



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

Symphonic Band

Dr. Eric M. Allen, conductor
Ryan S. Smith, guest conductor

Tuesday, March 31, 2015
Hemmle Recital Hall
Lubbock, Texas
7:30 p.m.

Program

Intrada für Bläser Melchior Franck
(c. 1579-1639)

Give Us This Day David Maslanka
(b. 1943)

Ryan Smith, guest conductor

Concerto in Eb for Alto Saxophone Alexander Glazunov
(1865-1936)

Professor David Dees, alto saxophone

Allerseelen Op. 10, No. 8 Richard Strauss
(1864-1949)

David Stephen Melillo

Dr. Rebecca Wascoe-Hays, soprano

The Symphonic Band 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

Mark Morton, bass

and special thanks to William Ballenger, director, School of Music

(b. 1957)

Personnel

Dr. Eric M. Allen, conductor
Ryan S. Smith, graduate conductor
Sarah Harris, percussion coordinator

Flute

Kayla Crowley*
Giovanni Perez
Meagan Spencer
Rynae Pavino
Courtney Pham
Sarah Peet

Oboe

Clayton Koch*
Hilary Webking

Clarinet

Gbohunmi Fawehinmi*
Joshua Lovell
Anthony Cahill
Rafael Garcia
Sophie Baker
Kaitlyn Gerde
Jennifer Bupp

Bass Clarinet

Ashley Allen

Bassoon

Carolyn Garcia*
Stefanie Przybylska

Saxophone

Tony Guzman*
Megan Dillon
Jennifer Rios
Ryan Hill, tenor
Tristan Torres, baritone

Trumpet

Christina Weston*
Alberto Robledo-Madera
Robert Luther
Clark Preston
Elisa Wiseman
Tiffany Sumrow
Adam Vadala

Horn

Cassandra Saucedo*
Patrick Alarcon
Devon Curtis
Ashli Bradshaw
Amie Dean
Sara Marnik
Kaitlyn Martinez

Trombone

Kurt Kotz*
Cilaya Holloway
Juan Bautista
Gabriel Aguilar
Patrick Perry
Josiah Marshall

Euphonium

Ross Reinhart*
Ethan Munger

Tuba

Joseph Lynch*
Ryan Langer

Percussion

Camille Cadra
Nick Garcia
Brock Mellinger
Aaron Perez*
Alex Sanchez
Aaron Talley
Jacob Yepez

String Bass

Edward Allen

Harp

Lauren Wessels

Piano

Hyesung Seo

Synthesizer

Christopher Herrada

* principal

+ Faculty

Program Notes

Intrada für Bläser

Melchior Franck was a German composer of the late Renaissance and early Baroque eras. He was the son of a painter and possibly the younger brother of the composer Johannes Franck. We know little of his early life. Franck became a teacher at St. Egidien's Church in Nuremberg in 1601, where he fostered a lifelong appreciation for music education. The composer Hans Leo Hassler was also present in Nuremberg and tutored him in the Netherlandish style of motet writing and in Venetian antiphonal writing. Around the beginning of 1603, Franck accepted the position of concertmaster to Prince Johann Casimir of Saxe-Coburg, who had a strong interest in music and provided a situation that was ideal for Franck, who began to write and publish prolifically. Franck's output was vast and comprehensive (over 1400 pieces), including sacred, secular, vocal and instrumental music. Franck's music is expressive and a true synthesis of beauty and simplicity, and was exceptionally popular during his time. He is considered to be one of the most important composers of his generation.

Intrada für Bläser, written in 1608, is a great example of Franck's antiphonal instrumental works, and of the influence of his teacher Hans Leo Hassler who studied with Andrea and Giovanni Gabrieli. Written for three trumpets and three trombones, *Intrada für Bläser* features musical characteristics typical of the period, such as ornamentation, terrace dynamics, antiphonal "echoes," and repeated rhythmic patterns that give the piece an exciting drive to the end.

Give Us This Day

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 130 works are forty pieces for wind ensemble, including eight symphonies, fifteen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. Maslanka gives the following insight to *Give Us This Day*:

Give Us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, CA, 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*...Gives 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.

Rebecca Wascoe-Hays is an award-winning soprano known for her commanding stage presence and critically acclaimed as "vocally resplendent," she brings a dramatic intensity to each role she takes on. Some roles performed include Agathe in *Der Freischütz*, Fiordiligi in *Così fan tutte*, First Lady in *The Magic Flute*, Nedda in *I Pagliacci*, Santuzza in *Cavalleria Rusticana*, Ann Putnam in *The Crucible*, Madame Lidoine in *Dialogues of the Carmelites*, Laetitia in *The Old Maid and the Thief*, The Witch and Gertrude in *Hansel and Gretel*, Mimi and Musetta in *La Bohème* and Nella in *Gianni Schicchi*. Her solo repertoire includes major works by Beethoven, Mozart, Schubert, Mahler, Verdi and Brahms, amongst others.

