Music Department
Calendar of Events

March 4, 7:00 pm  Percussion Ensemble Concert+
March 4, 8:00 pm  Mariachi Ensemble Concert*
March 8, 2:00 pm  Josephine Wells, clarinet recital*
March 8, 4:00 pm  Savannah Walker, voice recital*
March 9, 7:00 pm  Trombone Choir Concert+
March 10, 6:00 pm  Jazz Combo 1*
March 10, 8:00 pm  Jazz Combo 2*
March 11, 6:00 pm  Mary Filicetti, voice recital*
March 11, 8:00 pm  Saxophone Studio Recital*
March 12, 7:00 pm  Kairos Piano Trio with Tatjana Rankovich*
March 13, 6:00 pm  Tuba-Euphonium Ensemble Winter Concert*
March 14, 12:00 pm  Nick Colletto, piano recital*
March 14, 2:00 pm  Noelle Roberts, cello recital*
March 14, 4:00 pm  Aaron Rausch and Thomas Snedeker, joint percussion recital*
March 14, 6:00 pm  Abel Banuelos-Juarez, voice recital*
March 15, 4:00 pm  Orchestra Concert+$

April 2, 7:00 pm  Clarinet Monster Meets Guitar Hero: Dr. Jeffrey Brooks

All dates and times subject to change. For the most recent calendar of events, visit www.cwu.edu/music

* Recital Hall + Wayne S. Hertz Concert Hall $ Ticketed
Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

******************************************************************************
The Calendar of Events changes frequently.
For the most up-to-date calendar, visit our website at www.cwu.edu/music or call (509) 963-1216
******************************************************************************

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our facility. Thank you.

Thank you for all that you do to advance Central’s commitment to excellence and connecting our world through music.

Follow us on: CwuMusic-department @CWUMusicDept

Central Washington University
Department of Music
presents:

Symphonic Bands Concert

Paul Bain, conductor
Lewis Norfleet, conductor
Stephen Pickard, graduate conductor

Jerilyn S. McIntyre Music Building Dr. Wayne S. Hertz Concert Hall
Tuesday, March 3, 2020
7:00 PM
After the theme, it moves to the allegro section, in which the variations begin. Variation one involves triplets, while variation two involves syncopated sixteenth-eighth note rhythms. The cadenza that follows demonstrates the performer’s range, jumping about three and a half octaves from high C (an octave above middle C) to pedal A flat and G, for example. The vivace finale brings all these techniques into one, requiring the trombonist to exhibit advanced range, legato, double tonguing and flexibility. Thus, the piece is limited to the best trombonists, although there have been numerous recordings by such famed players as Joseph Alessi, Christian Lindberg and Ian Bousfield. It is often considered to be the trombone (and euphonium) equivalent (in terms of required mastery of the instrument) to the Carnival of Venice for trumpet or cornet, by Jean-Baptiste Arban.

- Program Note from Wind Repertory Project

Apollo Unleashed from Symphony No. 2 - Frank Ticheli

Frank Ticheli (b. January 21, 1958) is an American born composer. His works are diverse and include pieces for concert band, orchestra, chorus, and various chamber groups. Upon graduating high school, he attended Southern Methodist University in University Park, Texas. Here he studied with Donald Erb and Jack Waldenmaier and earned his Bachelor of Music in Composition. Ticheli then studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson and the University of Michigan, where he earned both his Master’s and Doctorate degrees in Composition. Following completion of his degrees, Ticheli became an Assistant Professor of Music in San Antonio, Texas at Trinity University.

The symphony’s three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. The finale, Apollo Unleashed, is perhaps the most wide-ranging movement of the symphony, 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 favorite of the dedicatee, 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 climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft’s doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

- Program Note by Frank Ticheli
Lindbergh Variations - Robert Sheldon
Lindbergh Variations was commissioned by the Fletcher Junior High School Band, Jacksonville Beach, Florida, William M. Holman, director, Lois F. Johnson, principal.

Sketches on a Tudor Psalm - Fisher Tull
Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth-century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his Fantasia for String Orchestra in 1910. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmical and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

- Program Note by Fisher Tull

Australiann Up-Country Tune - Percy Grainger arr. Bainum
Grainger’s Australian Up-Country Tune is based on the composer’s Up-Country Song, written for unaccompanied and wordless voices. “In the tune,” the composer wrote, “I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs

Blue Bells of Scotland - Arthur Pryor
The Blue Bells of Scotland is the usual modern name for a Scottish folk song (Roud # 13849). It was written by Dora Jordan, an English actress and writer, first published in 1801. Joseph Haydn wrote a piano trio accompaniment for this song (Hob. XXXIa: 176). The song was arranged by Arthur Pryor for trombone with accompaniment. This version is usually called Blue Bells of Scotland. It is most commonly played with a piano or concert/military band, but has also been performed with orchestra or brass band. Although the exact date is disputed due to some naming questions, Pryor probably composed the piece around 1899.

