

## Western University Symphonic Band

**Nigel Evans, Conductor**

**Jessica Puskar, Graduate Conducting Associate**

### **Flutes:**

Derer, Gillian  
Ding, Jingwen  
Elliot, Justine  
Flaherty, Grace  
Ho, Mark  
Hughes, Makiya  
Litner, Sophia  
Moore, Adora  
Neote, Pamina \*+  
Stocco, Sofia  
Wilson, Rachel

### **Oboes:**

Jarman, Lauren  
Plokhaar, Lara \*  
Scott, Malcolm

### **Bassoon:**

Morar, Mihnea

### **Clarinets:**

Bonnett, Alyxia \*  
Fletcher, Cassandra  
Harris, Elaine  
Kell, Lauryn  
Li, Flora  
Lee, Seong Eun  
Smith, Clarisse  
Zhou, Justin

### **Bass Clarinet**

Oyon, Orko

### **Saxophones:**

#### ***Alto***

Cheung, Royal  
De Souza, Nicholas \*  
Luelo, Benjamin  
Mackwood, Emily  
Mendita, Tamla  
Spry, Seth  
Villa, Sarah \*

#### ***Tenor***

Baxter, Gillian  
Houle, Olivia

#### ***Baritone***

Ahn, Samuel

#### ***Horns:***

Allington, Kathryn  
Burt, Lela \*  
Devito, Emily  
Duffy, Ryan  
Pinch, April  
Post, Theresa  
Wilson, Sean

#### ***Trumpets:***

Barrett, Amanda  
Davey, Ryan  
Estrada, Nicholas  
Gallagher, Liam  
Hsu, Tiffany \*  
Martin, Reece  
Simpson, Claire  
Sloan, Samuel  
Stasiewicz, Jacob

### **Trombones:**

Mihajlovic, Mattia  
Moon, Ryland  
(\*Low Brass)

### **Euphoniums:**

Downey, Jacob  
Duncan, Jayden  
Nunes, Timothy

### **Tubas:**

Bagnall, Michael  
Faiella, Marissa  
Hanlin, Ethan  
Melchiorre, Elizabeth

### **Percussion:**

Bowen, Jonathan  
D'Eon, Samuel  
Li, Adele  
Miland, Roisin \*  
Redwood, Lucas  
Shein, Jessalyn

*\*Section leader*

*\*Concert master*

## WESTERN UNIVERSITY SYMPHONIC BAND

# MASTERWORKS

Nigel Evans, Conductor

Jessica Puskar, Graduate Conducting Associate

Wednesday, February 13, 2019

12:30 p.m., Paul Davenport Theatre

## PROGRAM

*Festivo* (1985)

Edward Gregson  
(b. 1945)

*Arioso* (1958)

James Clifton Williams  
(1923-1976)

*English Folk Song Suite* (1924)

Ralph Vaughan Williams  
(1872-1958)

*Three Chorale Preludes - "Break Forth,  
O Beauteous Heavenly Light"* (1956)

William P. Latham  
(1917-2004)

*Incantation and Dance* (1960)

John Barnes Chance  
(1932-1972)

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

## Program Notes

**Edward Gregson** is a composer of international standing, whose music has been performed, broadcast, and commercially recorded worldwide. He studied composition (with Alan Bush) and piano at the Royal Academy of Music from 1963 to 1967 winning five prizes for composition. Since then he has worked solely to commission and has written orchestral, chamber, instrumental and choral music, as well as music for theatre, film and television.

His commissions have included, amongst others, orchestral music for the English Chamber Orchestra, the Bournemouth Symphony Orchestra, the Royal Liverpool Philharmonic, the BBC Philharmonic, and the Hallé, with performances by many other orchestras and ensembles around the world. Of significance in his orchestral output is a series of concertos (for horn, tuba, trombone, trumpet, clarinet, piano, violin, saxophone, cello and flute) which he commenced in 1970 and is still ongoing. His most recent work for large orchestra, *Dream Song*, was commissioned by BBC Radio 3 for the 2010 'Mahler in Manchester' Festival and premiered by the BBC Philharmonic under Gianandrea Noseda to great critical acclaim. It has been recorded on the Chandos label on a recently released fourth volume of his orchestral works. Gregson is also internationally renowned for his contributions to the wind and brass repertoire.

