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ACU Bands In Concert with Dr. Steven Ward and Dr. Brandon Houghtalen Conducting

Abilene Christian University

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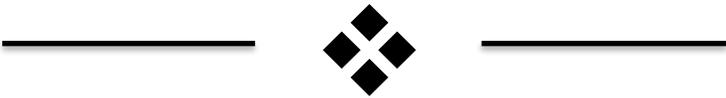
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THE ABILENE CHRISTIAN UNIVERSITY
DEPARTMENT OF MUSIC
PRESENTS

ACU Bands In Concert

Dr. Steven Ward
Dr. Brandon Houghtalen
Conductors



April 24, 2015

7:30 pm

Cullen Auditorium

Program

Concert Band

Melodious Thunk (2012) David Biedenbender

Vesuvius (1999) Frank Ticheli

Peace Like a River (2015) arr. Jennifer Magill

Themes from “Green Bushes” (1921) Percy Grainger/arr. Daehn

Wind Ensemble

Cuban Overture (1932) George Gershwin/arr. Mark Rogers

Amazing Grace (1994) Frank Ticheli
. . . a prayer for Pauline, Mark, and Carol

Symphony in Bb for Band (1951) Paul Hindemith

- I. Moderately Fast, with vigor
- II. Andantino grazioso
- III. Fugue

The Lord Bless You and Keep You (1900) Peter Lutkin

Program Notes

Melodious Thunk

David Biedenbender

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [tuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant (!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, *slip of the tongue* becomes *tip of the slung*), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and *thunk* (which is a great onomatopoeia!) became the starting points for the piece. Big, fat *thunks* are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

- Program note by the composer

Themes from "Green Bushes"

Percy Grainger/arr. Daehn

Green Bushes (*Passacaglia on an English Folksong*) was written by Percy Aldridge Grainger in London and Denmark between November 16, 1905 and Spetember 19, 1906. Sources for the composition were: 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. *Green Bushes* (or *Lost Lady Found* or *The Three Gipsies* [sic]) was apparently a widely-known melody; Grainger accumulated ten different variations of it during his folksong collecting career, and used one of them as the final movement of his *Lincolnshire Posy* in 1937. Though the song is of English origin, it has also been found in Ireland and [the southern Appalachian mountains of] America.

Grainger originally scored *Green Bushes* for orchestra, and then later in 1921 for a 20-22 instruments for performances in Texas, Florida, and Tennessee. The arrangement performed today is gathered from excerpts from Grainger's 1921 score.

- Program note by the arranger

Peace Like a River

arr. Jennifer Magill

A familiar tune from a well-known spiritual, this arrangement is inspired by Mack Wilberg's arrangement for mixed chorus. Throughout the piece there is a feeling of tension and release. Like a river that begins with a trickle, the piece begins by establishing a simple melody that then erupts into a strong river with the basis of peace, faith, hope, and love and ends with a sense of serenity.

Jennifer Magill is a senior vocal performance/music education major at Abilene Christian University. She is grateful for Dr. Houghtalen and the ACU Concert Band for the honor of performing her arrangement.

- Program note by the arranger

Vesuvius

Frank Ticheli

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program note by the composer

Cuban Overture

George Gershwin/arr. Mark Rogers

With huge fame and fortune firmly in his grip, George Gershwin (1898-1937), he of the song hits past counting and the successful musical shows, had self-improvement on his mind. With *Rhapsody in Blue*, the *Concerto in F*, *Rhapsody No. 2*, and *An American in Paris* under his belt, he sought to cover his tracks in terms of the technical skill he knew was lacking in his creative arsenal. Enter Joseph Schillinger. Russian-born and trained, Schillinger emigrated to America in 1928, settling in New York as a teacher of music, mathematics, and art history, but notably of his own system of composition based on rigid mathematical principles. It was recommended to Gershwin that he study with

Schillinger, and deady in earnest about improving his orchestration and counterpoint, he put himself in Schillinger's hands from 1932 to 1936, when he left for California and the movies.

The first work Gershwin composed under the Schillinger influence was the *Cuban Overture*, which was first titled *Rumba*. As *Rumba*, it was premiered in August 1932 at the first all-Gershwin concert at New York's Lewisohn Stadium for a cheering crowd of 18,000 people, with a reported 5,000 turned away. "It was," Gershwin later said, "the most exciting night I have ever had."

Gershwin prepared a short analysis of *Rumba*, in which he said, "the composition was inspired by a short visit to Havana...and I endeavored to combine the Cuban rhythms with my original thematic material. The result is a symphonic overture, which embodies the essence of the Cuban dance."

Had Gershwin lived longer than the 38 years he was allotted, the *Cuban Overture* might have become a signpost on the way to a greatly advanced compositional style. The piece is both characteristic Gershwin and Gershwin in transit. No one hearing it would question who the author is, yet it is apparent that the familiar fingerprints the infectious rhythms, this time rumba, and distinctive bluesy melodic strains are guided by a considerably more sophisticated and learned hand than the one that had etched the early symphonic/jazz works.

