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# Wind Ensemble Tour, Featuring the Permian Basin String Quartet

Abilene Christian University

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ABILENE  
CHRISTIAN  
UNIVERSITY

# WIND ENSEMBLE TOUR

**March 1-3, 2015**

**Featuring the Permian Basin String Quartet**



# Program

Overture to *Candide*

Leonard Bernstein  
Arr. Clare Grundman

Two American Dances:

St. Louis Blues  
Spoon River

W.C. Handy/arr. Brandon Houghtalen  
Percy Grainger/ed. Carson & Naylor

Short Stories

Joel Puckett

Part I:

1. Somewhere near the end
2. Introit
3. The Priests

Part II:

4. Recitative
5. mother and child

Part III:

6. sonno agitato
7. The Bridge [cadenza]
8. Ma Fin

Permian Basin String Quartet

"Danza Final" from *Estancia*

Alberto Ginastera  
arr. David John

# Program Notes

## **Overture to *Candide***

**Leonard Bernstein/Clare Grundman**

*Candide* was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with "And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know." The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide*'s simple honesty.

*-Program note by Foothill Symphonic Winds*

## **St. Louis Blues Spoon River**

**W. C. Handy/arr. Brandon Houghtalen  
Percy Grainger/ed. Carson & Naylor**

First published and performed in 1914, *The St. Louis Blues* is widely known as the first published blues. To this day, it remains a widely performed jazz standard. The arrangement performed today reflects the performance practice developed by the 369<sup>th</sup> Infantry Regiment Band led by James Reese Europe. The influence of Europe and his band (recorded in 1919 by Pathé Records after a wildly successful US tour) can be heard in many subsequent performances, including those by the Original Dixieland Jazz Band and Bessie Smith. James Reese Europe is an important, though lesser known, figure in the development of jazz and American music in the early years of the 20<sup>th</sup> Century.

Percy Grainger's setting of the American fiddle tune "Spoon River" was begun in 1919 and was completed in 1929—but unfortunately the music was lost shortly after its premiere. Without referencing the original parts Glenn Cliffe Bainum created the popular arrangement that wind bands performed for decades. Thanks to the discovery of the manuscript parts, and a skillful performance edition by William S. Carson and Alan Naylor, this classic in the wind band repertoire has been restored to its original luster.

Grainger's innovative harmonic language and use of folk song is perfectly emblematic of the time period. The extended harmonies in *Spoon River* are clearly influenced by early jazz music that was popular (including the music of the above-mentioned James Reese Europe and W.C. Handy). Indeed, the pairing of these "Two American Dances" highlights the common musical threads inherent in each.

*-Program note by Brandon Houghtalen*

Named as one of National Public Radio's listeners' favorite composers under the age of 40, Joel Puckett is one of the most performed composers in America. Hailed by the *Washington Post* as "visionary," Mr. Puckett believes in the life-changing power of music to heal and provide comfort to those who need it.

*Short Stories* is a string quartet concerto commissioned by the University of North Carolina at Greensboro, The University of Michigan, The University of Texas, Northwestern University and the University of Colorado and dedicated to Kevin Gerald.

What makes the construct of the short story itself so unique among other literary devices is the demands placed on the author to create a meaningful narrative. They must describe the relationships between characters, present a conflict, and resolve it in a remarkably short span. It takes a deft writer to cleverly craft within these restrictions, and yet some have pushed the genre further by creating collections of stories that seem at first disparate, but eventually are revealed to be intertwined. Much like these painstakingly crafted works of literature, Joel Puckett's *Short Stories* is a study in structure. On the surface, it bears the appearance of eight vignettes strung together into a concerto for solo string quartet and wind ensemble. Upon listening, however, the work's movements reveal themselves as inextricably linked through a layered thematic language that plays out through a sort of "game of pairs."

The external movements of the work serve as a frame story, not unlike Chuck Palahniuk's novel *Haunted*, which the composer cites as an influential on the structure of the work. Between the external movements, Puckett presents three pairs of linked movements. Each of these sections highlights two of the solo voices, featured at the section's conclusion with a virtuosic duo cadenza. The final internal grouping—the sixth and seventh movements—takes the independent duo cadenzas and superimposes them. It is only at this climactic moment that we hear that the concerto's primary theme—the basis for both the first and last movements—is the combination of the elements within these cadenzas. In a sense, the entire work evolves from the constituent solo playing of its stars.

