

Spring 4-22-2010

# Marshall University Music Department Presents the Wind Symphony Spring Concert, Steven R. Barnett, conductor

Steve Barnett

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## Recommended Citation

Barnett, Steve, "Marshall University Music Department Presents the Wind Symphony Spring Concert, Steven R. Barnett, conductor" (2010). *All Performances*. Book 441.

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DEPARTMENT of MUSIC

presents the

# Wind Symphony Spring Concert

Steven R. Barnett, conductor

Thursday, April 22, 2010  
Smith Recital Hall  
8:00 p.m.

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This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music).

## Program

*Velocity* Robert Sheldon

*Angels in the Architecture* Frank Ticheli  
featuring  
Aurelia Ward- soprano  
Nicole McComas- piano/clavinova

*Walking Into History (The Clinton 12)* Richard L. Saucedo  
A part of the Birke Symposium 2010- Theme, Social Justice

## Intermission

*The Sinfonians* Clifton Williams  
featuring  
Callie Huff, piccolo

*Sara's Soul* Hardy Mertens  
2<sup>nd</sup> movement from Winanga-Li  
featuring:  
Dean Pauley, cello  
Rebecca Harrison, string bass  
Nicole McComas, piano/clavinova

*Ride* Samuel R. Hazo

## Wind Symphony Personnel

### Flutes

Callie Huff- Prin.  
April Bennett  
Aaron Sowards- Picc.  
Shey Dillon  
Laura Simpson  
Ashley Hughes  
Emily Crabtree  
Heather Elliott

### Clarinets

1st – Allie Hughes  
Adam Rhodes  
Tessa Gore  
2<sup>nd</sup>- Christa Fry  
Ryan Striker  
Rachel Wyant  
3<sup>rd</sup>- Ashley Gilbert  
Emily Hall  
Olivia Hughes  
Josh Blair  
Bass- Hannah Bird

### Saxophones

Sara Vorac- 1st Alto  
Carl Hamlin- 2<sup>nd</sup> Alto  
Zack Merritt- Tenor  
Jake Arnoldt- Bari

### Trumpet

Briana Blankenship  
Chris Chapman  
Ben Stern  
Dylan Elder  
Clifford Workman  
Kayla Walker

Piano/Clavinova  
Nicole McComas

### Horns

Billy Holderby  
Arleigh Dickerson  
Cory Davis  
Mindy Kelle

### Trombones

Andy O'Neal  
Katie Ferber  
Karen Barnett  
Ben Fredrick  
John Galloway- Bass Trombone

### Euphonium

Briana Williams  
Danny Holderby

### Tuba

Adam Phillips  
Joshua Sharp  
Peter Gallus

### Percussion

Aaron Statler- Prin.  
James Hairston  
Mike Cochran  
Jenna Palmer  
Justin Bowe  
Tyler Stewart  
Reece Watkins

### Vocalist

Aurelia Ward- soprano

### Cello

Dean Pauley

### String Bass

Rebecca Harrison

## Program Notes

Röbert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Director's Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works, and produces numerous publications for concert band each year.

Mr. Sheldon is currently Concert Band Editor for Alfred Music Publishing.

*Velocity* is defined in physics as the rate of change of position. This brief musical essay seeks to portray velocity in all of its forms-breathtaking speed to brutal force, the flowing elegance of flight to the heart-pounding thrill of a reckless drive. Full of rhythmic intensity, Doppler effects and technical flair, *Velocity* takes you on a musical ride you won't soon forget!

Frank Ticheli is an American composer of orchestral, choral, chamber, and concert band works. He lives in Los Angeles, California, where he is a Professor of Composition at the University of Southern California. A number of his works are particularly notable, as they have become standards in concert band repertoire. Grants and commissions include his selection as a recipient of a Chamber Music America Grant to compose a work for the Philadelphia-based saxophone quartet Prism. He has also received commissions and grants from the American Music Center, Pacific Symphony, Pacific Chorale, Worldwide Concurrent Premieres, Inc., Prince George's Philharmonic Orchestra, Adrian Symphony, City of San Antonio, Stephen F. Austin State University, University of Michigan, Trinity University, and the Indiana Bandmasters Association.

