



UNIVERSITY OF ARKANSAS®

The J. William Fulbright College of Arts and Sciences and the
Department of Music proudly present

White Concert Band

Jamal Duncan, conductor
Tim Pardue, graduate conductor

Symphonic Band

Jamal Duncan, conductor
Shelby Swanson-Williams, graduate conductor

Sunday, April 28, 2019

3:00 pm

Jim & Joyce Faulkner Performing Arts Center

White Concert Band

Illumination (2013)

David Maslanka
(1943-2017)

Tim Pardue, conductor

*Why Do We **Fall?*** (2017)

Drew Morris
(b. 1984)

Jamal Duncan, conductor

Prelude, Siciliano, and Rondo (1963/1979)

Malcolm Arnold
(1921-2006)
Transcribed by John Paynter

~Intermission~

Symphonic Band

Mother Earth: A Fanfare (2003)

David Maslanka

This Cruel Moon (2017)

John Mackey
(b. 1973)

Sun Dance (2010)

Frank Ticheli
(b. 1958)

Shelby Swanson-Williams, graduate conductor

Symphonies of Gaia (2001)

Jayce John Ogren
(b. 1979)

PROGRAM NOTES

David Maslanka | *ILLUMINATION*

Born: 1943

Died: 2017

Work Composed: 2013

Duration: 5:30

David Maslanka was born in New Bedford, Massachusetts. 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 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen 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.

The composer writes:

"Illumination" – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Drew Morris | *WHY DO WE FALL?*

Born: 1984

Work Composed: 2017

Duration: 7:00

Drew Morris has been writing music on and off since high school. He was a member of Pat Ellison's Springdale High School Band. He studied at the University of Arkansas, receiving a BM in Music Education Degree. He received a MM in Jazz Studies from The University of Arkansas – Monticello.

Morris has written music for concert band, percussion ensemble, marching band, British brass band, orchestra, indoor drumline, various chamber groups, jazz band, marimba solo, piano solo, and the Drew Morris ensemble. Morris's piece *Yellow* was selected as a finalist in the *Third International Frank Ticheli International Composition Contest*. *Alpha Bravo Niner*, was published by Row-Loff Productions and has been played around the world.

The composer writes:

I wrote this piece during the fall of 2017. My office window had a wonderful view of a line of trees. As the trees started changing colors, I was moved to write a piece of music that embodies the tone of the season. Randomly, I remembered Alfred's line from the movie "Batman Begins", "Why do we fall sir? So that we can learn to pick ourselves up." (I'm pretty sure he was actually quoting Thomas Wayne, but I remembered Alfred saying it) I felt that particular quote would be a nice subject for the piece as a whole, especially with the inclusion of the word fall. Over the course of this composition, I tried to give a taste of what it might feel like to pick yourself back up after a fall, using the musical palate of autumn.

Malcolm Arnold | *PRELUDE, SICILIANO, AND RONDO*

Born: 1921

Died: 2006

Work Composed: 1963

Duration: 8:30

Sir Malcolm Henry Arnold was an English composer who was born in Northampton. His output of works features music in many genres, including a cycle of nine symphonies, numerous concertos, concert works, chamber music, choral music and music for brass band and wind band. He wrote extensively for the theatre, with five ballets specially commissioned by the Royal Ballet, as well as two operas and a musical. He also produced scores for more than a hundred films, among these *The Bridge on the River Kwai* (1957), for which he won an Oscar.

The *Little Suite No. 1 Op. 80* was written for brass band in 1963. It was commissioned by the Scottish Amateur Music Association for the National Youth Brass Band of Scotland. It was premiered by that ensemble with Bryden Thompson conducting. The piece was transcribed for wind band by John Paynter in 1979 under the title *Prelude, Siciliano, and Rondo*.

From the publisher:

All three movements are written in short, clear five-part song forms. The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in

which the technical brilliance of the modern wind band is set forth in boastful brilliance.

David Maslanka | *MOTHER EARTH*

Born: 1943

Died: 2017

Work Composed: 2003

Duration: 3:00

The composer writes:

Mother Earth was composed for the South Dearborn High School Band of Aurora, Indiana, Brian Silvey, conductor. The commission was for a three-minute fanfare piece. Each piece

takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was For a Future to be Possible by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

Mother Earth is a statement from our Mother that she is in pain, and that we need to pay attention to her healing.

