

# Music at Western

Did you play in your high school band or sing in a choir?

Want to continue playing or singing?

All Western students, regardless of major, are able to audition for ensembles at the Don Wright Faculty of Music.

- Non-music students are encouraged to audition for Large Ensembles in September. (e.g. orchestra, choirs, bands, jazz)

- A variety of music and dance courses are also available as electives for non-music students.

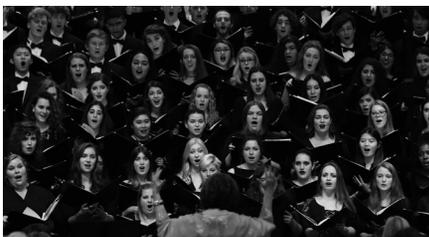
For information on courses and ensembles, including audition excerpts and dates, visit:

[music.uwo.ca/ensembles](http://music.uwo.ca/ensembles)

## Did you know...?

The Don Wright Faculty of Music hosts 350+ public concerts & special events annually.

For all event details, visit:  
[music.uwo.ca/events](http://music.uwo.ca/events)



Western  
Music

Don Wright Faculty of Music

[music.uwo.ca](http://music.uwo.ca)

## WESTERN UNIVERSITY WIND ENSEMBLE

### EPISODES

Dr. Colleen Richardson, Music Director

Tuesday, December 3, 2019  
12:30 p.m., Paul Davenport Theatre

### PROGRAM

*Down East Fanfare* (2003)

Jack Stamp  
(b. 1954)

*Under the Butterfly's Wing* (2007)

Lindsay Stetner  
(b. 1976)

*Three Dance Episodes from  
the Ballet Spartacus* (1969)

Aram Khachaturian  
(1903-1978)

Arr. Donald Hunsberger  
(b. 1932)

- I. Dance of a Greek Slave;  
Entrance of the Merchants; Dance of  
a Roman Courtesan; General Dance
- II. Dance of Phrygia; Dance of an Egyptian Girl
- III. Sword Dance of the Young Thracians

"Mars" from *The Planets* (1916)

Gustav Holst  
(1874-1934)  
Arr. George Smith

*Blue Shades* (1996)

Frank Ticheli  
(b. 1958)

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

## Program Notes

**Dr. Jack Stamp** (b. 1954) is currently adjunct Professor of Music at the University of Wisconsin-River Falls where he teaches conducting. Previously he served as a Professor of Music and Director of Band Studies at Indiana University of Pennsylvania (IUP) for 25 years where he conducted the Wind Ensemble and Symphony Band and taught courses in conducting. Stamp studied composition with Robert Washburn and Fisher Tull, and he was strongly influenced by his music theory teachers at East Carolina University and IUP. He is an active guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. Stamp's compositions have been commissioned and performed by leading military and university bands across the United States.

*Down East Fanfare* is dedicated to the memory of Martin Mailman, longtime professor of composition at the University of North Texas, and a wonderful composer of band music. On Stamp's frequent trips to Denton, Texas, he often met with Mailman. At one of their meetings Mailman told Stamp about a work he wrote for the UNT Wind Symphony entitled *Secular Litanies*. The motive for *Down East Fanfare* is taken from the opening measures of *Secular Litanies*. *Down East Fanfare* was Commissioned by the Maine Music Educators Association in celebration of the 50th Anniversary of the Maine All-State Band.

*Notes from score*

**Lindsay E. Stetner** (b. 1976) is a composer, performer and educator in Regina, Saskatchewan. Before receiving her Bachelor of Education Stetner received both Bachelor and Master's degrees in musical composition where she studied with Thomas Schudel, William Jordan, David Eagle, and Allan Gordon Bell. In January of 2011, she began working for Regina Public Schools. Stetner has a wide variety of works in a wide variety of genres, including: small ensembles, orchestral, choral, band, and on-site theatre productions. Over the years, her works have been played by the Regina Symphony Orchestra, and the Calgary Philharmonic Orchestra, as well as by university, high school and junior high school bands across Canada. The blending of composer and educator has allowed Stetner to ensure that students realize composers are not just a name on the top of a piece of music. Recently, she has begun to think more pedagogically about her writing for young bands by bringing in Canadian First Nations content into choral and band works.

*Under the Butterfly's Wing* was written for Stetner's mother-in-law as a birthday gift. Stetner said in the program notes for the piece, "her favourite decoration around her house is a

## UPCOMING PERFORMANCES

Western University Wind Ensemble  
Paul Davenport Theatre, Talbot College

### INTO THE SILENT LAND

**Tuesday, February 11, 12:30 p.m.**

The Wind Ensemble's first concert of the new year will feature Tracey Kennedy (flute), the Wind-Brass-Percussion Concerto Competition Winner. Other works include: Grainger's Lincolnshire Posy, Jenkins's American Overture, Nelson's Rocky Point Holiday, and Steve Danyew's Into the Silent Land, an emotional reflection on the tragedy at Sandy Hook Elementary.

