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Western Music

Don Wright Faculty of Music
music.uwo.ca

WESTERN UNIVERSITY WIND ENSEMBLE

INTO THE SILENT LAND

Dr. Colleen Richardson, Music Director

Tuesday, February 11, 2020
12:30 p.m., Paul Davenport Theatre

PROGRAM

- | | |
|---|---------------------------------------|
| <i>American Overture</i> (1955) | Joseph Willcox Jenkins
(1928-2014) |
| <i>Into the Silent Land</i> (2018) | Steve Danyew
(b.1983) |
| Ching (Winnie) Su, Colin Steinmetz, Narrators | |
| <i>Lincolnshire Posy</i> (1937) | Percy Grainger
(1882-1961) |
| I. Libson | |
| II. Horkstow Grange | |
| III. Rufford Park Poachers | |
| IV. The Brisk Young Sailor | |
| V. Lord Melbourne | |
| VI. The Lost Lady Found | |
| <i>Concertino for Flute Solo</i> (1902/1947/1960) | Cécile Chaminade
(1857-1944) |
| Tracy Kennedy, Flute | Arr. Clayton Wilson
(1919-2005) |
| | Ed. Frederick Wilkins
(1908-1968) |
| <i>Rocky Point Holiday</i> (1969) | Ron Nelson
(b. 1929) |

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

Program Notes

Joseph Willcox Jenkins (1928-2014) was born in Philadelphia and began composing as a child as part of his piano instruction. He studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music while pursuing a pre-law degree. Jenkins earned Bachelor's and Master's degrees from the Eastman School of Music where he studied with Howard Hanson, Bernard Rogers, and Thomas Canning. His military service followed, serving on the arranging staff of the U.S. Army Field Band in Fort Meade, Maryland.

American Overture was written in 1953 for the U.S. Army Field Band, and dedicated to their conductor, Chester E. Whiting. In 2003, at the request of the American Bandmaster's Association, a critical edition was developed by the composer in order to provide a full score and to correct previous discrepancies found in versions of the work. It was written in a neo-modal style, being flavoured strongly with both Lydian and Mixolydian modes. Its musical structure is a very free adaption of sonata form and the musical material borders on the folk tune idiom. The work calls for near-virtuoso playing by several sections, especially the French horns. Although *American Overture* was Jenkins's first band piece, it remains his most successful work.

Notes from score and windrep.org

Steve Danyew (b. 1983) is the recipient of numerous national and international awards for his work, and his compositions have been performed throughout the world in venues such as the Sydney Opera House, the Kennedy Center, Carnegie Hall, and the steps of the US Capitol. Danyew's recent work *Into the Silent Land* was named the winner of the 2019 Walter Beeler Memorial Composition Prize. Three of his compositions for wind band are featured in Volume 11 of *Teaching Music Through Performance in Band* (GIA). Danyew grew up in New England, playing the saxophone and improvising music on the piano. After a performance of his own work, the South Florida Sun Sentinel proclaimed him a "saxophone virtuoso par excellence, making the instrument sing as well as shout." Danyew performed as a saxophonist in the University of Miami Wind Ensemble under the direction of Gary Green, and this formative experience led him to begin composing works for wind band. On December 14th, 2012. Twenty children and six educators were killed by a gunman at Sandy Hook Elementary school in Sandy Hook, Connecticut. The composer attended this school from grades 3-5, and wrote *Into the Silent Land* to reflect on the tragedy. To find direction for the piece, Danyew searched

Western University Wind Ensemble Dr. Colleen Richardson, Music Director

Piccolo
Jingwen Ding
Katie Kirkpatrick
Ching (Winnie) Su

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

Oboe
Tinson Lee *
Sabrina Turnpenny
Malcolm Scott

English Horn
Sabrina Turnpenny
Malcolm Scott

Bassoon
Talia Caplan *
Mihnea Morar
Joseph Smith

Contra Bassoon
Talia Caplan

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

Soprano Saxophone
Devin Howe

Alto Saxophone
Devin Howe *
Colin Steinmetz
Alessandro Calicchia

Tenor Saxophone
Aeon Wang
Lexi Graham

Baritone Saxophone
Curtis Bihari

Bass Saxophone
Alessandro Calicchia

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
Miguel Demonteverde
Cameron Williams *

Piano
Nicholas Busch

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

String Bass
Eran Foster

*Section Leaders
+Concert Master

Tracy Kennedy, Flute

Growing up in a musical family sparked Tracey's interest in music at a young age. By six years of age she began piano lessons, and just a few years later started learning the flute and cello. Tracey constantly involved herself in many musical experiences within her high school and community. These experiences led to her decision to pursue a post-secondary education in music.

Tracey now holds a Bachelor's Degree in Music Education from Western University. During her undergraduate degree she began teaching music privately. In Toronto, she was a woodwind and piano teacher at Arcadia Academy of Music and taught group instrumental classes with the York Region District School Board's Summer Institute. She currently works with Western's New Horizon Band teaching flute classes to adults each Saturday morning. She strives to deliver memorable music lessons and to share her love of music in an engaging and interactive way.

