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.²

This World Alive (2012) .................................................... Steve Danyew

A few years ago, good friends of mine left me a number of large items that they didn’t want to move out of state with. Among those items were two framed Ansel Adams prints – striking black and white landscapes which captivated me. This was my first experience with Ansel Adams and after learning more about the famed photographer and his work, I realized that he represented the kind of artist that I strive to be. He greatly valued his artistic process and craftsmanship, but ultimately his tools and craft were a means to capture the beauty in the world.

The music in this piece ranges from very quiet and serene to bold and powerful, which mirrors my interpretation of much of Ansel’s work. Within his photographs, there is often an incredible beauty captured but also a sense of great power and strength. Our natural environment is filled with this dichotomy and it is a concept I enjoy incorporating into music. The first three notes of the piece (C, D, B) represent an important unifying motive, which I develop throughout the work. In addition, I layer and develop a number of motives and instrumental colors through multiple sections to tie the whole work together.

The film, produced by filmmaker Cuyler Bryant, also incorporates this concept of layering and developing motives. Cuyler, a longtime friend and colleague brought a wonderful vision and visual creativity to this project. When we first began discussing ideas for the project, I showed him the 200+ photographs from the early 1940s that Ansel Adams produced for the US government. We agreed that we would use these photographs as the inspiration for the project; aside from that, I wanted to leave the 15-minute film to Cuyler’s creativity. He came up with a wonderful plan for incorporating Ansel’s photographs in many intriguing ways, presented within the context of Cuyler’s original filming and artistry. In October 2012, Cuyler decided to visit the Grand Canyon to take footage and gather inspiration for the project. The final product is a masterful combination of Cuyler’s original work and Ansel’s iconic photographs.

In terms of our collaborative process, Cuyler and I talked frequently throughout the 2012 year regarding many details of the project including the tone, structure, and logistics of keeping the music and film somewhat in sync. Throughout the summer and fall of 2012, I wrote the music and Cuyler gathered footage for the film. As we moved deeper into the creation of the work, I sent sections of the music to Cuyler and he began crafting a visual counterpart. Once Cuyler had the complete score, he created his final edit and sent me a copy, and I watched his captivating footage for the first time. Together, we reviewed the final product and made a few adjustments to bring the work to where it is today.

I want to thank all the consortium members whose support made this project possible. I appreciate each and every one of them and I am glad that they could all share in the creation of this work. I also owe a special word of thanks to conductor Timothy Shade who led the consortium and began discussing the idea of a winds and film project with me long before we knew where it would lead.

The title of this work is inspired by a quote by Ansel Adams, which seems to perfectly sum up the vision and inspiration for this project: “The whole world is, to me, very much ‘alive’ — all the little growing

²http://www.windrep.org/John_Barnes_Chance
Concert Band

Duane Hill, conductor
Dr. Sarah McKoin, conductor
Manuel A. Arambula, graduate conductor

Thursday, October 17, 2013
Hemmle Recital Hall
Lubbock, Texas
8:00 p.m.

The Symphonic Wind Ensemble wishes to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of tonight’s performance.

Lisa Garner Santa, flute
Amy Anderson, oboe
David Shea, clarinet
David Dees, saxophone
Richard Meek, bassoon
Will Strieder and Andrew Stetson, trumpet
Christopher M. Smith, horn
James Decker, trombone
Kevin Wass, euphonium and tuba
Lisa Rogers and Alan Shinn, percussion
Mark Morton, bass

and special thanks to William Ballenger, director, School of Music

Programs produced by James Hodgins and Publicity Office student assistants.
Hemmle Recital Hall is maintained by Tiffany Holmes and Hemmle Crew student assistants
Program

Toccata for Band (1957) .....................................................Frank Erickson
(1923-1996)

Prelude, Siciliano and Rondo (1979) ................................. Malcolm Arnold
Dr. Sarah McKoin, conductor
(1921-2006)

The Spheres (2008) ...................................................................Ola Gjeilo
(b. 1978)

Marche des Parachutistes Belges (1946) ........................ Pierre Leemans
arr. by Charles A. Wiley
Manuel A. Arambula, conductor
(1897-1980)

Incantation and Dance (1963) ................................. John Barnes Chance
(1932-1972)

Personnel

Duane Hill, director
Manuel A. Arambula, graduate assistant conductor
David Wingerson, graduate percussion organizer
(1923-1996)

