

Made in America

featuring Martin Hackleman, French Horn



Western University Wind Ensemble

October 24, 2014

Paul Davenport Theatre

Western  **Music**

Don Wright Faculty of Music

**Made in America,
featuring Martin Hackleman, French Horn**

**Western University Wind Ensemble
Colleen Richardson, Conductor**

**Friday, October 24, 2014
8:00 p.m. Paul Davenport Theatre**

Alleluia (1993) Randall Thompson
(1899-1984)
arr. Lewis J. Buckley

Mangulina (2001) Paul Basler
(b. 1963)

Symphony No. 6 (1958) Vincent Persichetti
(1915-1987)
I Adagio—Allegro
II Adagio sostenuto
III Allegretto
IV Vivace

-Intermission-

Pele (2004) Brian Balmages
(b. 1975)

Martin Hackleman, *French Horn*

Symphony No. 2 (2004) Frank Ticheli
(b. 1958)
III Apollo Unleashed

*Thank you for supporting the members of our
Western University Wind Ensemble
by attending today's concert.*

Our next program will be Wednesday November 27 at 12:30pm.

Program Notes

New England-born composer **Randall Thompson** studied at Harvard University where his teachers included A.T. Davison, Edward Burlingame Hill and Walter Spalding, as well as private study with Ernest Bloch in New York. In 1922, a Prix de Rome enabled him to study in Asolo with Gian Francesco Malipiero. After three years, Thompson returned to New York and was appointed organist and lecturer in music at Wellesley College. Throughout his academic career, Thompson held positions at the University of California Berkeley, the Curtis Institute of Music, the University of Virginia, Charlottesville, Princeton University, and in 1948, was appointed to a position at Harvard. He retired from teaching in 1965.

Thompson's first real success as a composer came in 1932 when Howard Hanson led the premiere of his Symphony No. 2 in Rochester, N.Y. However, he is best known for his choral works, with almost all of them composed on a commission or for a specific occasion. Although Thompson set a number of sacred texts, most of his works were intended for concert performance. His music is characterized by a lyrical impulse supported by clear and concise harmonies with accessible dissonances.

Grove Music Online

Lewis J. Buckley was born in Columbus, Ohio, but considers himself a native of Florida, the state in which he grew up. He earned his undergraduate degree from the Eastman School of Music and his Master's degree from Connecticut College. While at Eastman, he earned the Performer's Certificate for outstanding performance on the trumpet, and he studied conducting and composition. In 1975, Buckley became the Coast Guard Band's fifth Director, a post he held for over 29 years, becoming the longest-tenured conductor of a senior military band in American history. Upon his retirement from this position in 2004, he became the Artistic Director of the Manchester Symphony Orchestra. In 2007, he was named Music Director of the Metropolitan Wind Symphony, a superb community wind band in the Boston area. He continues to compose, arrange, and publish prolifically, bringing to his work the knowledge earned in 40 years on the podium.

lew Buckley.com

In 1940, Serge Koussevitzky, music director of the Boston Symphony Orchestra and justly famed for his persuasive advocacy of music by living composers, joined with the ensemble's board of trustees in commissioning Thompson to provide a choral work for the opening of the Berkshire Music Center at Tanglewood. Despite age-old associations of "alleluia" with festive and/or triumphant occasions, the worsening condition of life in Europe—France had only recently fallen to the Nazis—determined the emotional state of the new work. The anthem's tempo, *lento*, was well-considered by the composer, who wrote, "the music in my particular *Alleluia* cannot be made to sound joyous...here it is comparable to the Book of Job, where it is written, 'The Lord gave, the Lord has taken away. Blessed be the name of the Lord.'"

www.seattlesymphony.org

Paul Basler is currently Professor of Music at the University of Florida. He received his Bachelor of Music degree *magna cum laude* from Florida State University, and his M.M., M.A. and D.M.A. degrees from Stony Brook University. From 1993-94, Basler was a Fulbright Senior Lecturer in Music at Kenyatta University, in Nairobi, Kenya, and from 1991-2004 he was the resident hornist for the annual Composers Conference in Boston. Besides having premiered over 200 works, Basler has performed as a guest artist at music festivals in Wales, England, Spain, and Russia, and he has been a member of the Brevard, Charleston, Valdosta, Greenville, Asheville, Tallahassee and Gainesville Symphonies. He continues to maintain a busy performing schedule throughout the United States and abroad. Basler received two American Cultural Affairs Specialist Grants from the U.S. Department of State, and he has served as Visiting Professor with the Royal Welsh College of Music and Drama and the Dominican Republic's Ministry of Culture and National Conservatory of Music.