This version is technically challenging and allows the soloist to show off a flowing legato while, in different places, requiring some difficult jumps. The sheer speed and volume of notes also poses a significant challenge. It is in theme and variation form, and opens with a cadenza-like introduction.

Symphonic Band Personnel

**Piccolo**
- Lily Scott

**Flute**
- Andrea Audelo
- Jovan Bessette
- Allyanna Madera
- Kenzie McDonald
- Haille McGill
- Blake Purser
- Alexandria Peters
- *Isabella Saltvick
- Lily Scott
- Mercedes Mendoza

**Oboe**
- *Raven Kammeyer
- Kathleen Singleton

**Bassoon**
- Marcus Goble
- *Max Miller
- Nick Jerome
- Morgan Marienau

**Clarinet**
- Ben Beamer
- *Francisco Gonzales
- Jax Jackson
- Kaitlin Ravary
- Sierra Straub
- Noah Wilkerson
- Stephen Williford

**Bass Clarinet**
- Brandon Vo

**Saxophone**
- *Eze Odimba, alto
- George Carter, tenor
- Niko Eria, bari
- Chelsey Johnson, alto
- Sarina Randolph, tenor
- *Alexis White, alto

**Horn**
- Gwyneth Rockenfield
- Kellen Schuetze
- Lily Sears
- *Emma Tranum
- Mia Young

**Trumpet**
- Mara McRae
- Bronson Moreno
- *Matt Nguyen
- Jake Ohara
- Alejandro Perez
- Sawyer Romano
- Alberto Gonzalez
- Joey Saunders
- Kira Pattinson

**Tuba**
- Titus Bailey
- Caroline Cooper
- Bernadette Phillips
- *Brayden Swope

**Percussion**
- George Angelos
- Hannah Lee
- Alex Lesher
- Cass McClintock
- Devin Om
- Jaden Smith

**Piano**
- Naomi Williams

*Principal/Section Leader
**Symphonic Winds Personnel**

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>Alto Sax</th>
<th>Percussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sydney Johnson</td>
<td><em>Cole Van Gerpen, alto</em></td>
<td><em>Colton DeCarteret</em></td>
</tr>
<tr>
<td></td>
<td><em>Lane Wilkinson, alto</em></td>
<td>Nathan Sauther</td>
</tr>
<tr>
<td></td>
<td>Shaina Ellis, alto</td>
<td>Cameron Olsen</td>
</tr>
<tr>
<td></td>
<td>Ariana Maurnmann, alto</td>
<td>Cass McClintock</td>
</tr>
<tr>
<td></td>
<td>Kai Soren, tenor</td>
<td>Hannah Lee</td>
</tr>
<tr>
<td></td>
<td>Carter Little, bari</td>
<td>Eli Moffatt</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Oboe</th>
<th>Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Madeline Harstad</em></td>
<td><em>Amanda McDaniel</em></td>
</tr>
<tr>
<td>Noah Hopkins</td>
<td>Jaya Swayam</td>
</tr>
<tr>
<td></td>
<td>Beck Bartrand</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bassoon</th>
<th>Trumpet</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Connor Holtz</em></td>
<td><em>Corban Epp</em></td>
</tr>
<tr>
<td>Taylor Mocorro</td>
<td>Josef Neri</td>
</tr>
<tr>
<td>Eli Gomez</td>
<td>Devon Fisher</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clarinet</th>
<th>Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Mikayla Black</em></td>
<td><em>Zach Teply</em></td>
</tr>
<tr>
<td>Graceanna Littke</td>
<td>Nicole Fontanilla</td>
</tr>
<tr>
<td>Rebekah Janway</td>
<td>Tim Kuskie</td>
</tr>
<tr>
<td>Erin Moine</td>
<td>Lulu Greiner</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bass Clarinet</th>
<th>Euphonium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turner Engelhart</td>
<td><em>Alyssa Acob</em></td>
</tr>
<tr>
<td>Amanda Christian</td>
<td>Grant Ingalls</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tuba</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Kaitlyn Barlow</em></td>
<td>Max Melton</td>
</tr>
<tr>
<td></td>
<td>Jordan George</td>
</tr>
</tbody>
</table>

**Program Notes**

**Prelude, Siciliano, and Rondo - Malcom Arnold**

This work was first written in 1963 for brass band under the title Little Suite for Brass. Paynter’s arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer’s imaginative melodies a natural, almost folklike, settings. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

- Program Note from “Program Notes for Band”

**Give Us This Day - David Maslanka**

*Give Us This Day* was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric’s school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. “Give Us This Day”...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich” (“Our Father in Heaven”), #110 from the 371 Four-Part Chorales by J.S. Bach.

- Program Note by David Maslanka