

WESTERN UNIVERSITY SYMPHONIC BAND

ALLEGORIES

Dr. Colleen Richardson, Music Director
Shawn Chabot, Graduate Conducting Associate

Wednesday, October 23, 2019
12:30 p.m., Paul Davenport Theatre

UPCOMING PERFORMANCES:

Western University Symphonic Band
Paul Davenport Theatre, Talbot College

SYMPHONIC EXCURSIONS

Wednesday, December 4, 12:30 p.m.

Join the Symphonic band as we perform musical vignettes by Barnes, Ticheli, Van der Roost, Holst and George.

SOMTHING BORROWED

Wednesday, February 12, 12:30 p.m.

The Symphonic Band starts the new calendar year with works inspired by folk song, poetry, jazz, and Mozart.

SHADOWS

Wednesday, March 25, 7:30 p.m.

We end as we begin, with an all American roster of composers, including Boysen, Daehn, Grundman, Stone, and Reed. Each composer has created a shadow or a reflection of the melody, form, style, or poetry from which they were inspired.

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PROGRAM

<i>A Festival Prelude (1957)</i>	Alfred Reed (1921-2005)
<i>Contre Qui, Rose (2006)</i>	Morten Lauridsen (b. 1943) Transcribed by H. Robert Reynolds (b. 1934)
<i>Flight of the Griffin (2003)</i>	Brian Balmages (b. 1975)
<i>Caccia and Chorale (1976)</i>	Clifton Williams (1923-1976)
<i>Havendance (1985)</i>	David R. Holsinger (b. 1945)

Program Notes

Alfred Reed was born in 1921 in New York City to parents who had a high regard for symphonic and operatic music. He began formal trumpet lessons at the age of ten and was already playing at a professional level by the time he was in high school. Like many of his contemporaries, Reed enlisted in the Royal Air Force Band during World War II, which further developed his interest in concert band music. Following the war, he briefly studied composition at the Juilliard School of Music with Vittorio Giannini, before starting his career in radio and television, as the Staff Arranger for NBC and ABC.

In 1953, Reed became the director of the Baylor Symphony Orchestra. While at Baylor, he earned his B.M. in 1955 and his M.M. in 1956. Upon graduation, Reed became an editor at Hansen Publications, and then accepted a position alongside Clifton Williams at the University of Miami in 1966. Upon the retirement of Frederick Fennell in 1980, Reed took over as music director and conductor of the university's wind ensemble. With an oeuvre of over 200 published works, Reed guest conducted all over the world and was the first foreign conductor to lead the prestigious Tokyo Kosei Wind Orchestra.

A Festival Prelude (1957) was written for the twenty-fifth anniversary of the Tri-State Music Festival in Oklahoma as a response to the positive impression he had attending the event the year before. Reed stated that it was written "...as an 'opening' kind of piece, whether for an actual festival, concert or similar musical or extra-musical event."¹ This work adopts a symphonic texture, a prominent feature in Reed's compositional technique, by combining rich and carefully doubled woodwind timbres with declamatory brass fanfare-like melodic figures.

Morten Lauridsen is a prolific American choral composer who served as the composer-in-residence with the Los Angeles Master Chorale from 1994-2001. His compositions have earned numerous accolades including the 2007 National Medal of the Arts, one of the most prestigious honours endowed upon artists in the United States. His choral octavos, *O Magnum Mysterium*, *Dirait-on*, *O Nata Lux*, and *Sure On This Shining Night* hold the record for all-time, best-selling published works by Theodore Presser Inc. Currently he devotes his time between teaching and his summer cabin on a remote island off the Northern coast of Washington State. Documentary filmmaker

Western University Symphonic Band

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Piccolo

Justine Elliot *+
Mark Ho
Kiara McNaught

Flute

Caedwyn Boyd
Sydney Dobson
Justine Elliot *+
Grace Flaherty
Cathryn Franklin
Mark Ho
Makiya Hughes
Emily LaButte
Paige MacDonald
Kiara McNaught
Olivia Schneidenburger
Sofia Stocco
Anna Versluis
Adam Wilkinson
Rachel Wilson

Oboe

Scott Ho *
Lauren Jarman
Charlotte Lilley
Kaitlyn Pooley

English Horn

Charlotte Lilley

Bassoon

Ben Vandenberg

Clarinet

Alyxia Bonnett
Elaine Harris *
Seung Jae Lee
Scotia Matheson
Lisa Shin
Clarisse Smith
Hyejune Song
Caleb Wei
Justin Zhou

