

Western University Symphonic Band

Dr. Colleen Richardson, Music Director

Shawn Chabot, Graduate Conducting Associate

Piccolo

Makiya Hughes
Kiara McNaught

Flute

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

Oboe

Scott Ho *
Lauren Jarman
Charlotte Lilley
Kaitlyn Pooley

English Horn

Lauren Jarman

Bassoon

Ben Vandenberg

Clarinet

Alyxia Bonnett
Laine Harris *
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
Ryan Davies
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 *

Piano

Mattia Mihajlovic

Percussion

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

Percussion Extras

Jasmine Bustard-Johnson
Samuel Sloan

*Section leader

+Concert master

WESTERN UNIVERSITY SYMPHONIC BAND

SOMETHING BORROWED

Dr. Colleen Richardson, Music Director

Shawn Chabot, Graduate Conducting Associate

Wednesday, February 12, 2020

12:30 p.m., Paul Davenport Theatre

PROGRAM

Masque

Francis McBeth
(1933-2012)

Ave Verum Corpus

Wolfgang Amadeus Mozart
(1756-1791)
Arr. Barbara Buehlman
(1936-1997)

After a Gentle Rain

1. The Dark Green Glistens
with Old Reflections
2. Sparkling Air Bursts
with Dancing Sunlight

Anthony Iannaccone
(b.1943)

Ukrainian Rhapsody

Franco Cesarini
(b. 1961)

Melodious Thunk

David Biedenbender
(b. 1984)

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

Program Notes

Francis McBeth was born on March 9, 1933 in Ropesville, Texas to a father who was a french horn player, and a mother who taught him piano and trumpet at a very young age. He earned his Bachelor of Music degree from Hardin-Simmons University in 1954, a master's degree from the University of Texas, Austin in 1957, and enrolled in the PhD in Composition Degree program at the Eastman School of Music. McBeth studied with several notable mentors, including Clifton Williams, Bernard Rogers, and Howard Hanson. From 1957 to 1996, he taught at Ouachita Baptist University, worked as composer-in-residence, and served as the Chair of the Department of Theory and Composition. McBeth received the Edwin Franco Goldman Award in 1983 for his outstanding contributions to the school band movement. In 1963, he earned the Howard Hanson Prize for the third movement of his *Symphony No. 3*, which he later arranged into *Mosaic* for wind band. His best-known band work is *Chant and Jubilo* (1961), and it still appears on several state festival band lists. Influenced by his mentor Clifton Williams, McBeth's music is known to be "...very economic in the use of musical materials," which has resulted in works that incorporate many mid-twentieth century compositional techniques including bitonality, use of short melodic and rhythmic motifs, and carefully chosen dynamic and percussive effects.

https://digitalcommons.lsu.edu/gradschool_disstheses/4205/

<https://encyclopediaofarkansas.net/entries/william-francis-mcbeth-4559/>

Masque is the result of a 1967 commission for the dedication of the Fine Arts Center at the State College of Arkansas, and Homer Brown conducted the premier one year later. This three-part composition is loosely attributed to a form of entertainment popularized in English courts during the sixteenth and seventeenth centuries that involved elaborate costumes, acting, acrobatics, and singing. The main theme is based on the first three notes heard in the opening measure of the piece. McBeth presents this melodic motif in both fragmented and lyrical forms, as well as superimposes them. This energetic work is driven by a sixteenth-note rhythmic ostinato that begins in the percussion section and eventually becomes a melodic figure in the treble voices during the third section of the piece. The slower middle section opens with a chime solo and features the isolated use of woodwind and brass choirs, providing an effective contrast before the return of the faster themes in the final section.

Melodious Thunk is a funk-inspired work commissioned in 2012 by ten schools. Inspired by the nickname given to the famous jazz pianist Thelonious Monk, the music portrays Monk's unique chunky style of piano playing combined with his somewhat disoriented nature. The piece begins with the gradual introduction of short fragments of a rhythmic ostinato and melodic fragments of Dizzie Gillespie's famous jazz tune *Salt Peanuts*, which combine to set up the first of three distinctive sections. Biedenbender marks each section with tempo changes and uses fragments of Gillespie's tune as a transition. The piece concludes with one final statement of the main theme and the *Salt Peanuts* motif before a unified shot in the final measure.