Additionally, Wascoe has twice been a winner of the Gerda Lissner Foundation Awards, and has placed in the Sigma Alpha Iota Graduate Performance Awards, she was also a Finalist in Charles A. Lynam and the Opera Company of the Quad Cities Competitions. She has been recognized as a finalist or semi-finalist in many other international competitions, including Merola, the Marguerite McCammon, the Dallas Opera Guild, Opera Birmingham, Irma M. Cooper Opera Columbus Competition, and the Licia Albanese Puccini Foundation. She is a recipient of the Sigma Alpha Iota Doctoral Grant, and continues to present recitals throughout the United States. Current projects include a CD of sacred music by Mississippi composer, Len Bobo available through APAD Recordings, and a commissioned song cycle based upon the life of Mary Magdalene by American composer, Libby Larsen. She was recently featured on the International Music Foundation's Dame Myra Hess Memorial Recital Series, which was broadcast live in WFMT Chicago. She will be featured on the Altier Recital Series in Paris in the fall of 2013.

Dr. Wascoe joined the faculty of Musiche in the Marche, an opera training program in the summer of 2012. Presentations took place at the National Opera Association's national conference in January, as well as the International Arts and Humanities conference in Honolulu, Hawaii.

Rebecca's vocal training began in her home state of Texas, where she earned a Bachelor's Degree in Musical Theatre from the University of Texas in Arlington. She also holds a Master's Degree in Vocal Performance from the University of North Texas, where she studied with Lynn Eustis, Harold Heiberg, and Jeannine Crader. Her Doctorate in Vocal Performance and Literature was attained from the University of Illinois in 2008, where she studied with Sylvia Stone, Jeffrey Peterson, Julie Gunn and Thomas Schleis. Dr. Wascoe continues her vocal studies with John Wustman and Inci Bashar. She was an Assistant Professor of Voice at Mississippi State University.

About the Artists

David Dees is Associate Professor of Saxophone at Texas Tech University. He has been a prizewinner in national and international performance competitions including; the 2010 Ville d'Avray / Paris International Saxophone Competition, the North American Saxophone Alliance Competition, the Fischhoff National Chamber Music Competition, University of North Texas Concerto Competition and the Kingsville Young Artist Competition. He has appeared throughout North America and has presented recitals and master classes at the Royal College of Music in London, The Birmingham Conservatory, and in Switzerland at Musik-Akademie der Stadt Basel and at Musikhochschule Luzerne.

Recent activities include performances of Benjamin Britten's Sinfonia da Requiem with the Dallas Symphony, performances of Teresa LeVelle's Shadowlands, concerto for soprano saxophone and string quartet in Carnegie Recital Hall, and performances of John Mackey's Concerto for Soprano Saxophone with the Texas Tech University Symphonic Wind Ensemble. He has performed at World Saxophone Congresses in Montreal and Ljubjana, Slovenia, the United States Navy Band International Saxophone Symposium, and at North American Saxophone Alliance Conferences in Iowa, Arkansas, Texas, Missouri, South Carolina and Georgia. He serves as Region 4 Director of the North American Saxophone Alliance and hosted the 2003 NASA Region 4 Conference at Texas Tech University. He has served as a member of the jury for the North American Saxophone Alliance Classical Performance Competition and currently serves as Competition Coordinator for NASA. His recording of "Shadowlands, concerto for soprano saxophone and string quartet," by Teresa LeVelle is available on Innova Recordings. He was featured on the June 2006 cover of Saxophone Journal Magazine.

He received his Bachelor of Music degree from the University of North Texas where he was a student of Debra Richtmeyer and his Master of Music degree from Northwestern University where he was a student of Frederick Hemke. He was a recipient of a Texas Tech University Outstanding Faculty Award presented by Mortar Board and Omicron Delta Kappa. Prior to joining the faculty at Texas Tech University, he was a saxophonist with the United States Army Band (Pershing's Own) in Washington, DC

Concerto in Eb for Alto Saxophone

Born in 1865, Aleksandr Konstantinovich Glazunov was a musician and composer from a very early age. Glazunov studied the Russian romantic tradition under Rimsky-Korsakov, who, when asked of his two-year tutelage, claimed Glazunov's instruction was short due to his rapid progression, "not from day to day but from hour to hour." His body of work serves as a bridge between the romanticism of the Big Five era and the cosmopolitan styles of early modern music. Glazunov's skillful synthesis of Russian nationalism, lyricism, and contemporary styles in his symphonies and concertos have made them some of the grand works of this time. While he was revered and greatly celebrated in the musical community, he was also criticized for not employing the dissonant, atonal styles with which others were successfully experimenting. Glazunov remained firm in vision, and continued to compose lush, romantic pieces for much of his career.