FLUTE
Breanna Engelhardt
Cesar Martinez
*Kaitlyn Harry
Taylor Williams

TRUMPET
*Aaron Arteaga
Adam Vadala
Amy Webb
Colleen Hardy
Marcus Henderson
Sheldon Enloe
Trey Love
Will Harry

OBOE
Adrian DeLeon
*Clayton Koch
Margo Prewitt

EUPHONIUM
*Ethan Munger
Joseph Sims

HORN
Amy Strange
*Cody Kurtin
Daniel Money
Jack Balog
Josh Carroll
Natalie Galindo
Patrick Alarcon

TROMBONE
Sierra Bishop
Cilaya Holloway
Jessica Miller
Kyle Davis
*Mykel Lindeman
Elijah Trevino—bass

Tuba
Ian Young
*Joseph Lynch
Stefano Pangilinan

PERCUSSION
Donald Lazuka
David Wingerson
Joey Bybee
David Kennedy
Charles Lovell
Trevor Hall
*principal

BASSOON
Nick Warren

CLARINET
Adam Sanders
*Amy Smith
Brian Johnson
Carrie Evans
Jesus Garcia
Kieran Brown

BASS CLARINET
Isaac Lee

BASS CLARINET
Isaac Lee

SAXOPHONE
*Andrew Swallows
Jose Guzman, Jr.
Sam Joy—tenor
AJ Pisani—baritone
Toccata for Band (1957) .................................................Frank Erickson

Composed in 1957, Toccata for Band has maintained a well-established place in the wind-band repertoire from its beginning. The piece is arranged in three contrasting sections, following the popular fast slow fast format. The word “toccata” in the title refers to a common fanfare-style of composition popular in band music. The two fast sections alternate between full ensemble and like instrument (i.e. woodwind, brass) groupings that actually use the exact same pitches to create lines vastly different in character. The slow section also utilizes distinct instrumental combinations, passing melodic material between brass and woodwind choirs.

–Notes from windrep.org

Prelude, Siciliano and Rondo (1979) ...........................Malcolm Arnold

Prelude, Siciliano and Rondo, composed by Malcolm Arnold in 1979, was originally written for the brass bands for which England is well known. It was titled Little Suite for Brass. All three movements are written in clear, five part song forms. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures. The lilting Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound an opportunity to be heard. The rollicking Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boasting brilliance.

–Notes from windrep.org

The Spheres (2008) .................................................................Ola Gjeilo

This score is the wind band version of material taken from my mass for choir and string orchestra, called Sunrise (2008). In the first part of The Spheres, I use a kind of overlapping fade-in/fade-out effect; this is meant to give a sense of floating in space, in relative darkness and silence, as if surrounded by stars and planets light-years away… The theme was influenced by Alan Silvestri’s wonderful score for the 2007 Robert Zemeckis movie Beowulf. I remember coming home the premiere night from the theater, feeling very touched and inspired, and improvising my way into what would end up being the chorale theme that The Spheres is based on, starting with the five notes that comprise the first phrase of the work.

–Notes from the composer
The ensembles wish to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of tonight's performance.

Lisa Garner Santa, flute
Amy Anderson, oboe
David Shea, clarinet
David Dees, saxophone
Richard Meek, bassoon
Will Strieder and Andrew Stetson, trumpet
Christopher M. Smith, horn
James Decker, trombone
Kevin Wass, euphonium and tuba
Lisa Rogers and Alan Shinn, percussion
Mark Morton, bass
Gail Barber, harp

And special thanks to William Ballenger, director, School of Music.

Concert Band
Professor Duane Hill, conductor
Dr. Sarah McKoin, conductor
Jacob Faske, graduate conductor

Symphonic Band
Dr. Eric M. Allen, conductor
Manuel A. Arambula, graduate conductor

Sunday, November 24, 2012
Hemmle Recital Hall
Lubbock, Texas
8:00 p.m.
Concert Band

The Star Spangled Banner (1814)   Words by Francis Scott Key (1779-1843)
Music by John Stafford Smith (1750-1836)
arr. Johnnie Vinson (b. 1944)

Jacob Faske, graduate conductor

American Song Set For Band (2001)   Joseph Kreines (b. 1936)
3. Home on the Range
4. Turkey in the Straw