Notes from Score

UPCOMING PERFORMANCE

Western University Symphonic Band
Paul Davenport Theatre, Talbot College

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

Although Cesarini began work on *Ukrainian Rhapsody* in 1979, it was not published until 1993. As such, it combines the compositional elements of his earlier pieces with the more sophisticated techniques found in his later works, including the use of tremolos, brass fanfares, up-tempo folk dances, and the juxtaposition of tutti and solo textures. Cesarini loosely based this programmatic work on the geography and culture of eastern and western Ukraine. The piece is organized into three distinct sections played without break. The first section is characterized by the interplay between fanfare figures and shorter dance-like motifs. The second section, marked as *Adagio*, features a more open texture with longer soloistic melodies underpinned by a lyrical bass ostinato. The third section is based on the “hopak,” which is an improvised Ukrainian folk dance characterized by high leaps, squatting kicks, and turns. Cesarini captures the essence of this spirited dance through tempo variation, frequent syncopation, playful upper woodwind flourishes, and sixteenth note runs.

<https://www.britannica.com/art/hopak>

https://www.rundel.de/en/ukrainian_rhapsody/a-1/5689

David Biedenbender (b. 1984) is a composer, educator, conductor, performing artist, and self-described “interdisciplinary collaborator” from Waukesha, Wisconsin. He earned his Bachelor of Music degree from Central Michigan University and both his masters and doctorate degrees in composition from the University of Michigan. Notable mentors include Stephen Rush and David R. Gillingham. Biedenbender has taught at Eastern Michigan University as well as at the Interlochen Arts Camp, and he is currently an Assistant Professor of Composition at Michigan State University. His “modern, venturesome, and inexorable...” compositions have earned him several awards including the 2012 Suzanne and Lee Ettelson Composers Award, two consecutive ASCAP Morton Gould Younger Composers awards for *you’ve been talking in your sleep* (2011) and *Schism* (2012), and most recently, the 2019 American Bandmasters Association’s Sousa/Ostwald Prize for *Unquiet Hours* (2017). Known best for infusing various elements of jazz into his compositions, Biedenbender uses extended techniques like pitch bending and non-traditional harmonies, as well as purposefully blurs the sense of rhythmic predictability within his compositions.

<https://www.davidbiedenbender.com>

<https://asboa.org/Resources/MasqueGoza.pdf>
Teaching Music Through Performance in Band, Vol. 2, 1998

Born in 1756 in Salzburg, Austria, **Wolfgang Amadeus Mozart** arguably accomplished more in his short-lived 35 years than any other composer from the Classical Era. Born into a musical family, he began studying piano and violin with his father at the age of three and was already composing minuets by the age of five. Widely considered a child prodigy, he travelled to various courts around Europe and performed virtuosic solos for several monarchs including King Louis XV. It was through his travels that Mozart met Johann Sebastian Bach, which greatly influenced his interest in composition. By the end of his career, he had composed over 600 works including 50 symphonies, 22 operas and 15 masses, but became best-known for his later works including *Serenade No.13 – ‘Eine Kleine Nachtmusik’* (1787) and *The Marriage of Figaro* (1786). Mozart also wrote several pieces for the court wind bands of his time including three important *Serenades* which historians argue “did more for the development of a true literature for wind instruments than any of the composers before or after him.” Mozart passed away from complications related to the rheumatic fever on December 5, 1791.

<https://www.its.caltech.edu/~tan/Mozartreq/main.html>

<https://www.biography.com/musician/wolfgang-mozart>

Wind Bands of the World: Chronicle of A Cherished Tradition, 2013

Barbara Buehlman (1936-1997) was a highly respected elementary and middle school band director, music educator, arranger, and administrator who became a strong female presence in the male-dominated American music system. She earned her undergraduate degree at Northwestern University and taught music in the Illinois public school system, where her grade school bands became nationally recognized after making multiple appearances at the annual Midwest Clinic in Chicago. From 1980-1996, Buehlman served as the Executive Administrator of the Midwest Clinic, where she brought in major reform and transformed it into the incredible success it has become today. In addition to arranging famous works by Mozart and Brahms, she has also coauthored band method books and has published several journal articles. Most significantly, Buehlman was one of the first female composers to publish works for concert band and was the second female to be elected to the American Bandmasters Association.