John Mackey | *THIS CRUEL MOON*

Born: 1973

Work Composed: 2017

Duration: 7:30

John Mackey has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind

ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands. Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts

and Letters. He resides in Cambridge, Massachusetts, with his spouse, A.E. Jaques, who titles all of his pieces (and also teaches at MIT).

The composer writes:

This piece is an adaptation of the middle movement of "Wine-Dark Sea: Symphony for Band." The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

Frank Ticheli | *SUN DANCE*

Born: 1958

Work Composed: 2010

Duration: 5:00

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*The New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli received his Doctoral and master's degrees in composition from The University of Michigan.

The composer writes:

While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image – a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of “bright joy.” The oboe’s gentle statement of the main melody establishes the work’s songlike characteristics, while in the work’s middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work’s dancelike qualities are enhanced by a syncopated rhythmic figure. ... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.

Jayce John Ogren | *SYMPHONIES OF GAIA*

Born: 1979

Work Composed: 2001

Duration: 7:00

Jayce Ogren is rapidly developing a reputation as one of the finest young conductors to emerge from the States. He recently finished his tenure as assistant conductor of The Cleveland Orchestra and as Music Director of the Cleveland Orchestra Youth Orchestra, having been appointed by Franz Welser-Möst.

Jayce Ogren received a bachelor's degree in composition from St. Olaf College in 2001 and a master's degree in conducting from the New England Conservatory in 2003.

As a composer, Jayce Ogren’s works have been performed at the Royal Danish Conservatory of Music, the Brevard Music Center, and the American Choral Directors Association Conference. His *Symphonies of Gaia* has been performed by ensembles on three continents.

The composer writes:

Growing up in the Pacific Northwest shaped my life in a number of important ways. I have always felt more comfortable at the rainforest, ocean, or mountains than in the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in

my hometown were my greatest influences in writing *Symphonies of Gaia*. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured throughout time.

The title *Symphonies of Gaia* uses language of the ancient Greeks. "*Symphonies*" refers not to an established genre or form, but simply means "a sounding together." Gaia is the Titan goddess of the earth in Greek mythology and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that *Symphonies of Gaia* will, in some form, inspire others to understand and take action against the environment crises we now so desperately face.

University of Arkansas White Concert Band

Flutes

Bailey Bert, *Edmond, OK*
Justice Henderson, *Morrilton*
Valeri Rymer, *McAlester, OK*
Mackenzie Neal, *Plano, TX*
Abigail Duffel, *Springdale*
Hannah Mashburn, *Fayetteville*

Oboe

Abby Patty, *Aledo, TX*

Bassoon

McKayla Bishop, *Sherman, TX*

Clarinets

Andrew Daniels, *Jonesboro*
Alexandra Atherton, *Alma*
Brad Roberts, *Pocahontas*
Allison Jones, *Rowlett, TX*
Faith Freeman, *Winter Garden, FL*
Mallory Melton, *New Boston, TX*
Alexis Massey, *Rose Bud*
Chloe Metheny-Morris, *Lee's Summit, MO*
Victoria Tarkington, *Beebe*
Jordan Johnson, *Cabot*

Saxophones

Alex Coleman, *Ashdown*
Charles Morrow, *Fayetteville*
John Ricks, *Carlisle*
Christopher O'Neal, *Crawfordsville*
Allen Townsend, *Grapevine, TX*
Nathan Alexander, *McAlester, OK*
Rylie Branscum, *Springdale*
Elizabeth Welch, *New Boston, TX*
Zach Oetzel, *Fort Smith*
Rachel Goldin, *Webb City, MO*

Trumpets

Megan Cross, *Springdale*
Sadie Estep, *Clarksville*
Jenny Hoover, *Magnolia*

Colton Fant, *Texarkana*
Chris Miller, *Fayetteville*
Chantelle Harris, *Bentonville*
Ruth McCollum, *Mountain View*
Colby Taverner, *Dover*
Renaë Parette, *Fayetteville*
Sarah Bondurant, *Fayetteville*

Horns

John Vogler, *Russellville*
Brady Gilleran, *Bryant*
Jett McCullough, *Salem*
Drew Wilson, *Rogers*
Caroline Phillips, *Memphis, TN*