American Civil War Fantasy (1961)   Jerry Bilik (b. 1933)
Dr. Sarah McKoin, conductor

Easter Monday on the White House Lawn (1911)   John Philips Sousa (1854-1932)
ed. R. Mark Rogers

Symphonic Band

An Outdoor Overture (1941)   Aaron Copland (1900-1990)

The Leaves Are Falling (1964)   Warren Benson (1924-2005)

Variations on “America”   Charles Ives (1874-1954)
Manuel A. Arambula, conductor

America the Beautiful (1964)   Samuel A. Ward (1847-1903)
arr. Carmen Dragon (1914-1984)

The Stars and Stripes Forever (1896)   John Philip Sousa (1854-1932)

Concert Band Personnel
Duane Hill, director
Karen Norton, graduate assistant
David Wingerson, percussion graduate assistant

Flute
Breanna Engelhardt
Cesar Martinez
*Kaitlyn Harry
Taylor Williams

Oboe
Adrian DeLeon
*Clayton Koch
Margo Prewitt

Bassoon
Nick Warren

Clarinet
Adam Sanders
*Amy Smith
Brian Johnson
Carrie Evans
Jesus Garcia
Kieran Brown
Isaac Lee–bass

Saxophone
*Andrew Swallows
Jose Guzman, Jr.
Sam Joy–tenor
AJ Pisani–baritone

Trumpet
Adam Vadala
Colleen Hardy
Marcus Henderson
Sheldon Enloe
Trey Love
Will Harry
Luke Meade

Horn
Amy Strange
*Cody Kurtin
Daniel Money
Jack Balog
Josh Carroll
Natalie Galindo
Patrick Alarcon

Trombone
Cilaya Holloway
Jessica Miller
Kyle Davis
*Mykel Lindeman
Elijah Trevino–bass

Euphonium
*Ethan Munger
Joseph Sims

Tuba
Ian Young
*Joseph Lynch
Stefano Pangilinan

Percussion
Trevor Jones
David Kennedy
Donald Lazuka
Charles Lovell
James McDonald
David Wingerson

*Trombone principal

Flute
Breanna Engelhardt
Cesar Martinez
*Kaitlyn Harry
Taylor Williams

Oboe
Adrian DeLeon
*Clayton Koch
Margo Prewitt

Bassoon
Nick Warren

Clarinet
Adam Sanders
*Amy Smith
Brian Johnson
Carrie Evans
Jesus Garcia
Kieran Brown
Isaac Lee–bass

Saxophone
*Andrew Swallows
Jose Guzman, Jr.
Sam Joy–tenor
AJ Pisani–baritone

Trumpet
Adam Vadala
Colleen Hardy
Marcus Henderson
Sheldon Enloe
Trey Love
Will Harry
Luke Meade

Horn
Amy Strange
*Cody Kurtin
Daniel Money
Jack Balog
Josh Carroll
Natalie Galindo
Patrick Alarcon

Trombone
Cilaya Holloway
Jessica Miller
Kyle Davis
*Mykel Lindeman
Elijah Trevino–bass

Euphonium
*Ethan Munger
Joseph Sims

Tuba
Ian Young
*Joseph Lynch
Stefano Pangilinan

Percussion
Trevor Jones
David Kennedy
Donald Lazuka
Charles Lovell
James McDonald
David Wingerson

*Trombone principal
The Star Spangled Banner
..........
Francis Scott Key/John Stafford Smith

It is well known that Francis Scott Key, an attorney and gifted amateur poet, penned the words to *The Star-Spangled Banner*, while watching the British bombard Fort McHenry in Baltimore Harbor during the War of 1812. Key had boarded a British troop ship to negotiate the release of an American civilian imprisoned by the British, and had been detained aboard as the bombardment began. On September 14, 1814, as the dawn's early light revealed a flag flying over the fort, Key exultantly began jotting down the lines of the song that became our national anthem.

What is less known is that the tune to which Francis Scott Key fitted his words had a long history. Key had already composed one other poem using the meter of the *Anacreontic Song* when he wrote *The Star Spangled Banner*. The melody was composed around 1770 by John Stafford Smith, a Gentleman of the Chapel Royal, for the use of the London Anacreontic Society, a convivial music club dedicated to the pursuits of its namesake, Anacreon, an ancient Greek writer of love poems and drinking songs.

