



UNIVERSITY OF ARKANSAS

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

New Music Ensemble

Benjamin Lorenzo, guest conductor
Jamal Duncan, conductor

Red Concert Band

Benjamin Lorenzo, conductor
Shelby Swanson-Williams, graduate conductor

Wind Symphony

Benjamin Lorenzo, conductor
Jamal Duncan, guest conductor
Tim Pardue, graduate conductor

Tuesday, April 30, 2019

7:30 pm

Faulkner Performing Arts Center

University of Arkansas Campus

Fayetteville, Arkansas

NEW MUSIC ENSEMBLE

cheating, lying, stealing (1993)

David Lang
b.1957

Benjamin Lorenzo, guest conductor

Musica Battuta (1965)

Harold Schiffman
b.1928

Steampunk Suite (2017)

Erika Svanoë
b. 1976

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne's lecture on flying machines
- IV. Barnum & Tesla's Tandem Bicycle

Jamal Duncan, conductor

New Music Ensemble Personnel

Rosabell Zhou, clarinet
Grant Hollis, saxophone
Brandon Garrett, tuba
Isaac Orvin, violin
Nick Irby, cello
#Blake Manternach, trombone
#Kolby Palmore, percussion
#Tanna Waltman, percussion
#Carson Vanduch, percussion
Matthew Swerts, trumpet
#Florencia Zuolaga, piano

Graduate student

RED CONCERT BAND

Yellow (2017)

Drew Morris
b. 1984

Benjamin Lorenzo, conductor

Sure on This Shining Night (1938)

Samuel Barber
(1910-1981)
Arr. Saucedo

Shelby Swanson-Williams, graduate conductor

Shadow Rituals (2006)

Michael Markowski
b. 1986

Amparito Roca (1935)

Jaime Texidor
(1884-1957)
Arr. Winters

WIND SYMPHONY

Lola Flores (1959)

Terig Tucci
(1897-1973)
Arr. Krance

Tim Pardue, graduate conductor

Let My Love Be Heard (2015)

Jake Runestad
b. 1986

Jamal Duncan, guest conductor

Lincolnshire Posy (1937)

Percy Grainger
(1882-1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Program Notes

New Music Ensemble

cheating, lying, stealing

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble. So I thought, what would it be like if composers based pieces on what they thought was wrong with them? Like, here's a piece that shows you how miserable I am. Or, here's a piece that shows you what a liar I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In *cheating, lying, stealing*, although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ominous funk. *Program note by David Lang*

Steampunk Scenes

Steampunk Scenes attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song "Daisy Bell." These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. *Program note by Erika Svanoe*

Red Concert Band

Yellow

Yellow is my attempt to musically portray what the color yellow means to me. When I finally got started, I let my mind wander to try to get inspiration from the color yellow. What did yellow make me think of? What did it make me feel? Once my mind got going, it wouldn't stop, much like the kinetic energy that ended up filling the piece. I was listening to a lot of Steve Reich and Philip Glass when I wrote *Yellow*. The constantly evolving, but ever consistent drive of their music was intoxicating, and I found it making its way into *Yellow*. My love of Charles Ives's music found its way into the closing segment with the "recess" like section that never settles down for even a second. And just to keep things interesting, and keep you smiling, quotes from different familiar tunes, and playground songs flow freely in the cacophonous conclusion. I had a lot of fun writing *Yellow*, like I was back out playing kickball, or slamming Pogs at recess. And it still makes me laugh when I hear it, almost a decade after finishing the first draft. *Program note by Drew Morris*

Sure on this Shining Night

Samuel Barber was a prolific song composer, having written over 100 works for voice and piano, the majority of which still remain unpublished. Of the published songs, Barber's "Sure on this Shining Night" (from *Four Songs*, op. 13) is widely considered as one of the composer's most famous contributions to the genre. Quintessential Barber with its lyrical lines, "Sure on this Shining Night" has become one of the most frequently programmed songs both in the United States and Europe. The text for "Sure on this Shining Night" was based on an untitled lyric from James Agee's first published collection of poems, *Permit Me Voyage* (1934). Barber eventually met and formed a lasting friendship with the Pulitzer Prize-winning writer, but it was not until after he set Agee's *Knoxville: Summer of 1915* in 1948.