*Angels in the Architecture*, for concert band with soprano soloist, was commissioned by Kingsway International and received its premiere performance in July of 2008 by a massed band of young musicians from Australia and the U.S. at the Sydney Opera House. The work unfolds as a dramatic conflict between the two extremes of human existence- one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. *Angels in the Architecture* begins with a single voice singing a 19<sup>th</sup>-century Shaker song. This "angel"-

represented by the singer-frames the work, surrounding it with a protective wall of light and establishing the divine. The other representations of light include a traditional Hebrew song of peace and the well-known 16<sup>th</sup>-century Genevan Psalm, "Old Hundredth."

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death and spiritual doubt. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light-darkness-light-darkness-light). *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears-distantly, ominously.

**Richard L. Saucedo** is currently Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction, Carmel bands have received numerous state and national honors in the areas of concert, jazz and marching. The Carmel High School Wind Symphony was invited to the Bands of America national Concert Band Festival in 1992 and 1999 and was named the Indiana State Champion concert band in 1999. Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis. He is constantly in demand as an adjudicator, clinician and guest conductor for concert band, jazz band, marching band, orchestra and show choir.

*Walking Into History* (The Clinton 12) Following the U.S. Supreme Court's 1954 ruling in *Brown vs. Board of Education*, a federal judge ordered Clinton High School to desegregate in the fall of 1956. The integration of Clinton High School was forced to be first among Tennessee public schools. The twelve black students who attended Clinton High School that fall became known as the "Clinton 12". On the morning of each school day they walked together down Broad Street from Foley Hill to Clinton High. Rumor has it that on one of those mornings, the Clinton Band was on hand to welcome these students to their new school. In 1958, the school building was badly damaged by a series of dynamite explosions assumed to be related to the school's desegregation. While the school was rebuilt, the students were bused to Oak Ridge. *Walking Into History* includes musical quotes of the Clinton and Oak Ridge Alma Maters.

**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 10 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.

*The Sinfonians*, Symphonic March, was commissioned by the Phi Mu Alpha Sinfonia Fraternity of America. It opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail Sinfonia! Come, brothers, hail!" The words are by Charles Lutton set to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

**Hardy Mertens** (1960) was born in the small Dutch town of Nieuwenhagen. He studied musicology at the Utrecht University, composition and band conducting at the Utrecht Conservatory. Before starting his worldwide musical career, he joined the Netherlands Royal Military Band as arranger and clarinet player. Besides teaching band conducting at the Tilburg Conservatory, Hardy Mertens conducts the Netherlands Police Band and several Dutch community bands, with numerous championships as a result. As guest conductor, clinician and lecturer he has been playing an active role in the Singaporean band scene since 1990 and in the Italian band scene since 1995. Occasional guest conducting brought him to many European countries, the U.S.A., Canada, Israel and Hong Kong. Compositions by Hardy Mertens are played worldwide, have been recorded by top bands and have been chosen as compulsory contest pieces for the World Music Contest and various international contests.

*Sara's Soul* is the 2nd movement from "Winanga-li".

It has a warm, romantic, symphonic sound. This movement is simply Sara, according to Hardy! A homage from master to muse! Ironically born from a dream Hardy had, it is in sort a 'dreamtime'. One girl's dreaming of a better world, a world of spiritual awareness, a world in balance, a dream of freedom. Like it's source inspiration, it is a piece that

seems to break musical rules, it sort of floats along, reaching out to an endless horizon, not putting a foot down. Reaching optimistically for that ultimate dream, willing all humanity to harness our deepest, purest, fertile potential. Sara's Soul has a dreamy atmosphere with big passionate chords and a full heart.

Samuel R. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. Mr. Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation.

*Ride* was written as a gesture of appreciation for all of the kind things Jack Stamp has done for the composer, Sam Hazo. After being invited to participate in a composer's forum, Mr. Hazo followed Jack Stamp and Mark Camphouse back to Jack Stamp's house for dinner. This fifteen minute drive at high speed through the beautiful Pennsylvania countryside was the inspiration behind the piece, *Ride*.