*The Star-Spangled Banner* was officially designated as our national anthem in 1931, although in 1916 President Woodrow Wilson ordered that it be played at military events. Its debut at a baseball game came during the 1918 World Series, when it was sung during the 7th inning stretch to honor American servicemen. However, the tradition of performing the national anthem before every baseball game began in World War II. Today *The Star-Spangled Banner* is traditionally played at the beginning of public sports events and orchestral concerts, as well as other public gatherings in the U.S.

Francis Scott Key’s song established a new prominence for the flag as an expression of national identity, unity, and pride. And by giving the flag a name—that Star-Spangled Banner—Key transformed the official emblem into a familiar symbol that Americans could embrace; it became a representation of the country’s values and the ideals for which it stands.¹

Concord

*Concord* is based on three traditional tunes from old New England: “The White Cockade,” William Billings’ “America,” and “Yankee Doodle.”

“The White Cockade” is a fife and drum marching tune widely known during the days of the American Revolution. It had also played a part in the British military tradition.

“America” was written by William Billings (1746-1800); an ardent patriot, amateur musician, and tanner by trade. He attempted to create a new kind of hymn for the New England church, which resulted in an outpouring of hymn tunes such as “America,” which reflects the independent spirit of the young nation at its birth.

“Yankee Doodle” is a folk song most widely associated with the revolutionary war. Its origins are obscure and have been subject to a great variety of improbable theories. It had spread throughout the colonies by the mid eighteenth century, and was very popular as a tune for jigs and country dances.

—Clare Grundman

¹ [http://summervilleorchestra.com/veterans-day-salute-program-notes/]
American Folksong Set..........................Joseph Kreines

A delightful and challenging work for wind band, American Folk Song Set takes two American folk tunes and voices them in a fresh and unique way. While the words may escape us, the melodies to Home on the Range and Turkey in the Straw will strike a sense of familiarity in all those who hear it.

Program notes from the score further explain the history behind this folk song set by Joseph Kreines:

“This work was originally composed for brass and percussion as “Country and Western Song Set” and was premiered at the Grand Teton Music Festival on August 10, 2000, conducted by Michael Mulcahy. The present version for concert band was completed on October 28, 2001 and is dedicated to Wayne A. Miller, Director of Bands at Dreyfoos School of the Arts.”

–Karen Norton

American Civil War Fantasy .........................Jerry Bilik

After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular tunes of the mid-Nineteenth Century, Listen to the Mocking Bird, Dixieland (which was then a popular minstrel song), and De Camptown Races. From the distance comes the sound of drums and the strain of John Brown’s Body, announcing the first signs of the coming conflict. Little whispers of Dixie and The Battle Cry of Freedom become intermingled, and then we hear the brilliant strains of the South’s rallying song, Maryland, My Maryland (“Oh Tannenbaum”). This gives way to the Union Hymn Marching Home as young Americans from both North and South were called from their homes to fight one another. Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day, weaving through the sentimental melody Just Before the Battle Mother.

The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, Marching Through Georgia, then the Southern troops and The Yellow Rose of Texas. With fragments of their favorite songs ringing in their ears, the two armies come closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on!

The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to The Battle Hymn of the Republic. A Republic restored but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous United States of America that eventually becomes a reality, as the immortal words of Abraham Lincoln became a symbol of dedication for all Americans; that “government of the people, by the people, and for the people, shall not perish from the Earth.”

–Jerry Bilik

Easter Monday on the White House Lawn ..........John Philips Sousa

Many composers alter their own works, often years after the originals have been performed several times. John Philips Sousa seldom did this. One exception was his addition of Easter Monday on the White House Lawn to the suite Tales of a Traveler composed 17 years earlier. His reasons for doing this are not fully understood.

Easter egg-rolling in Washington is an American tradition which began
The Leaves Are Falling ............................................. Warren Benson

Completed in January, 1964, The Leaves Are Falling introduced to
the large wind ensemble-band literature a kind of music in which in its single
movement length and introspective character was unknown to that time. The
work was commissioned by Kappa Gamma Psi, a small national music fraternity
of which Frank L. Battisti, Ithaca, NY, was an officer. It was through him that
the commission came about. It was to have its premiere performance on the
American Music Festival of May, 1964, by the Eastman Wind Ensemble under
Clyde A. Roller, conductor, in the Eastman Theatre of the Eastman School of

The work was inspired by the poem Herbst (Autumn) from Buch der Bilder
by Rainer Maria Rilke.