Bass Clarinet

Jessica May

Alto Saxophone

Royal Cheung
Mustafa Keskin
Benjamin Luelo
Emily Mackwood
Curtis McDonald
Tamla Mendita *
Seth Spry *
Enya Xue

Tenor Saxophone

Jordyn Goins
Olivia Houle
Nicholas Ploughman

Baritone Saxophone

Samuel Ahn
Kevin Cacorovski

Horn

Kathryn Allington
Lela Burt *
Emily Devito
April Pinch
Theresa Post
Maitland Tossos

Trumpet

Nick Burger *
Ethan Desbiens
Alexander Drozd
Emma Dyck
Nicholas Estrada
Reece Martin
Santina Pope
Claire Simpson
Samuel Sloan
Jacob Stasiewicz

Trombones

Jacob McFarlane
Mattia Mihajlovic
Ryland Moon *
Ashlyn Olson

Euphoniums

Timothy Nunes

Tubas

Miguel Demonteverde
Marissa Faiella *

Percussion:

Jonathan Bowen
Samuel D'Eon
Roisin Miland *
Sofia Pompe
Jessalyn Shein

*Section leader
*Concert master

Program notes by Shawn Chabot

1 Lundahl, Richard. "Teacher Resource Guide: A Festival Prelude", *Teaching Music Through Performance in Band* (Volume 4), Richard Miles Editor, (Chicago: GIA Publications, Inc., 2010), 414-415

2 Stillwater, Michael, director. 2016. *Shining Night: A Portrait of Composer Morten Lauridsen*. Song Without Borders. 1 hr., 13 min. <https://vimeo.com/ondemand/shiningnight>.

3 Notes from the score for *Contre Qui, Rose* by Morten Lauridsen. Transcribed by H. Robert Reynolds (New York: Songs of Peer, Ltd., 2006)

4 Selfridge, Dr. 2015. "Brian Balmages: What Do I Listen For in My Music?" Interview by Mr. Selfridge at The Midwest Band and Orchestra Clinic 2015. YouTube Video, 3:57. <https://www.youtube.com/watch?v=yj1zgQzlcFE>.

5 Notes from the score for *Flight of the Griffin* by Brian Balmages (Florida: The FJH Music Company Inc., 2003)

6 Notes from the score for *Caccia and Chorale* by Clifton Williams (Iowa: C.L. Barnhouse Co., 1976)

7 Daniel, Joe Rayford, "The Band Works of James Clifton Williams" (1981). *Dissertation Archive*. 2756. https://aquila.usm.edu/theses_disserations/2756

8 Holsinger, David, R. 2002. "David R. Holsinger." *In Composers on Composing for Band*, edited by Mark Camphouse, 171-95. Chicago, IL: GIA Publications, Inc.

9 Notes from the score for *Havendance* by David R. Holsinger (New Mexico: TRN Music Publisher, Inc., 1985)

On your way out, please consider recycling your program cover using the boxes provided at each exit. Thank you!

Michael Stillwater sums up his work by stating that Lauridsen "...is one of the few composers who, I have conviction, will be performed a hundred [to] two-hundred years from now."²

H. Robert Reynolds began his teaching career in the California and Michigan public school systems. After studying at the University of Michigan School of Music, he became the director of the Symphony Band where, in his twenty-six-year tenure, commissioned and premiered over forty pieces for wind band and was much beloved by his former students and faculty. Following his work at Michigan, he became the principal conductor of the wind ensemble at the Thornton School of Music at the University of South California and has been a featured conductor at several well-respected institutions including the Eastman School of Music, Northwestern University, and Carnegie Hall.

Contre Qui, Rose (2006) is the second movement from Lauridsen's song cycle *Les Chansons des Roses* set to the poetry of Rainer Maria Rilke. As the translation below illustrates, the text poses several unanswered questions concerning the oppositional relationship the rose has to the thorn that protects it. The composer uses a series of unresolved and dissonant cadence points to musically depict beauty coexisting with tension.

Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-t-elle forcée
de devenir cette chose
armée?

*Against whom, rose,
have you assumed
these thorns?
Is it your too fragile joy
that forced you
to become this
armed thing?*

Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous
ai-je enlevés
qui ne la craignaient point?
Au contraire, d'été en,
automne,
vous blessez les soins
qu'on vous donne.