### LOVE, LOSS, AND LONGING

**Friday, March 25, 7:30 p.m.**

Our final concert of the season includes Music for Prague 1968, Karel Husa's response to the Soviet Union's invasion of Czechoslovakia, and features Soprano Shaelyn Archibald performing 5 movements from Michael Daugherty's Labyrinth of Love. Pieces by Press, Markowski and Serna round out the performance.

[MUSIC.UWO.CA/ENSEMBLES/WIND-ENSEMBLE](https://music.uwo.ca/ensembles/wind-ensemble)

## Young Winds Program

(January - April 2020)

*Instruction for concert band instrumental students in grades 6-9*

Western's Young Winds Program provides students from the local community with instrumental music education supplementary to that provided by the students' school bands. The program focuses on small group lessons as well as a full band experience. Primary teachers are a select group of students from the Western University instrumental music teacher program.

More information and online registration available online. 2020 program begins on Saturday, January 18.

[music.uwo.ca/youngwinds](https://music.uwo.ca/youngwinds)

## Western University Wind Ensemble

### Dr. Colleen Richardson, Music Director

#### Piccolo

Gillian Derer  
Sarah Williams  
Jamie Zhang

#### Flute

Jingwen Ding  
Gillian Derer  
Katie Kirkpatrick  
Prasanna Mohile  
Amber Proulx  
Natassia Stelatos  
Ching (Winnie) Su  
Sarah Williams \*  
Jamie Zhang

#### Oboe

Tinson Lee \*  
Sabrina Turnpenny  
Malcolm Scott

#### English Horn

Sabrina Turnpenny

#### Bassoon

Talia Caplan \*  
Joseph Smith

#### E♭ Clarinet

Alice Campbell

#### Clarinet

Alycia Baxter  
Alice Campbell  
Andy Chiang  
Samantha Johnston  
Minghao (Kelvin) Liu  
Katelyn McClelland  
Joel Robertson  
Emma Shippey \*  
Mian Wei

#### Alto Clarinet

Emma Shippey

#### Bass Clarinet

Orko Oyon

#### Contrabass Clarinet

Katelyn McClelland

#### Alto Saxophone

Devin Howe \*  
Colin Steinmetz  
Alessandro Calicchia

#### Tenor Saxophone

Aeon Wang  
Lexi Graham

#### Baritone Saxophone

Curtis Bihari

#### Horn

Josh Dunham \*  
Calvin Dvorsky  
Marianne Kitchen  
Tyler Nicholson Groves  
Eugene Wong

#### Trumpet

Amanda Barrett  
Alexa Brown  
Jayden Christmas  
Samantha Lanooy  
Bradley Palmer  
Eric Tremblay \*  
Matthias Tsoi

#### Trombone

Thomas Dewar  
Tyler Kagan  
Victoria Morrish \*

#### Bass Trombone

Luke Roussy +

#### Euphonium

Andrew Hatanaka  
Sarah Robertson

#### Tuba

Michael Bagnall  
Cameron Williams \*

#### Piano

Nicholas Busch

#### Percussion

Andrew Busch  
Nicholas Busch  
Quincy Doenges  
Adela (Yanqi) Li  
Roisin Miland  
Josh Milligan  
Andrew Robichaud \*  
Alexis Wright

#### String Bass

Eran Foster

\*Section Leaders

+Concert Master

butterfly and I was fascinated with the symmetry and colours as the beginnings of a piece for the lady that needs nothing." The colours of the instruments and the harmonies reflect the feeling of watching a butterfly motionless on an object. Stetner says, "the harmonies should feel like a musical kaleidoscope."

*Notes from score and lindsaystetnermusic.com*

**Aram Khachaturian** (1903-1978) was a Soviet Armenian composer and conductor, whose compositions became musical classics of the 20th century. He is best known for his Piano Concerto (1936) and his ballet *Gayane* which includes the popular, rhythmically stirring Sabre Dance. Khachaturian was trained at the Gnesin State Musical and Pedagogical Institute in Moscow and at the Moscow Conservatory and was a professor at both schools from 1951. As a young composer, he was influenced by contemporary Western music, particularly that of Maurice Ravel. In his *Symphony No. 1* (1935) and later works, this influence was supplanted by a growing appreciation of folk traditions, not only those of his Armenian forebears but also those of Georgia, Russia, Turkey, and Azerbaijan. In 1948, along with Dmitry Shostakovich and Sergey Prokofiev, Khachaturian was accused by the Central Committee of the Communist Party of bourgeois tendencies in his music (i.e. his music was too advanced or difficult for the masses to enjoy). He admitted his guilt and was restored to prominence. After Stalin's death in 1953, however, he publicly condemned the Central Committee's accusation, which was formally rescinded in 1958. He was named the People's Artist of the Soviet Union in 1954 and was awarded the Lenin Prize in 1959.