The opening—amusingly titled "Somewhere near the end"—introduces the notion of pairs in its own way. There is diametric conflict between both the soloists and the ensemble as, until the end of the movement, the two groups play almost exclusively in isolation. The harmonic language likewise poses friction, first hinting at the unbridled optimism of D major, and almost immediately thereafter shattering it with a tempestuous dissonance of extended harmonies in G minor. The effect is that of a series of dramatic wailings that set the stage for the players.

The first internal section, comprising the movements "Introit" and "The Priests," is based on ancient liturgical materials. The introit itself is a part of the Proper of the Catholic mass, and this placid movement also presents a part of the Mass' Ordinary by way of a "Kyrie," passed from instrument to instrument in the movement's center. The dramatic beginning of "The Priests" is a stark contrast with its bold chorale scored solely for brass and saxophones, and the rhythmic ostinato from the low strings ("Regina Coeli": a reference to the antiphon to the Virgin Mary). Complex mixed meters dominate the pulse as a punchy homophonic accompaniment supports the vivid rhythms of the soloists.

The contrasting middle pairing ("Recitative" and "mother and child") has a basis in Baroque opera, modeling a recitative and aria. "Recitative" serves mostly as an introduction, with a sparse accompaniment of vibraphone, celesta, and harp. The opening of "mother and child" expands the instrumentation to include the woodwinds and horns, dancing about gracefully with a patient, yet lilting tempo. This middle section is the longest single segment of the piece, and harmonically the most static, as it floats past slowly in a cloudy, dreamlike E-flat major. The gentle caress of the violin duet is both captivating and endearing throughout.

The tonal center of E-flat remains for the sixth movement, but little else is held as the

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The tonal center of E-flat remains for the sixth movement, but little else is held as the pleasant dream of the middle section is roused by “sonno agitato”—literally, “restless sleep.” This movement, solely for the ripieno, harkens back to the most tumultuous moments of the first movement. The pulse quickens unrelentingly and the ensemble spills over, out of control, into “The Bridge,” a cadenza for the concertino. Here the previous duo cadenzas are pressed into conflict with each other in a manner that seems incompatible and dissonant. As the soloists play together, however, the argument between them is sated and they begin to find a synergy in their florid and virtuosic variations. The energetic realization of the work’s opening motive ushers in the ebullient “Ma Fin” (a nod to Machaut’s rondeau “Ma fin est mon commencement”—literally, “my beginning is my end”). This finale starts with a return to the first movement, but this time, the soloists come together as one and, with a battering of thirty-second notes, breaks through the restlessness of the ensemble and forces them back on track into the brilliant opening, finally moving together toward their happily ever afters.

-Program note by Jacob Wallace

## **“Danza Final” from Estancia**

**Alberto Ginastera/arr. David John**

Much of Argentinian composer Alberto Ginastera’s music draws inspiration from folklore. The ballet *Estancia* was commissioned in 1941 for the American Ballet Caravan, but the troupe subsequently disbanded and the work was not performed as a full ballet until 1952. In the meantime, Ginastera extracted a four-movement suite that was premiered by the Teatro Colon Orchestra in 1943. It quickly became well known as orchestra piece and also as a band transcription, played from manuscript by the U.S. Navy Band.

*Estancia* is the Argentine word for “ranch,” and the work reflects many aspects of Argentine ranch life. As the story unfolds, a city boy finds difficulty in winning a ranch girl who considers him a weakling and unable to compete with the athletic gauchos on the ranch. The city boy is finally successful in the courtship through a series of events in which he demonstrates that he can emerge victorious in the gaucho environment. The final dance is a *malambo*, which is a lively, exciting, and often lengthy dance tournament between two gauchos.

## **Guest Artists - The Permian Basin String Quartet**

The Permian Basin String Quartet is the resident string quartet of the Midland-Odessa Symphony & Chorale, and is comprised of the principal string players of the orchestra. The quartet members have developed a loyal audience and a reputation as a leading ensemble in the Permian Basin and throughout the region. John Madura, violin; Alex Norris, violin; Melissa Madura, viola; Amy Huzjak, cello.

# Wind Ensemble

## Flute

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

## Major

Interior Design  
Physics  
Psychology  
Speech Pathology  
Biochemistry  
Biochemistry  
Elementary Education

## Hometown

McKinney, TX  
Abilene, TX  
Colorado Springs, CO  
Dallas, TX  
Stephenville, TX  
Burleson, TX  
Forney, TX

## Oboe

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

Music  
Engineering  
English

Brownsville, TX  
Corinth, TX  
Stephenville, TX

## Clarinet

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

Vocal Performance  
Digital Entertainment Tech  
Music  
Nursing  
Biology  
Vocal Performance  
Elementary Education  
Music Education

