

SYMPHONIC BAND
 David Scott, director

Wednesday, February 18, 2015 - 8 p.m.
 MEMORIAL CHAPEL

Flashing Winds	Jan Van der Roost (b. 1956)
Palomar	Robert H. Pearson (b. 1963)
Dusk	Steven Bryant (b. 1972)
Mangulina	Paul Basler (b. 1963)
Blue Shades	Frank Ticheli (b. 1958)
Final Alice Acrostic Song	David Del Tredici (b. 1937) Arr. Mark Spede
Undertow	John Mackey (b. 1973)
On The Mall	Edwin Franko Golman (1878-1956)

Flashing Winds

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, history of music, and music education at the Lemmensinstituut in Leuven (Louvain) and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a renowned conductor and composer.

Flashing Winds was commissioned by “Het muziekverbond van Van Vlaanderen” and is dedicated to the “Arlequino” youthband. The colorful and affectful piece speeds toward its finale without tempo changes. The chord blocks, which characterized the introduction, unite this virtuoso piece by reappearing in the end.

Dusk

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He is currently a distinguished visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

This simple, chorale-like composition captures the reflective calm of the evening hours, paradoxically illuminated by the fiery hues of sunset. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

–Steven Bryant

(Citation: http://www.naxos.com/person/Steven_Bryant)

Mangulina

Paul Basler, born in 1963, received his Bachelor of Music degree magna cum laude from the Florida State University and M.M., M.A., and D.M.A. degrees from Stony Brook University. His music has been received with enthusiastic acclaim throughout the world. *The New York Times* describes his music as “virtuosic and highly athletic.” The recipient of the North Carolina Arts Council Composer’s Fellowship and several National Endowment for the Arts Composer grants, Basler’s compositions have been performed

throughout the world, including at Carnegie Hall, Tanglewood, the Spoleto Festival, the Symphony Hall in Chicago, the Kennedy Center, the National Theatres of the Dominican Republic and Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival, and in Shanghai by the Shanghai Philharmonic.

Mangulina is based on traditional dance rhythms from the Dominican Republic. The piece was commissioned and written for Daniel J. Schmidt and the Mars Hill College Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble and William A. Gora and the Applications State University Wind Ensemble.

(Citation: <http://www.giamusic.com/bios/paul-basler>)

Blue Shades

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is currently Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Ticheli's *Blue Shades* combines his love of jazz and the blues with his own contemporary style. Although there is a strong allusion to the blues and a jazz feeling is prevalent, this is not a literal "Blues" piece. Blues harmonies, rhythms and melodic idioms do pervade the work, and many "shades of blue" are heard, from bright and dark to dirty and hot.

(Citation: www.jwpepper.com)

Acrostic Song from Final Alice

Pulitzer prize-winning composer David Del Tredici's *Final Alice* is the fifth of six large works for soprano and orchestra based on Lewis Carroll's *Alice in Wonderland* books. It was commissioned in honor of the United States bicentennial and was premiered by soprano Barbara Hendricks and the Chicago Symphony Orchestra under Sir George Solti in 1976. This arrangement for band was prepared by Mark Spede at the request of the Del Tredici. It was designed to be playable by a large variety of groups.

(Citation: www.jwpepper.com)

Undertow

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, *Harvest*, composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times.

Though many of his pieces are extremely virtuosic, *Undertow* is the first of Mackey's works written specifically for symphonic band. It was commissioned by the Hill Country Middle School Band and premiered by that ensemble with its conductor, Cheryl Floyd, in May 2008. The work is significantly different than much of Mackey's output in terms of technical difficulty, but many characteristic elements of his writing are nonetheless present, including biting dissonances within a tonal context, frequent use of mixed meter, heavy percussion effects and, perhaps most importantly to this work, a pervasive repetition of a single musical idea. The energetic opening melody cycles through several repetitions before washing away into a gentle stream of percussive notes. From here, a countermelody emerges that slowly ratchets the energy back up to its original level, where the initial melody returns to round out the explosive conclusion.

(Citation: <http://www.ostimusic.com/Bio.php>)

On the Mall

On a peaceful summer evening when the sun has set
And the cares of the day linger yet,
Don't be sad and don't be tired, there's a place to go
Where there's rest brought by sweet music's flow.
 'Neath the trees with shadows dark,
 The starry sky above,
There is calm, there is peace, there is love.
There's forgetting care and trouble,
 All may claim a share
Of joy, hope, and courage rare.

The concluding strain of the march can be sung with lyrics written by Goldman's wife Adelaide Maibrunn Goldman.

Edwin Franko Goldman is revered as one of the greatest American band composers of the twentieth century. He began studying music at a very young age, and entered New York's National Conservatory at the age of eight. Goldman would later study composition with famous Czech composer Dvorák. He would become a prolific march composer, writing over 100 works, including *On the Mall*.

On The Mall was composed in 1923 and is considered among Goldman's most popular marches. This piece is particularly distinctive when sections of the band whistles the melody. The march derives its name from the New York Central Park's promenade or mall. It was at this location where the bandstand was located and where Goldman's band would perform the composition for many years.

Program Notes compiled by Chris De Groot

SYMPHONIC BAND

Flute

Courtney Otis, co-principal
Sofia Gomez
Nghi Nguyen, co-principal, piccolo

Justine Morales, principal 2nd
Sophie Mengele
Cheyenne Hernandez

Oboe

Selena Yates, principal

Clarinet

Sasha Paredes, principal
Maureen Montoya

Jessica Ramos, principal 2nd
Sarah Serrano
Jennifer Gallao

Taylor Vandervoort, principal 3rd
Carissa Salcido
Hannah Lewis
Ryan Ramsey

Bass Clarinet

Rebecca Holzer

Bassoon

Kevin Enriquez, principal
Larry Dang

Alto Saxophone

Emily Taylor, principal
Bradley Witter

Tenor Saxophone

Bryanne Anderson

Baritone Saxophone

Austin Davis

Horn

Johnson Ung, principal
Diana Lopez
Gregory Reust
Hannah Vagts

Cornet

Tyler Neill, co-principal
Jake Ferntheil co-principal
Michael McGill-Davis
Francisco Razo
Collin Hoku Pidot

Trumpet

Jiovanni Guzman
Austin Holland

Trombone

Todd Thorson, principal
Amanda Weinland
Janet Lozada
Andrew Will, bass trombone

Euphonium

David Reyes, principal
John Brownfield

Tuba

Brian Hotchkiss, principal
Chris Dell'Acqua

Percussion

Kevin Bellefeuille, co-principal
Danielle Kammer, co-principal
Dylan Lopez
Torion Oey
Darius Warren
David Mantle