Concerto in Eb for Alto Saxophone was composed by Glazunov for German saxophonist Sigurd Raschèr, "under the influence of attacks rather than by (his) request." Even by 1934, the year of the piece's premiere, the saxophone had not yet entered the classical canon and was viewed as a 'middle class instrument'. Glazunov, however, liked the saxophone's rich, colorful timbre and its contrast against the strings. The Concerto begins with the ensemble introducing the melody and passing it to the soloist. The soloist develops the initial theme and several other musical ideas until the piece transitions into a slower section, which culminates in a cadenza. The Cadenza leads the piece to a quick Fugato which is a signature of Glazunov's style. This concerto has become standard classical repertoire for saxophonists.

— Program note by Sydney Moss

Allerseelen Op. 10, No. 8

Richard Strauss had a life-long love affair with the human voice. Instrumentalists of the orchestra in the opera pit or on stage knew him as the composer of epic essays in sound and its pyrotechnical manipulation, which raised their sometimes functionary lot to the realms of high virtuosity, singly and in section. 15 operas would fill and dominate Strauss's life, though he is best known for his masterworks for large orchestras. Early art songs written in 1882, such as the Op. 10 group of eight including *Zueignung*, *Die Nacht* and *Allerseelen*, are classic examples in that form.

Strauss composed at least 138 such songs with piano accompaniment. They beg a second hearing; this one, *Allerseelen*, or "All Souls' Day," which Albert Oliver Davis has fashioned with stylistic fidelity in his

dramatic setting for symphonic band, is very worthy of this option. Davis' inner developments are carefully framed within the Strauss original. Unfortunately for those who toil in the band profession, Strauss wrote no such music for the medium, but the wide acceptance of the Davis setting of *Allerseelen* helps to fill that void.

Performers who remember the vocal origin of this music will not forget that it is an accompaniment to solo lines. In the commemorative spirit of the title, piety odes not necessarily imply lamentation.

Allerseelen has been standard band fare since it was first published in 1955. In this new full score edition, it continues to grant the player, conductor and the listener something of the rewarding musical experience offered in the Strauss original.

— Program note by Frederick Fennell

David

Stephen Melillo's 1115 works include 4 symphonies, several concerti and 28-hours of Music for Ensembles of the 3rd Millennium™. Winner of the 2009 Telly & Ava Awards for his 2005 Visualized Concert: THAT WE MIGHT LIVE, Stephen's dramatic concert-version was nominated for the Pulitzer Prize in Music. His 14 feature film scores include the Oscar-nominated 12:01PM. Stephen has been awarded special ASCAP concert awards every year since 1992. By word-of-mouth, Stephen's pioneering, self-publishing entity known as STORMWORKS has gone from 0 to thousands of worldwide renderings since 1992.

What is the connection between the movements and why is this piece called *DAVID*? In this telling of the classic confrontation of the small standing against the insurmountable, David sings a prayer... perhaps another of his psalms. The prayer is inspired after hearing the tale of The Touchstone, delivered to David by an emissary from a distant land. Realizing his own mortality, David continues to search for The Touchstone while offering his life in unyielding Faith. As Fate would have it, David finds The Touchstone! It is then that Goliath so unrelentingly approaches. With no sword, no armor, no lance, David holds The Touchstone in his hand as if weighing his find. Then, without hesitation, he loads it into the sling and hurls it at the head of his enemy. David's Faith saved his people. For that Faith, for that noble cause, even The Touchstone was worth throwing away...

DAVID is dedicated to the "Davids" of our world and to the memory of those who, despite untimely passings, have spent their lives for noble causes often considered small... or perhaps not noticed at all. These people are like "Touchstones", rare and precious... but their lives have not been in vain. — Program note by Stephen Melillo

The lyrics in the second movement paraphrase the King James Version of Psalm 30: verse 5:

*In the Evening, a spell of Tears...
In the Morning, Shouts, yes Shouts of Joy...*

The lyrics to the third movement tell a story:

*In the morning Light I see You,
and then at Dusk I pray for strength from You.*

*In the Twilight of the Star Night
I am awed by the sight of the Lights in the Sky
that praise You.*

*Work awaits me in the morning.
the Search for something that will save my heart.*

*So I pick up every stone
and then I touch it to my Soul
and then I wait to see if You have blessed
This Moment.*

Why, oh God is Life but just a Moment?

Then I start again to search for You.

*In the Twilight of the Star Light,
Night is Fighting filled with Might,
to stamp out every Hope of morning's Light.*

*So I start again to search for You.
In the twinkling, fleeting glistening of the Sun on the Sand,
I can look in my hand and find in its grasp
the chance to Give with every fiber,
even if my Life is just a Moment...*

Even if my Life is just a Moment...