Currently Tracey is in her Master of Music in Performance and Literature, studying the flute under Sharon Kahan at Western University. This is her second year as the principal flutist of Western's Symphony Orchestra. She is the principal flute in Western University's production of *The Mikado* this year, and also performed in the production of Mozart's *Marriage of Figaro* in 2019. During Tracey's performance career she has had opportunities to study and play for Camille Watts, Solo Piccolo with the Toronto Symphony Orchestra, as well as Julie Ranti, Associate Principal Flute of the Toronto Symphony Orchestra.

Tracy looks forward to performing and teaching music following the completion of her Master's Degree. She hopes to one day perform outside of Canada and strives to continue pushing herself as a musician by learning from, and meeting other established musicians.

UPCOMING WIND ENSEMBLE PERFORMANCE

Paul Davenport Theatre, Western University

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://www.music.uwo.ca/ensembles/wind-ensemble)

for poetry that reflected how he was feeling. He found this in "Remember", a poem by Christina Rossetti. Through the simple idea of remembering—not forgetting that this happened, not forgetting these children—not forgetting the grief that their families must feel—this is what Danyew wanted to communicate through music. *Into the Silent Land* was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

Narrator Text - *Selected lines from "Remember" (public domain) by Christina Rossetti (1830-1894)*

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,

Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; you understand

Remember me when I am gone away,
Gone far away into the silent land

Notes from score and stevedanyew.com

Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colourful prose, and his equally unusual music—his many admirers today still recognize that he possessed the "supreme virtue of never being dull". Born in Australia, he began studying piano at an early age. He came to the U.S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, *Children's March*, and *Molly on the Shore*.

Lincolnshire Posy is considered to be Grainger's masterwork for wind band. It is a six-movement work based on folk songs that he and Lucy Broadwood collected in Lincolnshire in 1905-06. Grainger recorded folk singers on wax cylinders, using those recordings as reference to recreate each tune. He intended it as a collection of "musical wildflowers", reflective not only of the songs, but the singers who sang them, a musical portrait

of each singer's personality. Therefore, style plays a big role in each movement. Grainger said, "No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style". Grainger uses every compositional device at his disposal to great effect: harmonies move unpredictably, meter is unstable or absent, countermelodies creep in and out of prominence, melodies go willfully in and out of phase, all in service of the singer's implied interpretation of each folk tune. He began the process of assembling the various tunes into *Lincolnshire Posy* in 1937.

Notes from score and windliterature.org

Cécile Chaminade (1857-1944) was born in Paris and had a long and fruitful musical life. She started composing at the age of eight and at sixteen embarked on a highly successful career as a concert pianist, traveling extensively at home and abroad. Because her father forbade her enrollment in a conservatory, Chaminade studied composition privately with Benjamin Godard, among others. She gave her first public recital at age 18 and made her London debut in 1892. At her American debut in 1908 she played the solo part of her Concertstück with the Philadelphia Orchestra. In 1913 she became the first female composer to be granted admission to the Order of the Legion of Honour. Although she wrote several larger works of considerable merit, she is mostly noted for her short and charming pieces for piano. Her music is elegant, tuneful, and often witty, and it is probable that critical evaluations of her music through much of the 20th century were based more on gender stereotypes than on the qualities of the work.

Clayton Wilson (1919-2005) taught woodwinds and theory at the University of California, Santa Barbara and was a founding member of the Santa Barbara Symphony. Besides being well known as a composer and arranger of instrumental works, he was active as an oboist, appearing as a recitalist and participating with many prominent ensemble groups.

Concertino for Flute, Op. 107 is a rhapsodic, romantic work that features two main themes, plus many melodic episodes. Since the work displays such thorough knowledge and appreciation of extensive and technical qualities of the flute, it is natural that it has remained one of the great standards of the instrument's literature. It was commissioned by the Paris Conservatoire for their annual Concours Competition in 1902, and was originally

composed for flute and orchestra. It was arranged for Flute and Wind Band accompaniment by Clayton Wilson in 1947.

Notes from score, windrep.org, and britannica.com

Ron Nelson was born December 14, 1929 in Joliet, Illinois. He received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, Nelson's *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He received the Medal of Honor from the John Philip Sousa Foundation in Washington, DC in 1994. Throughout his long career, Nelson has received numerous commissions, including those from the National Symphony Orchestra, the Rochester Philharmonic, the USAF Band and Chorus, the Rhode Island Philharmonic, the Aspen Music Festival, the Brevard Music Center, the Musashino Wind Ensemble, and countless colleges and universities.

Rocky Point Holiday was commissioned by Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work Savannah River Holiday and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece", Nelson warned him. Bencriscutto told him that was fine, and *Rocky Point Holiday* was born. The bulk of the composition occurred while Nelson was on vacation at a Rhode Island seaside resort. Rocky Point is an amusement park over a hundred years old, located in Warwick Neck, Rhode Island. It was closed down in the mid-1990's due to a lack of funds. This was his first major wind band piece, and the first of his series of "holiday" themed compositions for band, all of which are popular and dramatic showpieces.

Notes from windrep.org, windliterature.org, and www.ronnelson.info/bio.htm