

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

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



Western
Music

Don Wright Faculty of Music

music.uwo.ca

WESTERN UNIVERSITY SYMPHONIC BAND SYMPHONIC EXCURSIONS

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

Wednesday, December 4, 2019
12:30 p.m., Paul Davenport Theatre

PROGRAM

<i>Appalachian Overture</i>	James Barnes (b. 1949)
<i>Amazing Grace</i>	Frank Ticheli (b. 1958)
<i>Rikudim (Four Israeli Folk Dances for Band)</i>	Jan Van der Roost (b. 1956)
I. <i>Andante moderato</i>	
II. <i>Allegretto con eleganza</i>	
III. <i>Andante con dolcezza</i>	
IV. <i>Con moto e follemento</i>	
<i>Marching Song</i>	Gustav Holst (1874-1934)
<i>Jinx</i>	Ryan George (b. 1978)

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

Program Notes

James Barnes was born on September 9, 1949 in Hobart, Oklahoma and learned how to play the trombone, baritone, and tuba at an early age. He developed a keen interest for performance and composition after attending summer music camps held at the University of Kansas. Recognizing his potential, the university awarded him a compositional scholarship in 1967 when Barnes began his undergraduate studies. After completing his bachelor's degree in 1974 and master's degree in 1975, he took private conducting lessons with Zuohuang Chen. He then returned to the University of Kansas, where from 1977-2015, he taught courses in composition, arranging, wind history and repertoire knowledge, and directed one of its many wind orchestras. An accomplished tuba player, Barnes also toured with several well-known American orchestras. He was twice awarded the Ostwald Award for Outstanding Contemporary Wind Orchestra Music for his pieces *Symphony, op. 35* (1978) and *Visions Macabre* (1981). His works have been performed and recorded by world-class ensembles including the Tokyo Kosei Wind Orchestra and five of the major military bands in Washington, D.C. He is currently a member of the American Society of Composers, Authors, and Publishers (ASCAP), and the American Bandmasters Association.

Composers on Composing for Band, Vol. 3, 2007
https://www.rundel.de/en/james_barnes/p-196/76

Appalachian Overture (1983) was written at the request of composer Claude T. Smith to celebrate the 25th anniversary of the Wingert and Jones Music Company; a Kansas-based publisher that was widely popular in Mid-America at the time. Ironically, it became the only work by Barnes that was published by the firm. Written using standard ABA form, this piece opens with an exciting overture, slows as it moves to a soloistic middle section, and concludes with an exhilarating coda, where woodwind flourishes embellish the restatement of two intertwined themes. The themes, while original, are meant to resemble the folk-like melodies of the American southeast where the Appalachian Mountains exist.

https://www.rundel.de/en/appalachian_overture/a-1/2758

Born in 1958, American-born composer **Frank Ticheli** earned his undergraduate degree at Southern Methodist University in 1981, followed by masters and doctoral degrees from the University of

UPCOMING PERFORMANCES:

Western University Symphonic Band
Paul Davenport Theatre, Talbot College

SOMETHING 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.

MUSIC.UWO.CA/ENSEMBLES/SYMPHONIC-BAND

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

Western University Symphonic Band

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

Piccolo

Sofia Stocco

Flute

Caedwyn Boyd
Sydney Dobson
Justine Elliot *+
Grace Flaherty
Cathryn Franklin
Mark Ho

Makiya Hughes
Emily LaButte
Paige MacDonald
Klara 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
Laine Harris *+
Seung Jae Lee
Scotia Matheson
Lisa Shin
Clarisse Smith
Hyejune Song
Caleb Wei
Justin Zhou

Bass Clarinet

Jessica May

Alto Saxophone

Royal Cheung
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 *
Jasmine Bustard-
Johnson
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

Michigan. In 1991, he became a Professor of Composition at the University of Southern California's Thornton School of Music and from 1991-1998, served as Composer in Residence of the Pacific Symphony Orchestra in Orange County, California. During the first three decades of his career, he mainly composed music for concert band and symphony orchestra. His works for concert band have been recognized with several awards, including three awards from the American Academy of Arts and Letters. In 2018, he was inducted into the University of Michigan Alumni Society's Hall of Fame and also holds national honorary membership to Phi Mu Alpha Sinfonia. Ticheli has also written several successful choral works including *There Will Be Rest* (2004), and *Earth Song* (2009) followed by *The Shore* (2013), a work for chorus and orchestra commissioned by choral director John Alexander.