*Notes from britannica.com*

**Donald Hunsberger** is conductor emeritus of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. In addition to performing over 100 premiere performances, Hunsberger has been recognized in publications for his innovative scoring techniques for varying instrumentations of the contemporary wind band. He made numerous arrangements of popular orchestral works for wind band, including colourfully scored renditions of Rimsky-Korsakov's *Flight of the Bumblebee*, Kabalevsky's *Colas Breugnon Overture*, Shostakovich's *Festive Overture*, and music from Khachaturian's *Spartacus*.

*Notes from esm.rochester.edu and allmusic.com*

**Three Dance Episodes from the Ballet Spartacus** is derived from Khachaturian's ballet *Spartacus* which was written in 1953. *Spartacus* is known for its lively rhythms and strong energy. The program of Khachaturian's ballet (libretto by Yuri Grigorovich) was derived from a book by Raffaello Giovagnolli that details events in a 1st-century-

BC Roman slave revolt; its leader, Spartacus, was a Thracian warrior captured in battle. The rebellion's high point was its seizure of Mount Vesuvius as a stronghold. After two years of unrest, the rebellion was finally put down by Marcus Licinius Crassus, and Spartacus fell in battle. The surviving rebels, numbering some 6,000, were crucified along the Appian Way. *Spartacus* was premiered by the Kirov Ballet in Leningrad (now St. Petersburg) in 1956, and its revised form was debuted in 1968 by the Bolshoi Ballet in Moscow. Khachaturian later adapted what would become his most famous ballet as a group of suites for orchestra, and, although the ballet remained a part of the Bolshoi's repertoire, the suites provide the more familiar version. These suites were transcribed for Wind Ensemble by Donald Hunsberger.

*Notes from britannica.com*

English composer **Gustav Holst** (1874-1934) is noted for the excellence of his orchestration. His music combines an international flavour based on the styles of Maurice Ravel, Igor Stravinsky, and others, with a continuation of English Romanticism. The son of a Swedish father and English mother, Holst studied at the Royal College of Music in London. His solo instrument was the trombone, and for some years after leaving the college he made his living as a trombone player in the Carl Rosa Opera Company and in various orchestras. He became music master at St. Paul's Girls' School in 1905, and director of music at Morley College in 1907. These were the most important of his teaching posts, and he retained both of them until the end of his life. His pioneering methods, which entailed a rediscovery of the English vocal and choral tradition (folk song, madrigals, and church music), were influential in musical education in many English schools. Holst's *First* and *Second Suites for Military Band* are two of the foundational pieces of the wind band genre, but they did not make him famous. That distinction belongs to his massive orchestral suite, *The Planets*.

*Notes from britannica.com and windliterature.org*

Written between 1914 and 1916, *The Planets* depicts the astrological character of each planet, only leaving out Earth and Pluto. **Mars**, the Bringer of War was complete in the composer's mind in the summer of 1914, when the First World War was but an emerging threat. The work is dominated by a relentless hammering out of a 5/4 rhythm which suggests the relentless destruction of war. The opposition of harmony and rhythm is skillfully used to produce a startling aural and emotional effect. The movement was transcribed for band by his student George Smith in 1924. It has been performed by world class wind ensembles including the Tokyo Kosei Wind Orchestra and "The President's Own" U.S. Marine Band.

*Notes from windrep.org*

**Frank Ticheli's** music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (The 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 Professor of Composition. From 1991 to 1998, Ticheli worked as 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 own music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America."

*Notes from music.usc.edu/frank-ticheli*

**Blue Shades** was inspired by another one of Ticheli's works, *Playing With Fire*, which was a celebration of the traditional jazz music Ticheli heard growing up near New Orleans. Ticheli felt that *Playing with Fire* was dominated by traditional jazz influences and left little room for his own voice to come through, so he decided to compose another work that would combine his love of early jazz with his own musical style. *Blue Shades* features a jazz feeling, but is not literally a Blues piece. There is not a single 12-bar blues progression and the eighth notes are mostly not swung, however the work is heavily influenced by the blues. "Blues notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted from bright blue to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

*Notes by the composer*

**Program notes by Samantha Johnston**