<https://www.ideals.illinois.edu/handle/2142/16924>

<https://www.midwestclinic.org/barbarabuehlman.html>

Ave Verum Corpus, which means “Hail, True Body” in Latin, is a vocal setting of a fourteenth-century hymn. It was written by Mozart in 1791 for Anton Stoll, his friend and parish musical director, for the feast of Corpus Christi. Buehlman completed her arrangement in 1967.

The lyrics of this Eucharistic hymn are as follows:

Ave verum corpus,	Hail, true body,
Natum de Maria virgine;	Born of the virgin Mary;
Vere passum immolatum	Who has truly suffered, slaughtered
In crucis pro homine.	On the Cross for humanity.
Cuius latus perforatum	Whose side was pierced,
Unda fluxit et sanguine.	Pouring out water and blood.
Esto nobis praegustatum	Be a foretaste for us
In mortis examine.	During our ordeal of death.

<https://www.britannica.com/topic/Ave-Verum-Corpus-K-618>
http://www.emmanuelmusic.org/notes_translations/translations_motets/t_mozart_ave.htm

Anthony Iannaccone was born in 1943 in Brooklyn, New York and studied violin and piano privately at a young age. He holds Bachelor and Master of Music degrees from the Manhattan School of Music, and a PhD in composition from the Eastman School of Music. Notable teachers include: Aaron Copland, Samuel Adler, and Vittorio Giannini. Following his studies, he became a Professor of Composition and directed the Collegium Chamber Orchestra and Chorus at Eastern Michigan University for 42 years. In addition to his teaching role, he also guest conducted several orchestras across Europe and is still an active and highly sought-after composer. He has published over 50 works for orchestra, band, and other instrumental and vocal ensembles. His compositions have won several prizes including the 1988 National Band Association’s first prize for his work *Apparitions* (1986) and the 1995 Ostwald Award for *Sea Drift* (1993). Initially influenced by the music of Stravinsky and Bartok, his early compositions featured the use of serialism. However, after studying with Giannini and Copland he began to incorporate a more tonal approach and merged elements from the European and American traditions into his works. He further combined these techniques with the concepts of sonority and texture which resulted in his distinct compositional style.

<http://www.iannacconeworks.com/bio.html>
<https://www.allmusic.com/artist/anthony-iannaccone-mn0001241824/biography>

After A Gentle Rain (1979) is a two-movement programmatic work that was dedicated to Dr. Max Plank and the Eastern University Symphonic Band. The first movement employs the use of carefully paced, arpeggiated runs combined with woodwind tremolos, evoking a calm image of water droplets glistening on green leaves. The impressionistic texture seems to borrow from Debussy and Ravel. By contrast, the second movement captures the essence of its title through the use of a spirited tempo and lilting meter. The playful nature of this movement is further highlighted with the overlapping of 6/8 and 3/4 meters, resulting in rhythmic hemiolas for added contrast and sparkle.

Notes from Score
<http://www.bruceuffie.com/iannaccone.html>
<http://www.iannacconeworks.com/reviews.html>

Swiss-born composer **Franco Cesarini** (b. 1961) became interested in music at a young age, studying flute and piano at the Giuseppe Verdi Conservatory in Milan, Italy. He earned his teaching degree from the University of Basel, where he studied composition with Peter-Lukas Graf and wind band conducting with Felix Hauswirth. From 1989-2006, Cesarini taught conducting and composition at a college of music in Zurich, Switzerland. Currently, he serves as the director of the Civica Filarmonica di Lugano and teaches at the Conservatorio della Svizzera Italiana in Lugano. Cesarini is a prize-winning soloist, conductor, and composer, having earned the Helvetia Prize for Cultural Promotion, and a nomination for the prestigious Swiss Music Prize in 2014. He has performed in over 20 countries, taken compositional residency in the United States, and has contributed over 30 works for wind band, including *Greek Folk Song Suite* (2002) and an arrangement of Respighi’s *Huntingtower* (1987), which have been performed and recorded by several top American wind ensembles.

https://www.windrep.org/Franco_Cesarini
<https://www.schweizerkulturpreise.ch/awards/en/home/musik/musik-archiv/musik-2014/franco-cesarini.html>