The leaves are falling, falling as if from afar,
as though far gardens withered in the skies;
They are falling with denying gestures.
And in the nights the heavy earth is falling
from all the stars down into loneliness.
We all are falling. This hand falls.
And look at the others: it is in them all.
And yet there is one, who holds this falling
with infinite gentleness in his hands.

–Note from the score

Variations on “America” ............................................. Charles Ives

Charles Ives composed his Variations on “America” when he was 16 and
working as a church organist. Originally composed for organ, the work was later
popularized in a 1949 arrangement for orchestra by William Schuman. This
composition of five variations represents the earliest known example of musical
polytonality. The variations are humorous in character and full of surprises. Ives
used his musical unorthodoxy to assert his independence from the conventional
musical life of 19th century New England, while demonstrating his ability as
a composer. At one concert, Ives’ father would not allow Charles to play the
pages which included canons in two and three keys at once, because they were
“unsuited to performance in church – they made the boys laugh out and get
noisy.” The band transcription was conceived by William E. Rhoads.

–Manuel A. Arambula

America the Beautiful..............................................Samuel A. Ward

The lyrics to America, The Beautiful were written by American songwriter
Katharine Lee Bates (1859 - 1929), an English teacher, during a 1893 summer
in Colorado Springs. She and other teachers hired a wagon to ascend nearby
Pikes Peak; they had to take mules to reach the top. Though tired from the trip,
the view from the top evoked strong emotions she jotted down in a notebook.
She recalled: “It was then and there, as I was looking out over the sea-like
expanse of fertile country spreading away so far under those ample skies, that
the opening lines of the hymn floated into my mind.” The words first appeared in
print on July 4, 1895, in The Congregationalist, and attracted a great amount of
attention as people tried to match the words to music. Bates “…rewrote it, trying
during President James Madison’s administration. Dolly Madison, charming
wife of the President, initiated this tradition in 1816, perhaps patterned after the
ancient Egyptian ceremony of rolling colored eggs toward the pyramids. In the
American version, children roll colored eggs with spoons, and the child with the
fastest egg wins.

The 44th Congress banned egg-rolling on the Capitol grounds in 1880,
whereupon President Rutherford B. Hayes invited children to continue this
exciting tradition on the White House lawn. President Benjamin Harrison
introduced music for the event in 1889, with Sousa directing the Marine Band.
Thus Sousa was present at three egg rolls before leaving the Marine Corps, and
it is probable that his own children participated. The event has been held there
ever since and has grown in popularity to the extent that it now rates much media
coverage.

Sousa’s memories are recorded in the notes he added to Sousa Band
programs when Easter Monday on the White House Lawn was featured on the
1928 tour:

“With the children rolling eggs, dancing and romping, a scene of
animation persists itself: the elders, from the President to the merest
passersby, look on the scene with joy and pleasure.”

–Paul Bierley, ed. Norton

An Outdoor Adventure.............................................. Aaron Copland

The late 1930’s may have been a rough time for Americans, but it was a
fertile time for composer Aaron Copland, who was at the height of his “populist”
phase. After periods composing in the jazz and then avant garde idioms, he
had set out to consciously simplify his music, using folk themes and writing
music for more utilitarian purposes, such as film scores or music for schools.
In 1936 he wrote an opera, The Second Hurricane, to be sung by children in
school performances (along with a chorus for their parents!). Alexander Richter,
director of music for the High School of Music and Art in New York City, heard
a performance of Hurricane, and when he began a campaign to get more new
music written for use in schools, he contacted Copland and asked him to be a
part of it. The campaign, called “American Music for American Youth,” would
feature music that was “optimistic in tone, which would have a definite appeal to
the adolescent youth of this country.”

Copland agreed to the project and created An Outdoor Overture, scoring
both a band and an orchestral version of the piece. The work was premiered
at Richter’s school in December, 1938, the same year that Copland completed
Billy the Kid. The two pieces share some distinct similarities, especially in the
opening fanfare of the Overture. This fanfare, and an extended trumpet solo, are
contrasted with a march-like theme and a lyrical melody for strings, all of which
are cleverly woven into the final, joyous conclusion. Copland’s contemporary,
composer Elliott Carter, wrote that the work “…contains some of the finest and
most personal music. Its opening is as lofty and beautiful as any passage that
has been written by a contemporary composer.”