Houston, TX  
Cedar Park, TX  
Pflugerville, TX  
San Antonio, TX  
Harlingen, TX  
League City, TX  
Allen, TX  
Caddo Mills, TX

## Bass Clarinet

Chandler Amador, principal  
Megan Cooper  
Shannon Rohde (contra)

Psychology  
Music Education  
Chemistry

North Richland Hills, TX  
Bedford, TX  
Granbury, TX

## Bassoon

Jannelle Ott #  
Rachel Sakakeeny

Faculty  
English

Denton, TX  
Colleyville, TX

## Saxophone

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

Music  
Music  
Music  
Biology

Decatur, TX  
Azle, TX  
Willis, TX  
Abilene, TX

**Trumpet**

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

**Major**

Music Education  
 Music Education  
 Pre-Occupational Therapy  
 Management  
 Music Education  
 Music

**Hometown**

Garland, TX  
 Abilene, TX  
 Allen, TX  
 Boerne, TX  
 McAllen, TX  
 Allen, TX

**Horn**

Daniel Archer, co-principal  
 Brennan Ballew  
 Justin Rangel  
 Cole Spears, co-principal

English  
 Business Management  
 Music Education  
 Computer Science

Abilene, TX  
 Dallas, TX  
 Chatsworth, NJ  
 Abilene, TX

**Trombone**

Geoffrey Driggers, principal  
 Ben Kimble  
 Noah Kitts

Music Education  
 Youth and Family Ministry  
 Physics

Sachse, TX  
 The Colony, TX  
 Round Rock, TX

**Bass Trombone**

George Galindo  
 Adam Lubbers

Youth and Family Ministry  
 History

McAllen, TX  
 Granbury, TX

**Euphonium**

Garrett Holland, principal  
 Connor Smith

Music  
 Computer Science

Arlington, TX  
 New Braunfels, TX

**Tuba**

Taylor Lovett, principal  
 Brendan Phillips

Music Education  
 Music Education

Leander, TX  
 Abilene, TX

**Percussion**

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

Music  
 Music Education  
 Music Education  
 Music Education  
 Music  
 Music Education

Killeen, TX  
 Euless, TX  
 Abilene, TX  
 San Antonio, TX  
 Fredericksburg, TX  
 Abilene, TX

**String Bass**

Gao Chatchawarat

Psychology

Chiang Rai, Thailand

**Harp**

Helen Cooley\*

Guest Musician

#ACU Faculty  
 \*Guest Musician

# Dr. Steven Ward

Conductor

Dr. Steven Ward, Professor of Music, is the Director of Bands and Orchestra, and teaches courses in conducting. Prior to his appointment at ACU, he was Director of Bands at Hope College in Holland, MI,



and the Music Director/Conductor of the Kalamazoo Junior Symphony Orchestra in Kalamazoo, MI. Prior to his appointment at Hope College he was the Music Director/Conductor of the Grande Ronde Symphony Orchestra in La Grande, OR, and was Instructor of Music at Eastern Oregon University. Dr. Ward holds a D.M.A. in Conducting from Michigan State University, a M.A. in Conducting from Stephen F. Austin State University, and a B.M. in Music Education from Abilene Christian University.

He has conducted extensively in many different areas including orchestra, band, opera, musical theater, and contemporary music, and is a recipient of the ASCAP award for Adventurous Programming of Contemporary Music as Music Director of the Grande Ronde Symphony Orchestra. He spent 10 summers conducting at the Interlochen Arts Camp, conducting the Interlochen Philharmonic, as well as middle school, high school and faculty ensembles. Presently he conducts the orchestra at the Tennessee Governor's School for the Arts in the summer, and is in high demand as guest conductor and clinician.

Dr. Ward is a member of the College Orchestra Directors Association, the College Band Directors National Association, the Conductor's Guild, the Texas Music Educators Association, the Texas Bandmasters Association, and the Michigan State Band and Orchestra Directors Association.



# Dr. Brandon Houghtalen

Conductor

Brandon Houghtalen is the Associate Director of Bands and an Assistant Professor of Music at Abilene Christian University. His responsibilities include directing the Big Purple Marching Band, conducting the Concert Band, supervising the instrumental music education program and studio

horn. He previously held positions at the Georgia Institute of Technology, the University of New Mexico and in the public schools of Fayette County, Georgia.

Dr. Houghtalen frequently collaborates with emerging and established composers, and has premiered and commissioned works by Doug Farrell, Paul Hembree, Daniel Kellogg, Carter Pann, Greg Simon, Steven Snowden, and Joseph Turrin. His editions of the music of James Reese Europe and the 369th Infantry Regiment Band were premiered at Arizona State University in January 2012. Together with Emmett O'Leary, Dr. Houghtalen is Editor and Host of Music Ed Resource (MER), a website and podcast that explores topics relevant to pre-service and in-service music teachers. MER is available through the iTunes Store and at [MusicEdResource.com](http://MusicEdResource.com).