<http://www.musicsalesclassical.com/composer/short-bio/Edward-Gregson>

**Festivo** for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique,

the general dynamic level remains hushed and waiting until the fortissimo of the accented repeated triplets. Dance also begins quietly, with percussion instruments building a complex and driving rhythmic pattern. The entrance of the brass and winds creates an increase in the rhythmic tension as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the Dance section is once again represented by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

<https://www.pugetsound.edu/files/resources/wind-ensprog-12-6-13-2.pdf>

## UPCOMING PERFORMANCE

Western University Symphonic Band  
Paul Davenport Theatre, Talbot College

### Words and Music

**Wednesday, April 3, 8 p.m.**

Featuring repertoire by Van der Roost, Persichetti, Barber, and Reed, the Symphonic Band closes their season with works that make connections between music and the spoken word. Also featured in this concert is *Wolf Tears* by Jesus Nelson, the winner of the 2017 WASBE composition contest

## 2019 OUTREACH PROGRAMMING

### Young Winds (January - April)

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

### Atlantic Festivals of Music (May 8-9)

*One of Canada's premier music festivals returns to Western next spring.*

*Register your ensemble today!*

### Summer Band Camp (July 22-26)

*Concert band instrumental students entering grades 8-11*

### Oboe Intensive (July 23-26)

*Over 26 hours of masterclasses, tutorials, reed-making and recitals designed to improve your oboe performance skills*

**For more information on these programs and more,  
visit [music.uwo.ca/outreach](http://music.uwo.ca/outreach)**

faculty members of the University had been so honored at that time. He retired from active service at UNT in June 1984, and he was formally designated Professor Emeritus by the Board of Regents in November 1984. Dr. Latham died in Denton, Texas on February 24, 2004.

<https://library.uni.edu/collections/special-collections/biographical-sketches/william-peters-latham>

**“Three Chorale Preludes,”** although written in the early eighteenth-century style and based on familiar chorale melodies, are not an arrangement of any existing chorale preludes. They are original compositions for band. The first movement is based on “Ermunter Dich, Mein Schwacher Geist” (“Break Forth, O Beauteous Heavenly Light”). The text is from a Christmas hymn by Johann Rist. The tune is by Johann Schop. It was first published in Rist’s *Himmlische Lieder*, 1641. The tune has been used by many composers, including J.S. Bach in his “Christmas Oratorio.”

*Program notes from the score.*

**John Barnes Chance** was born on Nov. 20, 1932, in Beaumont, Texas. He began composing during high school, while playing percussion in the school band and orchestra. Chance received his Bachelor and Master of Music degrees from University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. Chance played with Austin Symphony Orchestra, the Fourth U.S. Army Band in San Antonio, and the Eighth U.S. Army Band in Korea after finishing his studies at University of Texas.

After leaving the Army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962, he was composer in residence at the Greensboro, N.C., public schools. It was there that he composed seven pieces for school ensembles, including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups, and solo instruments. His career tragically ended when he was accidentally electrocuted in the backyard of his home in Lexington, Ky., in 1972.

**Incantation and Dance** consists of two sections, highly contrasted in both length and nature. Incantation is a short, mournful legato melody that is full of mystery and expectation. Beginning with a mysterious flute melody, instruments are gradually added, but

until the whole band eventually joins in (important parts for melodic percussion here). The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures.

<https://edwardgregson.com/works/festivo/>

**James Clifton Williams Jr.** was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930’s, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the ten years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell..

[http://fswinds.org/pgm\\_note/notes\\_wx.html#Williams\\_Clifton](http://fswinds.org/pgm_note/notes_wx.html#Williams_Clifton)

**Arioso** was composed in 1958, shortly after Williams had won the Ostwald Award for two consecutive years. At the time of composition, he was on the faculty of the University of Texas as an instructor of theory and composition and composer-in-residence. Arioso is a single movement work in ternary form which employs William’s style of contemporary harmonies with a Romantic melodic style. The piece also employs a rhythmic ostinato for almost the entire piece-another of William’s regular compositional techniques.