*But from whom does it protect you,
this exaggerated defense?
How many enemies have I
lifted from you
who did not fear it at all?
On the contrary, from summer to
autumn,
you wound the affection
that is given you.*

Rainer Maria Rilke, from *Les Roses*³

Brian Balmages is active as a composer, performer, conductor, and producer and serves as the Director of Instrumental Publications for the FJH Music Company. He completed his undergraduate degree in music at James Madison University and earned his master's degree from the University of Miami in Florida. Balmages' nearly 230 compositions for bands, orchestras, and chamber ensembles of all levels, have been premiered around the world and at several American music conferences, including the annual Midwest Band and Orchestra Clinic in Chicago. When asked in an interview about what he is looking for when ensembles perform his works, Balmages stated, "I am looking for [the] communication...of emotions...of ideas, concepts, events..." and places emphasis on the importance of telling a story through the music. He talks of "channelling" those moments through the instruments to evoke a feeling in the audience.⁴

Commissioned in 2001 for the Lincoln-Way East Wind Symphony, ***Flight of the Griffin*** is a multi-meter work composed to symbolize the school's mascot, the griffin. A mythological creature from Indian legend, the griffin is described as having the head, upper body and wings of an eagle combined with the body of a lion. The piece is organized into three distinct sections. In the opening section, Balmages uses open harmonies and layered entries to depict the birth and magnificence of the griffin. The middle section is composed in a contrasting legato style serving as an analogy to the believed beauty of the griffin's golden nest. Returning back to the multi-metered themes from the opening, the piece concludes with a thickened texture and rhythmic intensity to depict the "wingspan and power as this magical creature takes flight."⁵

Born in 1923, **Clifton Williams** was an American composer, pianist, virtuosic French horn player, music theorist, conductor, and teacher. He attended Louisiana Tech University for one year before joining the Army Air Corps as a bandsman during World War II. Following the war, he completed his music studies at Louisiana State University under the guidance of Helen Gunderson and in 1948, went on to pursue a master's degree with Howard Hanson at the Eastman School of Music. After completing his studies, Williams became a faculty member at the University of Texas in Austin. While there, he continued to actively perform with the San Antonio Symphony and won two consecutive American Bandmaster's Ostwald Awards for *Fanfare and Allegro* (1956) and *Symphonic Suite* (1957). In 1966, he

became the chair of the Department of Theory and Composition at the University of Miami and despite a very demanding teaching schedule, remained in high demand as a guest conductor, clinician and lecturer until his untimely death in 1976 from cancer.

Caccia and Chorale was written in 1976 and is the musical embodiment of Williams' reflections on his own mortality. The *Caccia* – translated from Italian to mean 'hunt or chase' – was "intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism."⁶ Williams masterfully uses syncopation, elevated tempo and the snare drum to capture the essence of this pursuit. The *Chorale* represents an emotional plea for a return to humanity.

Born in 1945, **David Holsinger** studied music at Central Methodist University, the University of Central Missouri, and the University of Kansas. He began his musical career as a minister of music, worship leader, and composer-in-residence at Shady Grove Church in Grande Prairie, Texas. In 1998, he was honoured by the United States Air Force Band of the West as a *Heritage VI Composer*, an honour previously shared by composers Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. The following year, Holsinger became the founding conductor of the Lee University Wind Ensemble and taught instrumental conducting, orchestration and composition at the undergraduate and graduate levels.

From an early age, Holsinger explored various styles of music, including rock and improvisation. As his compositional skills and interests matured, he was drawn to the works of Leonard Bernstein, Stan Kenton, Penderecki, and Arnold Schoenberg. Holsinger composes with the goal of eliciting emotional responses. His orchestrations attend to the unique timbre of each instrument and allow for individual colours to cut through the texture. Holsinger strives to make every band part interesting, including his melodic scoring for timpani parts.⁸

The first of three dances written with his children as the subject, ***Havendance*** was inspired by Holsinger's daughter Haven "dancing and leaping about the house."⁹ He begins the piece with short, sweeping and swirling musical motifs in the upper woodwinds to capture youthful, ballet-like spins and twirls. As the piece progresses, he builds rhythmic energy and thicker orchestration to represent the emergence of a dance ensemble joining the solo dancer.