

Music at Western

Did you play in your high school band or sing in a choir?

Want to continue playing or singing?

- Non-music students are encouraged to audition for Large Ensembles in September. (e.g. orchestra, choirs, bands, jazz)
- A wide variety of music and dance courses are also available as electives for non-music students.

For information on courses and ensembles, including audition excerpts and dates, visit:

music.uwo.ca/ensembles

Did you know...?

The Don Wright Faculty of Music hosts 350+ (mostly free!) public concerts & special events annually.

For all event details, visit:
music.uwo.ca/events



**Western
Music**

Don Wright Faculty of Music

music.uwo.ca

WESTERN UNIVERSITY SYMPHONIC BAND LIGHT, HOPE, AND JOY

Dr. Colleen Richardson, Music Director
Nigel Evans, Graduate Associate Conductor

Wednesday, October 19, 2016
12:30 p.m., Paul Davenport Theatre

PROGRAM

A Festive Overture (1963)

Alfred Reed
(1921-2005)

Lux Aurumque (2005)

Eric Whitacre
(b. 1970)

Suite Provençale (1999)

Jan Van der Roost
(b. 1956)

- I. Un ange a fa la crido
- II. Adam e sa Coumpagno
- III. Lou Fustié
- IV. Lis Escoubo

The Match of Hope (1996)

Nachman Yariv
(b. 1953)

Lola Flores (1966)

Alfred Sadel (1930-1989)
Terig Tucci (1897-1973)
arr. John Krance (1910-1992)

Program Notes

Born on Manhattan Island, New York City in 1921, **Alfred Reed** began his formal training in music at the age of ten and by the time he reached high school was performing professionally as a trumpet player with local dance bands. His initial studies in composition began just before World War II. He then spent the war years developing these skills as associate conductor and staff arranger of the 529th US Air Force Band, producing almost 100 compositions and arrangements during this period. After his discharge from the military, Reed studied composition at Juilliard with Vittorio Giannini. In 1948, he accepted a position composing and arranging for NBC. Reed became the conductor of the Symphony Orchestra at Baylor University in 1953, while concurrently completing his Bachelor and Master of Music degrees at that institution. Reed's interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He then began an almost thirty-year association with the University of Miami as a professor of music, succeeding Frederick Fennell as the conductor of the symphonic band in 1980. After his retirement in 1993 he continued to compose and made many appearances as guest conductor, most notably in Japan where his relationship with the Tokyo Kosei Wind Orchestra yielded many great recordings of his works. Alfred Reed passed away on September 17, 2005 after a short illness.

Premiered under the composer's direction, ***A Festive Overture*** was commissioned by Dickinson State College, North Dakota for their 1963 Tri-State Festival. Written in ABA form, Reed's thematic material for this concert overture is based on three motifs first heard in the energetic opening allegro.

Nachman Yariv was born in Argentina in 1943 and began his musical education with piano lessons at the age of six. After moving to Israel in 1957 he continued his musical studies at the Rubin Academy of Music in Tel Aviv. Compulsory military service in the Israeli Army Band provided Yariv with the opportunity to develop his knowledge of the wind band as both a tuba player and conductor. Since his time in the army, Yariv has worked as a musical theatre conductor as well as becoming more actively involved in music education. He is the director of the Lod Youth Band, the National

UPCOMING PERFORMANCES:

Western University Symphonic Band
Paul Davenport Theatre, Talbot College

MERRY MUSIC

Wednesday, November 30, 12:30 p.m.

The Symphonic Band's second concert features music by American composers who were inspired by the beauty of the Moon and earth in addition to music of a festive nature from England and Hungary.

FESTIVE SONGS AND DANCES

Wednesday, February 15, 12:30 p.m.

Performing works by Cichy, Persichetti, Calvert, Beringen and Reed, the Symphonic Band celebrates Canadian folk song and pays homage to two of the most important works for winds: Pageant and Armenian Dances.

INCIDENTALLY YOURS...

Wednesday, March 29, 8 p.m.

The season ends with works that cross a broad emotional spectrum featuring repertoire by Hanson, Smith, Del Borgo, Grainger, and Shostakovich.

Western University Symphonic Band

Dr. Colleen Richardson, Music Director
Nigel Evans, Graduate Associate Conductor

Flute:

Banerjee, Oendrilla*
Battersby, Alison
DeRose, Jacob
Elliot, Justine
England, Ashley
Hicks, Riley
Hoy, Sarah
Litner, Sophia
Neote, Pamina
Su, Ching (Winnie)
Woolridge, Heather

Bassoons:

Hutson, Robert
Snider, Sean

Clarinets:

Baxter, Alycia
Chesson, Taryn*
Guzman, Hector
Kim, Michelle
Kim, Yon Ju (Lilian)
May, Jessica
Shippey, Emma

Bass Clarinet:

Tsang, Enoch

Alto Saxophone:

Schoenberger, Vicky*
Paterson, Julia

Tenor Saxophone:

Howe, Devin

Baritone Saxophone:

Markwart, Ryan

Horns:

Breen, Julianne
Dunham, Josh
Rodnick, Sarah
Zilli, Emma*

Trumpets:

Bustard-Johnson,
Jasmine
Cooper, Candace
Derrough, Chris
Gabert, Alanna*
Hsu, Tiffany
Pallarca, Perrine
Raymond, Chris
Simpson, Naomi
Song, Harrison
Zhong, Jerry

