

# Spectrums



**Western University Symphonic Band**  
October 22, 2014  
Paul Davenport Theatre

**Western**  **Music**

Don Wright Faculty of Music

**Spectrums**  
**Western University Symphonic Band**  
**John Phillips, Conductor**

**Wednesday, October 22, 2014**  
**12:30 p.m. Paul Davenport Theatre**

A Canadian Folk Rhapsody	Donald Coakley (b. 1932)
Toccata	Girolamo Frescobaldi (1583-1643) arr. Earl Slocum
Foundry	John Mackey (b. 1973)
Poème	Todd Stalter (b. 1966)
First Suite in Eb Opus 28a <i>I Chaconne</i> <i>II Intermezzo</i> <i>III March</i>	Gustav Holst (1874—1934)

*Thank you for supporting the members of our  
Western Symphonic Band  
by attending today's concert.*

*Our next program will be Wednesday November 26 at 12:30pm.*

## Program Notes

**Donald Coakley**, a native of Preston (now Cambridge, Ontario), served as the instrumental music supervisor for the Scarborough Board of Education for twenty-two years. He holds degrees from the Crane School of Music at the State University of New York, Potsdam, the Philadelphia Conservatory of Music, and Temple University. A composition student of Vincent Persichetti while in Philadelphia, Coakley is well known for his works for both professional and student music ensembles. He is a member of the Canadian League of Composers and an Associate Composer with the Canadian Music Centre.

In *A Canadian Folk Rhapsody* there are woven, in traditional fashion, four folk melodies chosen for their potential to interact successfully within the bounds of a single composition. These tunes are part of the cultural heritage of two principal ethnic groups which populate Canada and stem from different parts of the country. The composition opens with *Flunky Jim*, a rollicking melody that appeared in Saskatchewan during the great depression. It tells the tale of the youngest member of a family of twelve and the new clothes he expects to receive from the bounty paid on gopher tails. The beautiful *A la claire fontaine* follows. It is said that, in the early days of New France, this song enjoyed great popularity with the members of Samuel de Champlain's Order of Good Cheer. Travellers of the lakes and rivers of the young French colony also used it as a paddling song. Next comes *The Squid Jigging Ground*, one of the most popular folk songs of Newfoundland; a delightful and humorous tune, with an equally amusing text, it details the adventures of fishermen jigging (fishing) for squid off the coast of the Island. The Rhapsody concludes with the vigorous *En roulant ma boule* which reaches beyond the days of New France to the mother country itself. The song was a favourite of the eighteenth-century voyageurs and coureurs de bois.

*Program notes from the score.*

**Girolamo Frescobaldi** was born in Ferrara, Italy in 1583. Recognized as one of the most progressive and leading musical locations in Europe during this time, Ferrara provided and exposed Frescobaldi to many musical experiences. At fourteen years of age he became organist at the Accademia della Morte in Ferrara. By age twenty-five,

he was widely recognized as one of the greatest organists and keyboard composers of the seventeenth century and was appointed organist at St. Peter's in Rome where he served until 1628, at which time he left Rome to become organist at the Florentine court of Ferdinand II de' Medici.

There are many different theories regarding the origin of Frescobaldi's *Toccatà*. The first-known edition of the *Toccatà* for band can be traced back to a collection of six pieces for cello and piano by Gaspar Cassadó. In 1942, Hans Kindler, the conductor of the National Symphony Orchestra at the time, recognized the potential of the *Toccatà* and had it transcribed for orchestra. Earl Slocum later transcribed *Toccatà* for his University of North Carolina band in 1956. In a letter dated 3 April 1989, Slocum admitted "I have known for years that Frescobaldi was not the composer. I kept this to myself, only telling a few friends. I give Dr. William Newman, my colleague at UNC, credit for uncovering the real fact." For many years, countless conductors, musicologists, and arrangers have doubted the authenticity of the Frescobaldi *Toccatà* and the true origin of the music continues to be a mystery. The word "toccata" is derived from the Italian word "toccare" meaning "to touch," and refers to performing a keyboard work characterized by "rhapsodic" sections with sustained chord, scale passages, and broken configurations.

*Program notes from Teaching Music Through Performance in Band – vol. 2.*

**John Mackey**, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

Foundry was the product of a commissioning collective and winner of the 2011 College Band Directors' National Association Young Band Composition Competition. The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Composer John Mackey shares this perspective on the work. "Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a "clang" — a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described. It won't be surprising that Foundry, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang."

*Program notes from the composer's website.*

Composer-conductor **Todd Stalter** received his Bachelor of Music Education and Master of Music in Trumpet Performance from Illinois State University. Mr. Stalter is Director of Bands at Eureka High School in Eureka, IL, and serves as Chair of the Department of Fine Arts for CUSD #140. At Eureka, he directs all components of the high school band program in addition to teaching General Music in the elementary school. His music has been performed by scholastic and professional ensembles across North America and Internationally. Awards for Mr. Stalter's music include five ASCAPPlus awards for excellence in music composition. Many of his works appear on national and international contest and festival lists.

Poème was written for Freddy Martin, the Director of Bands at the prestigious Westminster Schools in Atlanta, Georgia, and was premiered under his direction in May 2006 by the Atlanta Youth Wind Symphony. Composer Todd Stalter was in the audience at the 2005 Midwest Band and Orchestra Clinic when Mr. Martin conducted another of his compositions and he was moved to write this work out of gratitude to Freddy for such an emotional and inspiring performance.

*Program notes from the publisher.*

**Gustav Holst**, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*, based on the district of London bearing the works name.

The *First Suite in Eb* by Gustav Holst written over one hundred years ago is considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are Eb, F and C, and the first three notes of the melody when it first appears in the Intermezzo are Eb, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass

melody is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

*Program Note by Esmail Khalili from the Wind Repertory Project.*

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# Western University Symphonic Band

## John Phillips, Conductor

### Piccolo

Sarah Case

### Flute

Oendrilla Banerjee

Sarah Case

Sophia Denijs

Riley Hicks

Megan Kastelic\*

Charlotte Lemon

Joyce Lok

Jamie McLellan

Victoria Oh

Tanner Willson

### Oboe

Jordan Koehler

Chris Nichols

### Bassoon

Emma Bilger

Victoria Lee

Robert Hutson

### Clarinet

Taryn Chesson

Mari Fujiwara

Katie German

Lilian Kim

Julia Menard\*

Kelsey Regier

Harry Wu

### Bass Clarinet

Michelle Cunningham

### Alto Saxophone

Patience Bradford

Devin Haggith

Liam Kapitan

Jennifer Lawrence\*

Ryan Markwart

### Tenor Saxophone

Olver Guo

Vicky Schoenberger

### Baritone Saxophone

Brendan Kerr

### Horn

Ben Leibovitz

Alex Pastic

Eric Swiatoschik

Marisa Van Ruiten-  
burg\*

Emma Zilli

### Trumpet

Abigayle Clunas\*

Candace Cooper

Diana Crone

Evan Dando

Mariko Kawabe

Justin Ma

Tim Peroff

Lucas Zielke

### Trombone

Andason Cen

Jennifer Evans

Matthew Rodnick\*

Andrew Wenn

### Euphonium

Carling Pang

James Young

### Tuba

Kaitlyn Corrado\*

Liam Crowell

Yilu Chen

### Percussion

Warren Elder

Joshua Shea

Dylan Shropshire

Devon Simonds

Sarah Spinks\*

Mark Swan

Mandy Thai

Beatrice Wright

Ivy Zhong

*\* Section Leader*