Shadow Rituals

I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and "standards" that we performed. Now, several years later, I realize the remarkable inspiration Ticheli's music has made on my own writing

and growth as a musician. Because of this, *Shadow Rituals* was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli. *Shadow Rituals* is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance — a reflection of something primitive or ancient.

Amparito Roca

Jaime Texidor Dalmau was an important Spanish composer of *paso dobles* (double-step), the bullfighting-inspired march style most closely associated with Spain. He was also the director of the municipal band of Barakaldo for almost 30 years. *Amparito Roca* is his most famous composition. There is some controversy as to its origin. Some sources claim that it was actually written by Reginald Ridewood (1907-1942), a British military musician who was stationed briefly in Gibraltar, and that Texidor later swooped in and claimed the copyright on the piece when Ridewood failed to apply. Other sources credit Texidor with having named the piece after a young student of his, a girl named *Amparito Roca*. If I was to guess, not having done much research in this area, the original publication date of 1925 seems to undercut Ridewood's claim, considering he was 18 and had not been to Gibraltar by that time. Regardless, the march stands as perhaps the most characteristic and famous example of a Spanish *paso doble*, at least in the US.

Wind Symphony

Lola Flores

The spirit and melodic appeal of the Argentine composer Terig Tucci have captured the imagination of international audiences. One of Tucci's most famous *paso dobles* is *Lola Flores*. Here can be found all the color and excitement in the bull ring. One can instantly visualize the eager anticipation of the crowd and the prideful pageantry of the matadors as they majestically enter the ring. *Lola Flores*, a dark-haired Spanish Flamenco dancer with a throaty voice and glittering dark eyes, was born in a small town in Andalucia. She began singing and dancing for the customers in her father's bar as a child, and by 1952, at the age of 25, she was making a tour of the Americas. By 1965, she had made 33 films and 24 albums. Among her many admirers was Argentinian composer Terig Tucci.

Let My Love Be Heard

Though originally written for Choral Arts Northwest, this work has taken on a new life in light of the atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a member of the CSULB choir who was killed in the (2015) Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (*Let My Love Be Heard*), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief, but also a glimmer of light. I am honored that this piece, *Let My Love Be Heard*, has helped to provide hope in the darkness of our world.
Program note by Jake Runestad

Lincolnshire Posy

Lincolnshire Posy was conceived and scored directly for wind band in 1937. The composer tells us it is a collection of six English folksongs -- a bunch of "musical wildflowers" (hence the title) -- based on tunes collected in Lincolnshire, England mainly in the years 1905 - 1906 with the help of an early phonograph. It is dedicated to the yeomen folksingers who sang so sweetly. The composer wrote, "Each number is intended to be a kind of musical portrait of the singer's personality and habits of song, - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency toward breadth or delicacy of tone".

Red Concert Band Personnel

Piccolo

Mary Frances Bressler, *Frisco, TX*

Flute

Chloe Witt, *Rogers*

Mary Frances Bressler, *Frisco, TX*

Caitlin Bumpass, *Pine Bluff*

Anna Yowell, *Texarkana, TX*

Yasmine Arteaga, *Farmington*

Oboe

Wendy Stewart, *Fayetteville*

Clarinet

Emily Wiencek, *Lee's Summit, MO*

Kaleigh Alwood, *Bentonville*

Gabriel Hawkins, *Katy, TX*

Samantha Smith, *Katy, TX*

Jocelyn Clark, *Overland Park, KS*

Kameron Byrd, *Little Rock*

Selin Nelson, *Coppell, TX*

Wesley Armstrong, *Little Rock*

Alexis Jones, *Grenada, MS*

Alto Saxophone

Adam Hagler, *Harrison*

Kyle Key, *Shreveport, LA*

Austin Harbison, *Springdale*

Kyra Daniels, *Conway*

Victoria Mitchell, *Cabot*

Lucrecia Soriano, *Springdale*

Sebastian Diaz, *Bryant*

Tenor Saxophone

Emma Mason, *Tulsa, OK*

Christina Matlock, *Bentonville*

Bari Saxophone

Eric Aguilar, *Rogers*

Trumpet

Hanna Carstensen, *Worden, MT*

Nick Heister, *Benton*

Cate McGaughey, *Dallas, TX*

Caroline Withers, *Little Elm, TX*

Jessica Woitte, *Tahlequah, OK*

Trumpets (continued)