Trombones:

McLeod, Sidnee*
Morrish, Victoria
Po, Aaron

Euphonium:

Pang, Carling**
Young, James+

Tuba:

Croswell, Liam

Percussion:

El-Tyeb, Kareem*
Lister, Marshall
Lui, Alex
Milligan, Josh
Robichaud, Andrew
Shea, Joshua
Wright, Alexis

*Section leader

+Co-Concert masters

Kibbutz Youth Wind Orchestra, and Kfar Saba Community Band as well as a consultant for the Rothschild Foundation's music project for Israeli youth. In addition to the Match of Hope, Yariv has written several works for wind ensemble including To the Life of this People, Landscapes, March "Eitan" and Ori's Dream.

Written in 1994, *The Match of Hope* tells the story of a young orphan girl struggling to survive in the Warsaw Ghetto by selling the last match from a single box of matches. The Warsaw Ghetto was established by the Germans in World War II, and it was the largest of the Jewish ghettos in Nazi-occupied Europe. The work is dedicated to the children of the Warsaw Ghetto and reminds us that from this dark chapter in human history came stories of great personal sacrifice, courage and hope.

A graduate of the Juilliard School of Music, **Eric Whitacre** studied composition with Pulitzer Prize winning composer John Corigliano, earning his master of music degree in 1997. Whitacre's compositions span many different genres including works for choir, orchestra, and chamber ensembles. Many of his works for symphonic wind ensemble have entered the standard repertoire for winds, including: *Godzilla Eats Las Vegas*, *Ghost Train*, and *October*. As a conductor, Whitacre directs his own vocal ensemble, the Whitacre Singers, with whom he has released several critically acclaimed albums. In addition, he has guest conducted choral and instrumental concerts with the London Symphony Orchestra, the Royal Philharmonic Orchestra, and the Minnesota Orchestra, as well as collaborated on several occasions with legendary Hollywood composer Hans Zimmer. After completing a five-year term as Composer in Residence at Sidney Sussex College, within Cambridge University, UK, Whitacre recently accepted the position of Artist in Residence with the Los Angeles Master Chorale.

Lux Aurumque (Light and Gold) began life as a composition for SATB chorus with the text based on a poem by Edward Esch. The simple words of Lux Aurumque describe the manger scene at the birth of Jesus. Whitacre asked poet Charles Anthony Silvestri to translate the original English text into Latin to enhance his musical setting of the original poem. Dedicated to Professor Gary Green, the wind ensemble transcription was commissioned for the 2005 Texas All State Band.

*Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.*

*Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
modo natum.*

Belgian composer **Jan Van der Roost** was born in 1956, and from a very young age was exposed to music for wind instruments. After some experimentation with arrangements for small ensemble he decided to study music at the Lemmens Institute in Belgium where he received a triple laureate diploma for studies in trombone, music history, and music education (1979). Advanced studies followed at the Royal Conservatories of Ghent (music theory, 1982) and Antwerp (composition, 1989). Van der Roost currently teaches and conducts the symphonic band at the Lemmens Institute; is a special visiting professor at the Shobi Institute of Music in Tokyo; and is guest professor at the Senzoku Gakuen in Kawasaki, Japan. A versatile composer and arranger, Van der Roost has composed works for wind band, brass quintet, and orchestra, as well as for chamber ensembles, and choir. His compositions have been performed on radio and television by ensembles such as the Tokyo Kosei Wind Orchestra and the Canadian Brass. In addition to his composition activities he is also in demand as an adjudicator, clinician, and guest conductor.

Suite Provençale is a four-movement suite based on folk songs from Provence in southern France. Van der Roost varies the original folk material by creatively manipulating the musical elements to give each movement its own distinct character. “Un Ange a fa la crido” (The Plea of the Angel) is a light, cut-time dance in the style of a bourrée, “Adam e sa Coumpagnou” (Adam and his Companion) is a love song reminiscent of a pavane, “Lou Fustié” (The Carpenter) is based on a short and simple melodic figure that is passed between the different instrument families throughout the movement. The final movement, “Lis Escoubo” (Whistle Tune) is in the form of a farandole. In this dance, the musicians traditionally played a whistle with one hand and a drum with the other to accompany the dancers who held hands to form a long chain.

After immigrating to the USA in 1923, Argentinian born composer **Terig Tucci** became a musical director and arranger for radio shows in New York City. He then worked as a cultural consultant on Latin American music for NBC as well as directing the International General Electric Orchestra and making recordings for the RCA Victor Recording Company.

The popular Venezuelan actor and singer **Alfred Sadel** was born Manuel Alfredo Sánchez Luna. Unfortunately, there were already two professional musicians with the same name. Ultimately, Alfredo decided to change his name, combining the first syllable of his last name, “sa,” with “del,” the last syllable of his idol’s name, Carlos Gardel.

Lola Flores was a famous Spanish flamenco singer and dancer. She began her career as a child performer and, after touring the Americas, had a successful recording career in film and music. Set in traditional march form with a fanfare introduction, ***Lola Flores*** is in the style of a Paso Doble (two-step), one of the great Spanish musical styles. The music depicts the excitement and drama of the bullfight and the matador’s dramatic entrance to the arena.