<http://www.arts.ufl>

Mangulina is based on traditional dance rhythms from the Dominican Republic. It was commissioned by and written for Daniel J. Schmidt and the Mars Hill College Wind Symphony; John T. West and the Western Carolina University Wind Ensemble; Richard Clary and the University of Kentucky Wind Ensemble; and William A. Gora and the Appalachian State University Wind Ensemble.

Notes from the Score

Vincent Persichetti was one of America's most respected twentieth-century composers. His contributions enriched the entire music literature, and his influence as conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. Persichetti's teachers included Paul Nurdoff and Roy Harris, composition; Fitz Reiner, conducting; and Olga Samaroff, piano. He earned degrees from Combs College of Music, the Curtis Institute, and the Philadelphia Conservatory. Persichetti later taught at these same schools. In 1947, he joined the Juilliard School of Music as composition teacher and then became chairman of the school in 1963. Persichetti's manual *Twentieth-Century Harmony: Creative Aspects and Practices* and his *Essays on Twentieth-Century Choral Music* are widely known. In addition to well-known works for a variety of media, Persichetti composed sixteen major works for band.

Program Notes for Band, Norman Smith

Symphony No. 6 for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of literature in a short time." According to Jeffery Renshaw, "The *Symphony for Band*... was in many ways a departure from the established concepts of band works and it influenced the attitudes of generations of composers."

The four movements have forms with traditional implications. Within the *Adagio* introduction, the opening horn call and scale-wise passage become the two principle themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are found in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

www.umwindorchestra.com

Brian Balmages is active as a composer, conductor, and performer. He received his bachelor’s degree in music from James Madison University and his master’s degree from the University of Miami in Florida. Balmages’s compositions have been performed worldwide at conferences including the CBDNA National conference, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, and the University of Miami Wind Ensemble. Currently, he is director of instrumental publications at The FJH Music Company Inc., in Fort Lauderdale, Florida, and an adjunct faculty member at Towson University in Baltimore, Maryland.

Pele was inspired by the Hawaiian Goddess of Fire (or Volcano Goddess) by the same name. She was passionate, volatile, and capricious. Her unpredictability and suspicious nature resulted in the death of many people, including most of her lovers. This work is a musical representation of her loneliness, anger, fury, and passion. It is an emotional roller coaster in which we experience a glimpse of her personality—from her quiet moments to her most volatile. The French horn fits perfectly into this role, with its ability to depict so many emotions.

Notes from the Score

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan and joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. His orchestral works have received considerable recognition in the U.S. and Europe, with orchestral performances by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, and the American Composers Orchestra, just to name a few. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan. In 2012, he received an Arts and Let-

ters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest.

music.usc.edu/frank-ticheli

The finale, "*Apollo Unleashed*", is perhaps the most wide-ranging movement of Ticheli's Symphony No. 2, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale—a favourite of the dedicatee (James E. Croft), and one he himself arranged for chorus and band—serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climatic ending, sounding against a flurry of 16th-notes.

Notes from the Score

Martin Hackleman is currently Artist in Residence and Associate Teaching Professor of Horn at the University of Missouri, Kansas City. Principal horn of the National Symphony Orchestra since 2000, Martin Hackleman began playing the horn at age sixteen, studying with Caesar LaMonaca in Houston. Other teachers include Barry Tuckwell and Roland Berger (Vienna Philharmonic). He studied at the University of Houston and at age 19 he won the principal horn chair in the Calgary Philharmonic where he played for two seasons. Mr. Hackleman then joined the Vancouver Symphony as solo horn under Maestro Kazuyoshi Akiyama in 1974 where he played for the next nine years.

In 1983 Mr. Hackleman left Vancouver to join the world-renowned Canadian Brass. His three years with the group saw many outstanding achievements, among them: seven recordings for CBS Masterworks, including Brass in Berlin (with the brass section of the Berlin Philharmonic); extensive tours; a Canadian JUNO award for "best classical record"; the group's Hollywood Bowl premiere; and the release of the group's first video. Mr. Hackleman then accepted an invitation to join the Empire Brass Quintet, whose moderate concert schedule allowed him time to pursue a solo career as well as specialty interests such as the Vienna and Natural Horns. He was a member of that group for four years. He recorded 5 CDs with the EBQ. Hackleman returned to Vancouver in November 1989, where he was principal horn in the Vancouver Symphony Orchestra once again and adjunct professor of horn at the University of British Columbia.