- Program note by Orrin Howard, LA Philharmonic

Amazing Grace

Frank Ticheli

The spiritual "Amazing Grace" was written by John Newton (1725-1807), a slave-ship captain who, after years of transporting slaves, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals. Regarding this setting by Frank Ticheli, the composer states "I wanted my setting to reflect the powerful simplicity of the words and melody – to be sincere, to be direct, to be honest – and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity. I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity."

John Whitwell commissioned **Amazing Grace** in loving memory of his father, John Harvey Whitwell (1920-1993). Our performance this evening is dedicated to Pauline Bjorem, Mark Wilcox, and Carole Whitwell.

Symphony in Bb for Band

Paul Hindemith

Paul Hindemith was born in Hanau, Germany on November 16, 1895, and studied at the Hock Conservatory in Frankfurt. At the age of 13, while at the conservatory, he supported himself by playing in dance bands, theaters, and cinemas. From 1915 to 1923, he was concertmaster and then conductor of the Frankfurt Opera Orchestra. During the 1920s, Hindemith gained recognition as a major composer, was named professor of musical composition at the Berlin Hochschule für Musik, and developed his famous theoretical work, *The Craft of Musical Composition*. In 1934, in spite of his accomplishments, Hitler's government banned Hindemith's work because of its extreme modernism. Hindemith moved to the U.S. and taught at Yale University from 1940 until 1953.

Symphony in B-flat was commissioned by Lt. Col. Hugh Curry, conductor of the United States Army Band, and premiered in Washington D.C. on April 5, 1951 with the composer conducting. The symphony is an excellent example of the application of Hindemith's systems of composition. The symphony demands a wide range of styles from intensely lyrical, to heavy and martial, exploring both the soloistic and ensemble potential of the wind band. The piece is also an example of Hindemith's interest in cyclic forms. All three movements employ a simultaneous recapitulation of the previously presented themes. The first movement is in sonata allegro form, which is commonly used in the first movement of a classical symphony. For his second movement, Hindemith combines the traditional styles of classical symphonies (the second movement is typically slow, and the third a quick minuet or scherzo) and condenses these two ideas into one middle movement. The second movement, "Andantino grazioso," begins with a slow theme, followed by a lively scherzo ("Fast and gay)," then ends by presenting both themes simultaneously. The third movement superimposes the expositions of a double fugue and returns the opening theme of the first movement at the end.

Concert Band

Trevor Wyatt

Flute

Lorrie Moya
Sarah Gonzalez
Brittany Burks
Catherine Longest
Rachel Murphy
Kittie Sandlin
Sea Shim
Alicia Clark

Oboe

Kaitlyn Tudor
Bridget Glass

Clarinet

Paige Foster
Madison Pamplin
Tamika Braye
Ruth Martin
Phoebe Head
Kelsey Tykal
Glory Woods

Bass Clarinet

Elizabeth Chellette
Angela Hall
Brianna Rideout

Bassoon

Joram Alford

Alto Saxophone

Taylor Humphrey
Luke Proctor
Nikki Settlemeyre
Cole Drew
Annie Bailey

Tenor Saxophone

Dakota Mathews

Baritone Saxophone

Trumpet

Josh Smith
Bryan Landis
Austin Welborn
Andrew Thompkins
Heather Bishop
Jesse McGaha
James Spears
Anthony Brown
Raul Quintanilla Jr.

Horn

Caitlin Norquist
Caitlin Kohler

Trombone

Noah Hancock
Alyssa Ross
Benjamin Johnston

Tim Kang
Marc Gutierrez, bass

Euphonium

Stephanie Puga
Zach Beggs
Neander Howard II

Tuba

Marvin Estes
Cooper Johnson
Troy Spears

Percussion

Eric Ambrose
Seth Carson
Ethan Hernandez
Angelique Kimble

Wind Ensemble

Flute

Michelle Dulock
Hannah Hamilton
Bre Heinrich (piccolo)
Jennifer Lovett, principal
Dakotah Martinez (piccolo)
Lauren Peters
Andrea Trujillo

Oboe

Abby Alford, principal
Megan Cromis
Parker Gordon (English Horn)

Clarinet

Enrique Barrera
Kaitlin Bush
Dayna Coppedge, principal
Lizzie Dunham
Jennifer Magill
James Loera
Ali Ryan
Danna Swearingen

Bass Clarinet

Chandler Amador, principal
Megan Cooper
Shannon Rohde (contra)

Bassoon

#Laura Pawlowski, principal
Rachel Sakakeeny

Saxophone

Abigail Kellogg (Alto), co-principal
Mary Potts (Alto), co-principal
Anna Lawson (Tenor)
James Nix (Bari)

Piano

Robert Hull

Trumpet

Cedric Dario
Grayson Hancock
Andrew Jolliffe
Andrew Penney, principal
Zach Miller
Jordan Morris

Horn

Daniel Archer, principal
Brennan Ballew
Justin Rangel
Cole Spears

Trombone

Geoffrey Driggers, principal
Ben Kimble
Noah Kitts

Bass Trombone

George Galindo
Adam Lubbers

Euphonium

Garrett Holland, principal

Connor Smith

Tuba

Taylor Lovett, principal
Brendan Phillips

String Bass

Gao Chachawarat

Percussion

Eric Ambrose
Patrick Cason
Jonathan Dannheim
Robert Herrera
Travis Houy
Austin Lemmons, principal

#Guest Musician