*Teaching Music Through Performance in Band, Vol. 8. Chicago, IL: GIA Publications, Inc., 2011. 210-216*

**Ralph Vaughan Williams** was born on October 12, 1872 into a family of great affluence. Because of his place in society, Vaughan Williams was afforded a first-class education, unofficially beginning with lessons on music theory and harmony when he was eight years old and included time at both the Royal College of Music in London and Trinity College at Cambridge. Throughout this time, Vaughan Williams had been composing music, though much of his work

received negative reviews, with some of his professors even telling him that he would never make it as a composer. Sir Hubert Parry was the first to see potential in the young composer, and mentored his growth throughout his time at the Royal College and Cambridge. During one of his classes at the Royal College, Vaughan Williams met Gustav Holst, another aspiring composer who would become a close lifelong friend. Both great composers shared a lot in common, for example, their appreciation of folk music. In the early 1900s, Vaughan Williams was one of the first composers to spend time traveling around, collecting and documenting folk songs. Over the next decade or so, many other prominent composers like Grainger, Orff, and Bartok also began collecting folk songs, and folk music was quickly becoming one of the most important influences on new musical compositions. But for Vaughan Williams, folk music served an especially important role. Vaughan Williams was a proud Englishman, and has been referred to as “the people’s composer.”

<https://web.csulb.edu/depts/music/archive/2012/media/03-15a/program.pdf>

Vaughan Williams' **English Folk Song Suite** is a work in three movements that weaves nine folk songs into what Grainger would later call a “posy,” or “collection of musical wildflowers.” At first, the suite included an additional movement, Sea Songs, which was performed as the second movement, but composer removed it after the premiere at Kneller Hall (the Royal Military School of Music) and published on its own.

The first movement, March - Seventeen Come Sunday, features the eponymous folk song (which was also set by both Grainger and Holst) in British march style. The melody to Seventeen Come Sunday, telling the story of a soldier enticing a pretty maid, serves as the first theme, and is followed by the contrasting, lyrical Pretty Caroline, where a sailor returns from war to his beloved. The third strain of the march is a full, marcato arrangement of Dives and Lazarus, a retelling of the Biblical story and a favorite subject of Vaughan Williams, who also wrote a set of orchestral variations on the melody. The march then returns to Pretty Caroline before restating Seventeen Come Sunday with a final fanfare.

Next follows a slow, haunting arrangement of My Bonny Boy, a painful song of unrequited love first sung by a solo oboe, and subsequently joined by other instrumental

colors. Later, a beautiful, swirling arrangement of Green Bushes, another song of unanswered passion, enters in the woodwinds, before giving way again to the original theme.

The final movement of the suite, March – Folk Songs from Somerset, includes four songs, each presented as successive, contrasting themes in march style, all taken from the titular county on the southwestern peninsula of England. It begins with a light, jaunty melody entitled Blow Away the Morning Dew, also known traditionally as The Baffled Knight, which tells the story of a soldier enticed by a fair maiden, only to be teasingly tricked at the last minute. The second folk song, perhaps providing an answer to the first, is a rousing war ballad dating from the War of the Spanish Succession entitled High Germany, where a soldier attempts to entice another fair maiden to accompany him to war on the Continent. The Trio of the march, The Tree So High, tells the story of an arranged marriage between two children, in a conversation between the unhappy daughter and her father. This is answered by the famous tune, John Barleycorn, a tale of a knight battling, in some versions, a miller or a group of drunkards, all of whom want to “chop him down,” which can be interpreted as an allegorical telling of the events in the cultivation and harvesting of barley. Finally, the march repeats da capo, repeating the first two melodies before closing with a flourish.

<https://www.umwindorchestra.com/single-post/2017/09/01/Ralph-Vaughan-Williams-English-Folk-Song-Suite>

**William Peters Latham** was educated in Kentucky, Ohio, and New York, completing degrees in composition and theory at the University of Cincinnati College-Conservatory of Music. Later, he was awarded a Ph.D. in composition at the Eastman School of Music of the University of Rochester in Rochester, New York (1951). His principal composition teachers were Sir Eugene Aynsley Goossens and Howard Hanson.

Latham taught theory and composition at the University of Northern Iowa from 1946 to 1965, attaining the rank of Professor of Music in 1959. In 1965 he joined the faculty of the University of North Texas College of Music as Professor of Music and Coordinator of Composition. He was appointed Director of Graduate Studies in Music in 1969. In 1978 he was promoted to the rank of Distinguished Professor of Music, the University’s highest rank. Only seven other