In 1990, Hackleman helped launch a nationally broadcast chamber music series on the CBC Radio called CURIO, featuring chamber music of rare combinations and forgotten composers. For the 1999–2000 season Hackleman was invited to play principal horn in the Montreal Symphony under Charles Dutoit. He has also played as a guest principal horn with the Philadelphia Orchestra on two occasions since

arriving in Washington, DC.

Mr. Hackleman has played principal horn in the Chautauqua Orchestra at The Chautauqua Institute and at the Waterloo Festival in Princeton, NY. In addition to his duties as principal horn in the National Symphony, Mr. Hackleman also plays solo horn in the Washington Symphonic Brass and has recorded four CDs with the group. He also teaches every summer at The Banff Centre, Alberta, Canada with the All Star Brass, a team of renowned brass soloists led by international trumpet soloist Jens Lindemann. The group released its third CD in spring 2012.

Mr. Hackleman has made numerous recordings with the National Symphony, Vancouver Symphony, Montreal Symphony, Canadian Brass, Tidewater Brass, and the Empire Brass. In 1996 he recorded two solo CDs; one entirely of his own arrangements for solo horn with piano and string accompaniment, and one of five lost Romantic concertos with the CBC Vancouver Orchestra. In addition, a recording of chamber music for two horns and bassoon was released in spring 1996. In November 1998 a Christmas recording with a horn quartet was released. A disc of the Brahms Horn Trio with other chamber music was released in July 2000. In addition, he has three new solo CDs poised to release in the near future.

No stranger to the field of music education, Hackleman has published étude books (now in a third printing) for the horn that are required repertoire at the Royal Conservatory in London, England and the University of Michigan. He is a frequent juror for the Canada Council. He has been on the faculty at the University of Maryland, Boston University, and the University of British Columbia. For four years he coached the Asian Youth Orchestra and participated in its annual world tours. He has also been a teacher/performer at The Spanish Horn Workshop in 1992 and 1993, a guest soloist at the First Hungarian Horn Festival in 1995, as well as The Beijing Music Festival in 2000, and lecturer/performer at the 2007 Texcoco Brass Festival in Mexico City. Mr. Hackleman is a member of Summit Brass where he plays, records, and teaches every summer as well. Over the years he has been invited to give master classes at Juilliard, The Manhattan School, Curtis, and UCLA among others.

Western Music

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Western University Wind Ensemble

Colleen Richardson, conductor

Piccolo

Boerner, Victoria
Boo, Hoeun (Sarah)

Flute

Boerner, Victoria
Boo, Hoeun (Sarah)
Cahill, Jennifer
Chun, Joanne
Frampton, Lily
Pfaff, Jessica
Reynolds, Holly+

Oboe

Heinbuch, Joel
Parr, Angeline+
Suleman, Sabrina

Bassoon

Malette, Sébastien
Mohr, Eric

E-flat Clarinet

Engsig, Laura

Clarinet

Chien, Kevin
Engsig, Laura
Herbert, Julliette+
Lockhart, Jessica
Menard, Julia
Wang, Fei (Kevin)+

Bass Clarinet

Herbert, Julliette
Hotte, Samantha

Contra-alto Clarinet

Herbert, Julliette

Alto Saxophone

Henry, Matthew
Hess, Robert
Rouse, Emily+

Tenor Saxophone

Gowan, Greg

Baritone Saxophone

Bouchard, Jonathan

French Horn

DuVal, Kendra
King, Patrick
Persaud, Shalini
Thompson, Shelby
Van't Voort, Chris-
tine+

Trumpet

Blackman, Alecia+
Chan, Benedict
Comerford, Liam
Forte, Justin
Thorne, Tarrah
Toy, Joshua
Trombone
Brown, Keryll+
Darling, Craig
Garrick, Thomas
Strelley, Alex

Tan, Brian

Euphonium

Argent, Thomas+
Young, James

Tuba

Nicholls, Erik+
Sabean, Zachary

String Bass

Fleming, Quinn

Percussion

Burrows, Mattyse
Elder, Warren
Mehri, Mateen
Schindler, Jake
Swan, Mark
Thai, Mandy
Wright, Bea+*

* *Concert Master*
+ *Section Leader*