–Barbara Heninger
The Concert Band wishes to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of tonight’s performance.

Lisa Garner Santa, flute  
Amy Anderson, oboe  
David Shea, clarinet  
David Dees, saxophone  
Richard Meek, bassoon  
Will Strieder and Andrew Stetson, trumpet  
Christopher M. Smith, horn  
James Decker, trombone  
Kevin Wass, euphonium and tuba  
Lisa Rogers and Alan Shinn, percussion  
Carla Cash, piano  
William Westney, piano

Special thanks to William Ballenger, director, School of Music
Program

Moods Traveling Through Sound

Sea Songs (1923) ...............................................Ralph Vaughan Williams (1872-1958)


Songs Without Words: Five Mood Pieces for Wind Ensemble (2001) .......... Dan Welcher
  I. Manic (b. 1948)
  II. Reflective
  III. Giddy
  IV. Stunned
  V. Confident

Rhapsody for Flute (1996) ............................................... Stephen Bulla (b. 1953)
  Amanda Vereen, flute

Second Suite in F (1911) ................................................... Gustav Holst (1874-1934)
  I. March
  II. Song Without Words, ‘I’ll Love my Love’
  III. Song of the Blacksmith
  IV. Fantasia on the Dargason

Personnel

Duane Hill, director
Karen Norton, graduate assistant conductor
David Wingerson, graduate percussion organizer

FLUTE
  Courtney Pham*
  Elizabeth Barnes
  Selah Ramsey
  Emily Rich
  Breanna Engelhardt
  Taylor William

OBOE
  Adrian DeLeon*
  Allie Balog
  Brittany Burks

BASSOON
  Nick Warren

CLARINET
  Rafael Garcia*
  Jaykob Emmanuel
  Jeniece Ray
  Lauren Estrada
  Brian Johnson
  Adam Sanders

BASS CLARINET
  Ryan Duren

SAXOPHONE
  Matt Smith
  Brock Allen
  AJ Pisani
  Chandler Folmar
  Jesse Pineda–TS
  Johnathan Doerr–BS

TRUMPET
  Kyle Mackey*
  Michael Hart
  Morgan Stone
  Kelsey Payne
  Trey Love
  Alex Dobberstein

HORN
  Natalie Galindo*
  Joseph Collins
  Cody Kurtin
  Jack Balog
  Daniel Money

TROMBONE
  Mykel Lindeman*
  Kyle Davis
  Juan Bautista
  Trey Guadarrama
  Tony Mouton
  Jessica Miller
  Mason Gillham
  Keith Peters–Bass
  Elijah Trevino–Bass

EUPHONIUM
  Tyler Brown*
  Joseph Sims
  Caden Vaughan

TUBA
  Ian Young*
  Jonah Strickland
  Matthew Kopca

PERCUSSION
  Victoria Boerner
  Nick Garcia
  Halen Phillips
  Stephanie Riley*
  Tyler Simpson
  Chris White

PIANO
  Wonkyung Kim

*principal
“Dargason”, a 16th Century English dance tune included in the first edition of The Dancing Master. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, Greensleeves, is cleverly woven into the fantasia by the use of hemiolas, with Dargason being in 6/8 and Greensleeves being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name ‘dargason’ may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time), the Dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp killing many soldiers. This tale aside, ‘dargason’ is more likely derived from from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th Century. It is also known as ‘Sedony’ (or Sedany) or ‘Welsh Sedony’.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his St Paul’s Suite (1912), which he wrote for his music students at St Paul’s Girls’ School.

Imogen Holst

Program Notes

Sea Songs (1923) ........................................... Ralph Vaughan Williams

Written in 1923 for the following year’s Wembley Exhibition, Sea Songs is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that Sea Songs was originally intended to be the final movement of Vaughan Williams’ Folk Song Suite.