Composers on Composing for Band, Vol. 1, 2002

<https://music.usc.edu/cd-celebrates-the-choral-works-of-frank-ticheli/>

Amazing Grace is a popular American spiritual originally penned by slave ship captain John Newton in 1772 and published in 1835. The inspiration for Newton's words came when, after years of transporting slaves into America, he "suddenly saw through divine grace the evilness of his acts." This setting by Ticheli was commissioned in 1994 to honour the late father of John Whitwell who was the conductor and band director at Michigan State at the time. In his setting, Ticheli's goal was to "reflect the powerful simplicity of the words and melody." He achieves this by introducing the melody in the solo alto saxophone; isolating the perfect fourth interval in the development section; and concluding with a complete restatement of the melody supported by harmonic suspensions and thick orchestration.

Notes from Score
<https://www.biography.com/news/amazing-grace-story-john-newton>

Jan Van der Roost was born in Belgium in 1956 and earned a triple laureate diploma in trombone performance, music history, and composition from the Royal Conservatoires of Ghent and Antwerp in 1979. In addition to wind band music, he also composes music for brass quintet, choir, piano, guitar, string orchestra, solo instruments and symphony orchestra. His commissioned music has been recorded around the world by several renowned ensembles, including the Vancouver Symphony Orchestra (Canada) and the Simon Bolivar Symphony Orchestra (Venezuela). He

currently teaches in Belgium at the Lemmensinstituut. He is in high demand as an adjudicator and clinician, and as a visiting professor at several universities in Tokyo and Kawasaki, Japan.

<https://www.janvanderroost.com/en/biography/>

Rikudim, meaning “Dances” in Hebrew, is a four-movement collection of folk-like dances written in 1986. Van der Roost uses irregular tempi, multiple meters, and memorable melodic themes to emulate the style of Israeli folk dances. In keeping with his approach to orchestration, every part is written with intent and Van Der Roost avoids the use of compositional clichés to make his music more interesting. The prominent use of double reeds, tambourine and colourful harmonies help to underscore both the festive and pensive nature of these Jewish dances.

Notes from Score

Composers on Composing for Band, Vol. 3, 2007

Born in Cheltenham, Gloucestershire in 1874, **Gustav Holst** was an English composer best known for his orchestral masterwork, *The Planets* (1914-1916). The son of musical parents, he played piano and violin and began composing at the age of twelve. Due to a nerve disorder which affected movement in his right hand, he took up the study of the trombone during his teen years. In 1895, he studied music at the esteemed Royal College of Music in London under the guidance of Charles V. Stanford. It was at the college where he formed a lifelong friendship with Ralph Vaughan Williams, another prolific English composer. Following his compositional studies, Holst first earned a living as a trombone player in the Carl Rosa Opera Company and the Scottish Orchestra and eventually made enough income from his compositions and teaching positions to leave those posts. By 1907, Holst was the Director of Music at both Morley College and the St. Paul's Girls' School in Hammersmith, London. These settings inspired two of his better-known compositions *St. Paul's Suite* (1912-13) and *Hammersmith* (1930). His early compositional influences included Wagner and Strauss, followed by Schoenberg and Stravinsky. In his later years, Holst's demanding workload began to negatively affect his health, eventually leading to his death in 1934 following complications arising from stomach surgery.

<http://www.gustavholst.info/biography/index.php?chapter=1>

<https://www.britannica.com/biography/Gustav-Theodore-Holst>

Originally written in 1906, **Marching Song** is a military band adaptation of the second movement of Holst's orchestral work, *2 Songs without Words*. Holst rescored it for small band in 1929-1930. Dedicated to Ralph Vaughan Williams for his years of friendship and comradeship, this work features Holst's signature use of simple folk-like melodies accompanied by moving bass lines; similar idioms that are also found in the *First Suite in Eb* (1909) and *Second Suite in F* (1911) for wind band that followed. This march, although slower and played in a more relaxed style compared to typical American marches, contains some of the traditional formal elements found in marches, such as thematic strains, a trio-like section and terraced dynamics.

Notes from Score

Ryan George (b. 1978) is an active arranger and composer from Austin, Texas. He earned his degree at the University of Kentucky and belongs to several organizations including the American Society of Composers, Authors and Publishers (ASCAP) and the American Composer's Forum. Known best for writing music for marching ensembles at the state, regional, and national levels, he currently composes and arranges brass music for the Boston Crusaders Drum and Bugle Corps in Boston, Massachusetts. His concert band works have been performed by professional ensembles including The “President's Own” United States Marine Band and The United States Air Force Band and have been featured at notable conferences such as the American Bandmasters Association Convention and the Midwest Band and Orchestra Clinic in Chicago.

<http://www.forninmusic.com/about/bio>

Commissioned by the Fillmore Wind Band for their performance at the Midwest Clinic in 2017, **Jinx** is a short programmatic work meant to portray the “superstitious notion that if one's good luck has run out then they must have been cursed, or jinxed.” The use of sporadic and dissonant motifs, rhythmic displacement, the creative use of rests, and unique percussion timbres effectively captures the sinister nature of this high-energy work.

Notes from Score