Nicole Graham, *Little Elm, TX*

Parker West, *Fayetteville*

Du'Maurier Looney, *West Memphis*

Caitlin Lawyer, *Salem*

Luis Merlos, *Rogers*

French Horn

Nikolas Limperis, *Greenbrier*

Maureen Balcerzak, *Russellville*

Matthew Croland, *Bentonville*

Jacquelyne Hernandez, *Louisville, TX*

Lauren Murabito, *Leland, MS*

Trombone

Nicholas Cross, *Springdale*

Nick Hawkins, *Allen, TX*

Miles Luvisi, *Rockwall, TX*

Maria Tackett, *Tulsa, OK*

Trevor Hampton, *Des Arc*

Euphonium

Kyle Burks, *Springdale*

Alister Brown, *Conway*

Tuba

Van McClane, *Elkins*

Logan Walz, *Springdale*

Matt Colegrove, *Fayetteville*

Percussion

#Carson Vanduch, *Brookings, SD*

Nicholas Soderquist, *Fayetteville*

Scott Lirgg, *Fayetteville*

Rebekah Barham, *Mansville, TX*

Roxee Boyd, *West Fork*

Alexander Almeida, *Fort Worth, TX*

Jillian Flagler, *Kansas City, MO*

Emily Johnson, *Rogers*

Wind Symphony Personnel

Flute

Victoria Ledbetter, *Springdale*
Kaitlyn Craven, *Raymore, MO*
Hannah Martin, *Van Buren*
Elizabeth Perry, *Bentonville*
Alexis Newman, *Fort Smith*

Oboe

Anastasia Mills, *Benton*
#Shelby Swanson-Williams, *Bartlesville, OK*

Bassoon

#Connor Gott, *Jonesboro*
Cole Crawford, *Charlotte, NC*

Clarinet

Katy Dunlap, *Springdale*
Hannah Hoag, *Frisco, TX*
Madeline Kendall, *Owasso, OK*
Alle Holcomb, *Lewisville, TX*
Vanessa Corvera, *Springdale*
Alyssa Bobalik, *Aledo, TX*
Alec Fitting, *Greenwood*
Kyle Hanson, *Allen, TX*
Cadi Stair, *Springdale*

Bass Clarinet

Alicia Contreras, *Rogers*
Catherine Albrecht, *Bentonville*

Saxophone

Benjamin Turner, *McKinney, TX*
Kevin Miller, *Lewisville, TX*
Pablo Aguilar, *Rogers*
#Samantha Canon, *Enid, OK*
Brian Matney, *Bella Vista*

Trumpet

Megan Park, *Greenbrier*
Callie Ables, *Van Buren*
Erick Amaya, *Fort Smith*
Aaron Smelley, *Huntsville*
Jackson Urhan, *Bentonville*
Nelson Rosa, *Bentonville*
Faith Mills, *Carl Junction, MO*
Fatima Orellana, *Sherman, TX*

French Horn

Conor Moriarty, *Coppell, TX*
Abigail Reinhard, *Lewisville, TX*
Tyler Osterman, *Webb City, MO*
Logan Morris, *Jonesboro*
Libby Greener, *Jenks, OK*
Allison Lemley, *Van Buren*

Trombone

Ashton Johnson, *Greenbrier*
Daniel Crawford, *Paragould*
Alex Kenney, *Conway*
Joseph Oliver, *Alma*
Melissa Stanton, *Ashdown*

Euphonium

John Lee, *Little Rock*
Austin Dearing, *Greenland*
Stephen Hunt, *Russellville*

Tuba

Austin Voss, *Malvern*
Max Gibbs, *Bentonville*
Keaton McDorman, *Owasso, OK*

Percussion

Austin Bell, *Hindesville*
Walter Ferguson, *Fayetteville*
Garrett Naylor, *Farmington*
Blake Eby, *Muskogee, OK*
Ben Irvin, *Rogers*
Kelsey Petet, *Rogers*
Jackie Tavernaro, *Bentonville*

Double Bass

Garrett Jones, *Fayetteville*

Graduate student

A special thanks to the University of Arkansas
Wind and Percussion Faculty:

Ronda Mains – Flute
Catalina Ortego – 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
Fernando Valencia – Percussion

And:

Todd Shields – Dean, Fulbright College
Ronda Mains – Chair, Music
Department Kappa Kappa Psi and Tau
Beta Sigma

Please join us in the lobby following the concert for a reception honoring our players and
conductors hosted by Tau Beta Sigma