–Nikk Pilato

Goodnight, Goodnight (2010) ................................. Steve Danyew

Goodnight, Goodnight was written for the Bethel College Wind Ensemble, Timothy Shade, conductor. It is a transcription of a choral work of mine that I decided to set for symphonic winds. When working on the transcription, I added some new elements to the piece, making the wind version its very own. Here is the poem that inspired this work:

Goodnight, Goodnight

by Ashley Danyew

Sun sets low beneath the sky
Leaves all in golden state
Stars glow at edge of twilight
And here I stay, your words await

Goodnight, Goodnight

Sky a shade of midnight blue
Moon in its glowing fate
The world at peace is a calming view
And here I stay, your words await

Goodnight, Goodnight

Distance leaves us far apart
So at midnight if I may
Wish upon the brightest star
And hear your voice so softly say

Goodnight, Goodnight

–Note from the score

Songs Without Words ........................................................ Dan Welcher

Since the very nature of a piece titled “Songs Without Words” would be destroyed by too many words about the music, it seems best to let the movement titles speak for themselves. Mendelssohn’s celebrated set of piano pieces in this genre established a precedent for short, mood-oriented works with simple titles.
(although in Felix’s case, it was the publisher who invented the titles). I began this composition by imagining five moods that could be portrayed in wind, brass, and percussion colors – then expanded on the idea by linking the separate motives together in the fifth “song.” The effect would be one of looking at separate elements of a personality, then looking at the whole person.

“Manic” was originally titled “Almost Too Happy” (like Schumann’s “Almost Too Serious” in Kinderszenen). It is very short, and over-the-top in terms of energy. The trumpets’ opening motive is marked “barking, like vulgar laughter,” which is answered by the trombones’ flutter-tongue growls and snarls. It’s over before it has a chance to burn itself out.

“Reflective” was inspired by a series of days in which it never stopped raining. The motion-driven craziness of the previous movement is completely taken over by an introspective mood, and the music follows an unchanging metric pattern of 5/8, 2/4, and ¾ bars in a specific order. The effect is somewhat like sitting in a Zen garden, listening to the tiny waterfall.

“Giddy” is pure silliness and good humor. A rollicking 6/8 tune appears in low reeds and euphonium, accompanied by swinging 16th notes in the upper woodwinds. A trio section in the center allows the brass and timpani to indulge in some vaudevillian high jinks. But as the music gallops to what feels like a happy climax, it is suddenly interrupted...

“Stunned” is what happens in life when we aren’t looking. The carefree mood is shattered, almost like running into a brick wall, and the music plunges deeply into tragic E flat minor, moving “with glacial slowness” in held notes. At length, a melody in the solo saxophone mourns some unspoken loss.

The finale is “Confident,” but it doesn’t start quite that way. Emerging from the unsettled final chord of “Stunned,” a repeated chord begins tapping at our consciousness, almost as if trying to pull us out of our despair. A trumpet intones a hopeful tune in C major as the music becomes father, and more and more assured. When it has hit full speed, the music breaks… and we hear the opening bars of “Manic” again. This time, though, it doesn’t stay there… “Reflective” is heard briefly, and then “Giddy.” The personality is re-assembling itself after the tragedy. When the main theme of “Confident” returns again (marked “stately, in full command”) we sense a wholeness and a healthy spirit. The piece ends in a buoyant cloud of optimism.

Songs Without Words was commissioned by the College Band Directors’ National Association in 2000. It is dedicated to my dear friend, Jerome Shedd.

Rhapsody for Flute (1996) ..............................................Stephen Bulla

The concert piece for flute soloist and band is divided into three sections. A fast opening theme provides the soloist with a rhythmic melody that evolves into a slower and more expressive middle section. Here too the band has ample opportunity to display a full and warm sensitivity with the music. This section concludes with a brief cadenza for solo flute supported by sustained woodwind harmony. The final section is quick and light-hearted, becoming an energetic finale to this original composition.

Second Suite in F (1911) ....................................................Gustav Holst

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: “March: Morris dance, Swansea Town, Claudi Banks.” The “March” of the Second Suite begins with a simple five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite “Swansea Town”. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches”, would sometimes change time signatures for the trio (most notably in “El Capitan”), it was not commonplace.) The third theme, called “Claudy Banks”, is heard in a low woodwind solo, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: “Song Without Words, “I’ll Love My Love”. Holst places the fourth folk song, “I’ll Love My Love” in stark contrast to the first movement. The movement begins with a chord from french horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: “Song of the Blacksmith”. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song “A Blacksmith Courted Me”. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: “Fantasia on the Dargason”. This movement is not based on any folk songs, but rather has two tunes from Playford’s Dancing Master of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune