

The Symphonic Wind Ensemble wishes to acknowledge the support and contributions of the applied string, wind, brass, and percussion faculty for their support and assistance in preparation of tonight's performance.

Lisa Garner Santa, flute  
Amy Anderson, oboe  
David Shea, clarinet  
David Dees, saxophone  
Richard Meek, bassoon  
Will Strieder and Andrew Stetson, trumpet  
Christopher M. Smith, horn  
James Decker, trombone  
Kevin Wass, euphonium and tuba  
Lisa Rogers and Alan Shinn, percussion  
Carla Cash and William Westney, piano  
Mark Morton, bass



TEXAS TECH UNIVERSITY  
College of Visual & Performing Arts  
**School of Music™**

## **Symphonic Wind Ensemble**

Dr. Sarah McKoin, conductor

Ryan S. Smith, guest conductor

Tuesday, November 4, 2014  
Hemmler Recital Hall  
Lubbock, Texas  
7:30 p.m.

## Program

*Saisei* (2011) ..... Brett William Dietz  
Fanfare for Wind Ensemble

Concerto(2014).....Peter Fischer  
I. Vivace  
II. Troubadour; Andante  
III. Mambo  
Will Strieder, trumpet soloist

Enigma Variations, IX. Nimrod (1899) ..... Edward Elgar(1875-1934)  
tran. by Merlin Patterson  
Ryan S. Smith, guest conductor

## INTERMISSION

La Creation du Monde (1923) ..... Darius Milhaud  
(1892-1974)  
Overture  
I. Le chaos avant la création  
II. La naissance de la flore et de la faune  
III .La naissance de l'homme et de la femme  
IV. Le désir  
V. Le printemps ou l'apaisement

The Frozen Cathedral (2013).....John Mackey  
(b.1973)

## Personnel

Dr. Sarah McKoin, conductor  
Sandra Lee, graduate assistant

### Flute

Lauren Hampton\*  
Joshua Hall  
Chris Herrada  
Adrian Ito  
Amanda Vereen

### Oboe

Clayton Koch  
Muhammad Mezraq  
Ramli\*  
Christa White

### Clarinet

Anthony Cahill  
Ben Cook  
Joshua Lovell  
Jack Sears  
Allison Speziale  
Jennie Sung  
Mia Zamora\*

### Bass Clarinet

Joseph Vasinda  
Asheley Allen

### Contra Bass Clarinet

Dylan Lewis

### Bassoon

Robin Aldana  
Charles Chivington  
Jason Davis\*

### Saxophone

Ben Donnell\*  
Andrew Reinhart  
Andrew Swallows-TS  
Jonathan Doerr-BS

### Trumpet

Pierce Ellison  
Lucas Meade  
Andrew Pacheco\*  
Ben Post  
Alicia Sowders\*  
Colton Watson  
Elisa Wiseman

### Horn

Katelyn Losos  
Katie Morris  
Anthony Stanley  
Anna Rodriguez\*  
Justin Ruleman

### Trombone

Joseph Mason  
Joseph McPherson\*  
Hunter Stockton  
Aaron Venegas  
Zach Davis - Bass  
Nickolas Grigar - Bass

### Euphonium

Tyler Simon  
Dustin Tharp\*

### Tuba

Trey Hanis\*  
David Lopez  
Ian Young

### Percussion

Ben Cordell\*  
Cody Holmes  
Marilee Power  
Stephanie Riley  
Avery Turner  
Bill Wilkinson

### String Bass

Pablo Seguel Ponce

### Harp

Jennifer Miller

### Piano

Sun Yong Lee

### Additional musician

### Violin

Megan Poppe  
Fagner Rocha

### Cello

Marissa Merritt

### Antiphonal Percussion

B.J. Holmes  
Donald Lazuka  
James Pendell  
Lisa Rogers+

\* principal  
+ faculty

### **Darius Milhaud (1892-1974)**

Darius Milhaud was a French composer who was associated with the avant-garde of the 1920's, whose abundant production reflects all musical genres.

His fascination with jazz began in London in 1920, where he heard the Billy Arnold Jazz Band who recently arrived from New York. On a trip to the United States in 1922, Milhaud heard "authentic" jazz for the first time, on the streets of Harlem. In 1923, the year before Gershwin's *Rhapsody in Blue*, the Ballets Suédois debuted their new ballet production, *La création du monde*, a 20-minute-long ballet in six continuous dance scenes outlining the Creation of the World, based on African folk mythology. The ballet's reception was far from glorious due to ballets costumes being heavy and inflexible causing difficulty to dance. However, the score has been hailed by jazz composer/musician Dave Brubeck as the best classical composition using the jazz idiom. No matter the reception of the ballet, the audience heard a great score, the world's first blend of American jazz harmonies, rhythms, and conventions combined with the compositional forms and restraint of classical Western music.

*La création du monde's* introduction, before the curtain, is slow-moving and mysterious; the rhythm shows only minimal evidence of jazz influence, but the harmonies give a clearer indication of the kind of music that will follow. The introduction comes to rest on timpani roll, and then the first scene begins with a flashy solo on the string bass- metaphorically remaining true to the work's ostentatious title by infusing the piece with the "new life" of this different style. The remaining scenes each focus on one or two new melodies, with elements of the introduction frequently returning to confirm their influence. The ending of the piece is, in some ways, similar to the beginning, but the puzzling dissonance that characterized the opening measures has given way to the easy-going feel of this new, "laid back" music style.

### **Program Notes**

#### **Saisei, Fanfare for Wind Ensemble (2011)**

About the composer:

Brett William Dietz is Associate Professor of Percussion at the Louisiana State University School of Music. He is the music director of Hamiruge (the LSU Percussion Group). He earned the Bachelor of Music in Percussion and the Master of Music in Composition/Theory from the Mary Pappert School of Music at Duquesne University. In 2004, Dietz earned his Doctorate of Music from Northwestern University. He has studied percussion with Jack Dilanni, Andrew Reamer, Stanley Leonard, and Michael Burritt while his principal composition teachers include Joseph W. Jenkins, David Stock, and Jay Alan Yim.

He was a recipient of the 2005 Merrill Jones Young Composers Band Composition Contest, the 2002 H. Robert Reynolds Composition Contest, 3rd Place Winner of the 2002 Percussive Arts Society Composition Contest, and the 2001 Pittsburgh Foundation Award for Outstanding Achievement in the Arts. His composition five-0 for brass quintet received an award from WFMT (Chicago Classical Radio) and was premiered live on the air as part of the station's 50th anniversary (2001). He has also received numerous teaching awards at Louisiana State University including the 2010 School of Music Teaching Excellence Award and the 2011 LSU Alumni Association Faculty Excellence Award.

*Saisei* was commissioned in 2011 by Dr. Donald McKinney and LSO Wind Ensemble.

Program notes from Brett Dietz Website

#### **Fischer Trumpet Concerto (2014)**

- I. Vivace
- II. Troubadour; Andante
- III. Mambo

The Trumpet Concerto is a three-movement work scored for Wind Ensemble, and was composed over the last three and half years with final revisions coming just this fall. The work is a consortium project and I want to give a very special thank you to my wonderful colleagues, Sarah McKoin, conducting the premiere this evening and organizing the consortium; and Will Strieder, trumpet soloist. Also, great thanks go to Cara Pollard, for helping launch this project some years ago, as well as to the ensembles and directors for their participation in the completion and realization of the concerto.

The opening movement is a large-scale ABA form, opening with a fast chordal rhythmic underlay to a rhapsodic trumpet melody. The slower middle B section has lush sonorities with bowed percussion, before returning to the opening material. Apart from the trumpet solo, important melodies are also given to ensemble soloists and instrumental combinations. The second movement,

*Troubadour*, is an accompanied soliloquy filled with romance and musical lyricism as if the soloist were reciting an epic poem on unrequited love—it is forlorn and dark in color and harmony. The troubadour poetic colors are evocative of nobility, restraint, and lyricism; motives are freely developed and repeated with subtle changes that keep the melodic material fresh. The idea is a fluidity of melody constantly reinventing itself. The form is again a simple ABA, though the feel is almost through-composed. The A sections feature an off-the-beat bass with soft woodwinds in chord streaming using additive tertian harmonies—they accumulate and dissipate filling the sonic space with color. The feel is very modal with the trumpet solo utilizing a written-out ornamental style that feels somewhat improvised. The B section places the bass back on the downbeat, and the very end reconciles the two sections rhythmically. Mambo is a rollicking dance-influenced movement using additive harmonies, and relying on rhythmic drive along with some intense ostinato sections that break up the Latin dance feel. There is also a significant rock influence with how the middle section ostinato and syncopated rhythms propel the music to a climax. The music then returns to the formal mambo dance section. The end is a rescoring of the climatic central section, this time with the ensemble in more percussive chords and the trumpet driving home the music to a joyful and exuberant close.

Program notes by Peter Fischer

### **Enigma Variations, IX. Nimrod**

Elgar's *Enigma Variations* premiered on June 19, 1899 at St. James's Hall in London with the esteemed Hans Richter conducting. After its premiere Elgar was almost immediately hailed as the greatest English composer to date and his music gained worldwide recognition.

Elgar dedicated his *Enigma Variations* "to my friends pictured within," and begins with the theme, followed by fourteen variations. Variation IX, *Nimrod*, is dedicated to August Jaeger, Elgar's publisher and close friend. "Jaeger" is German for "hunter," and Nimrod is one of the Old Testament's fiercest hunters. According to Dora Penny, a family friend, Elgar confided in her that this variation is not about Jaeger as much as a conversation with him. One day, Elgar found himself very frustrated and considered giving up composing. Jaeger stepped in and compared Elgar's struggles to those of Beethoven and asked the composer how he thought Beethoven must have felt, having to compose while going deaf. Jaeger then told Elgar that as Beethoven's hearing got worse, his music became more beautiful, and encouraged Elgar to take that lesson to heart. Jaeger then sang the slow movement to Beethoven's *Pathétique Sonata* for his depressed friend. Elgar told Dora Penny that the opening of *Nimrod* suggests the *Pathétique*. He said, "Can't you hear it at the beginning? Only a hint, not a quotation."

*Nimrod* is the most famous of the variations and is often programmed without the rest of the work. It is most notably used in England for events such as funerals and memorial services, and is always played on Remembrance Sunday, a ceremony acknowledging the sacrifices of British servicemen and women in both World Wars and subsequent conflicts. In the United States, it has often been used many times for September 11, 2001 tributes.

Program notes by Ryan Smith

### **The Frozen Cathedral (2013)**

John Mackey's *The Frozen Cathedral*. The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral*.

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

Program note by Jake Wallace