Trombones

Connor Pocta, *Fountain Valley, CA*
Aidan Smith, *Fayetteville*
Derian Schneider, *Cabot*
Grayson Goyer, *Olathe, KS*
Carlos Chavez, *Fayetteville*
Jacob Armstrong, *West Memphis*

Euphoniums

Mason Thomas, *Glenwood*
Samuel Nepomuceno, *Bentonville*

Tubas

Ethan Rathbun, *Greenwood*
Nathaniel Clark, *Fayetteville*
Evan Burden, *Joplin, MO*

Percussion

Aaron Long, *Independence, MO*
Collette Soriano, *Springdale*
Amber Jones, *El Dorado*
Warrington Sebree, *Little Rock*
James Crane, *Conway*
Ashley Berghoff, *St. Louis, MO*
Kaleb Points, *Texarkana*
Catherine Tran, *Fort Smith*

University of Arkansas Symphonic Band

Flutes

Anna Moriarty, *Coppell, TX*
Zia Leigh, *Highland Village, TX*
Karlyn Tanzey, *Owasso, OK*
Angela Thompson, *Morrilton*
Jennifer Roman, *Springdale*

Oboes

Sydney Coleman, *Ft. Smith*
Nikki Gross, *Salem*

Clarinets

Alexa Moreno, *Cypress, TX*
Erica Wilson, *Denton, TX*
Melissa Corvera, *Springdale*
Karen Carlon, *Springdale*
Taylor Sparks, *Kearney, MO*
Amanda Crews, *Jacksonville*
Abby Justine, *Dallas, TX*
Lauren Lyon, *Siloam Springs*

Bass Clarinet

Katy Fernandez, *Ft. Smith*
Kennah Eden, *West Fork*

Saxophones

Pablo Aguilar, *Rogers*
Garrett Tatum, *Van Buren*
Abby Strasser, *Webb City, MO*
Caleb Mathis, *Valley Springs*

Trumpets

Braxton Parker, *Bentonville*
Kyle Casey, *Stillwater, OK*
Ervin Jeffries, *West Memphis*
Jordan Crosby, *Huntsville*
Wyatt Poer, *Woodward, OK*
David Clark, *Conway*
Jack Ryan Porter, *West Fork*
Madison Spyres, *Ft. Gibson, OK*
Calvin Franz, *Ft. Worth, TX*
Alexa Peterson, *Little Elm, TX*

Horns

Garret Gardenhire, *Beebe*
Christopher Schaefer, *Dripping Springs, TX*
Jacob Purifoy, *Ashdown*
Fah Sysavanh, *Springdale*
Kendal Baker, *Ft. Worth, TX*
Mikah Spyres, *Ft. Gibson, OK*
John Mark Junkins, *Bryant*
Tyler Osterman, *Webb City, MO*

Trombones

Nathan Loomis, *Sand Springs, OK*
Nathan Davis, *Vilonia*
Spencer Baltz, *Pocahontas*
Rachel Hawk, *Kansas City, MO*
Bailey Fry, *McAlester, OK*
Lauren Terry, *Hot Springs*

Euphoniums

Kevin Robinson, *Springdale*
Garrison Dean, *Allen, TX*

Tubas

Peyton Riley, *Ozark, MO*
Mason Moore, *Bentonville*
Ethan Andrews, *Bentonville*

Percussion

Heather Thompson, *Owasso, OK*
Kyle Dlugopolski, *Leawood, KS*
Nate Cole, *Branson, MO*
Megan Beard, *Bentonville*
Benjy Baugh, *Springdale*
Logan Davis, *Maumelle*
Kyleigh Pell, *Pryor, OK*

Piano

Jacquelyn Tavernaro, *Bentonville*

A special thanks to the University of Arkansas

Wind and Percussion Faculty:

Ronda Mains – Flute

Theresa Delaplain – Oboe

Lia Uribe – Bassoon

Nophachai Cholthitchanta – Clarinet

Eric Troiano – Saxophone

Richard Rulli – Trumpet

Timothy Thompson – Horn

Cory Mixdorf – Trombone

Ben Pierce – Euphonium and Tuba

Chalon Ragsdale – Percussion

And also to:

Todd Shields – Dean, Fulbright College

Jeannie Hulen, Associate Dean of Fine Arts

Ronda Mains – Chair, Music Department

Kappa Kappa Psi and Tau Beta Sigma