As a hornist, Dr. Houghtalen has performed with professional ensembles throughout the United States, including the Traverse (MI) Symphony, Oak Ridge (TN) Symphony, Waltham (MA) Symphony, the U.S. Army Ground Forces Band (GA) and the Salt River Brass (AZ). As a member of the University of Colorado Horn Choir he performed at the 2008 International Horn Symposium in Denver, CO. He has presented at state and national conferences on the topics of conducting, horn pedagogy, and music technology.

Dr. Houghtalen holds degrees in music education and conducting from the University of Tennessee, University of Colorado, and Arizona State University. His primary conducting teachers include Gary W. Hill and Allan R. McMurray. He is an active member of the Texas Bandmasters Association, Texas Music Educators Association, National Band Association and the College Band Directors National Association.

# About the Music Department

Abilene Christian University music graduates have an outstanding record of academic and performance achievement, as evidenced by their admission to and completion of graduate degree programs at some of the country's most prestigious music schools. A significant number of ACU graduates have chosen to enter the teaching field and hold positions in outstanding choral, instrumental, and elementary music programs in the state of Texas. ACU alumni also hold music faculty positions at several universities, including Texas Christian University, Baylor, Pepperdine, Minnesota State University-Morehead, Stephen F. Austin State University, Harding, Lubbock Christian University, and Abilene Christian University.

Our graduates have been able to succeed in the professional music community due to their preparation, desire to work diligently, and exceptional God-given talent.

A dedicated and talented faculty, 70 percent of whom hold the earned doctorate, work with students in a caring, Christian environment. They teach and mentor in the classroom and studio using a wealth of experience they gained from their own performing, conducting and composing.

Abilene Christian University's Department of Music is a member of the National Association of Schools of Music and of the Texas Association of Music Schools.

## Ensembles

The ACU Wind Ensemble is comprised of outstanding undergraduate wind and percussion players on the ACU campus. Including almost equal numbers of music and non-music majors, the ACU Wind Ensemble presents many local and statewide concerts. The Wind Ensemble maintains a very active performance schedule. Annual tours throughout Texas include performances in high schools, churches and other concert venues. In its history, the Wind Ensemble has performed at six TMEA conferences and three CBDNA conferences, including the 2014 CBDNA conference in Fayetteville, AR. In 2010, the Wind Ensemble toured internationally, going to Brazil for a Spring Break concert tour and campaign.

The ACU Concert Band is open to all students with no audition required. The goal of the band is to provide an outlet for musical creativity offering maximum enjoyment with limited performance demands. Students are challenged with high caliber music while maintaining a less demanding schedule than the ACU Wind Ensemble.

The **Big Purple Marching Band** is a dynamic and exciting ensemble comprised of both music and non-music majors. One of the largest co-ed organizations on the ACU campus, the band is a vital part of the ACU Opening Assembly each year, performs at all home football games and, often, away games. The Big Purple also presents exhibition performances at invitational and UIL marching contests. Participation scholarships are available for ALL participants and no audition is required for enrollment. Most students are eligible to receive one P.E. credit for their participation. The camaraderie among Big Purple Band members is legendary on campus, offering great social opportunities and friendships that last a lifetime, as well as the pride of performing in one of ACU's best-loved music traditions.

The **ACU Jazz Ensemble** is comprised of 16 to 19 students, both music and non-music majors. This ensemble performs many different styles of music from the Swing era to the present. Its active performance schedule on and off campus consists of annual appearances at Sing Song, various social events and community activities, as well as a three-show concert series. In past years this group has performed at the Wichita Jazz Festival and with professionals such as Allen Vizzutti, Ernie Watts, Carl Fontana, Bill Watrous, Jon Faddis, Vince DiMartino, Christian McBride, DJ Logic, and more. Auditions are held on campus during the first week of classes.

The **ACU Percussion Ensemble and Steelband** is a single organization that offers both music majors and non-majors the opportunity to perform a wide range of musical styles and genres. In the category of percussion ensemble music, the group performs everything from standard literature to brand-new compositions. Additionally, the ensemble presents a variety of music for steelband, including socas from Trinidad-Tobago, contemporary popular music, Latin jazz styles, and more. The percussion ensemble is also fortunate to have an outstanding inventory of instruments from around the world, allowing members the opportunity to explore West African drumming, folkloric Afro-Cuban music, and various Brazilian samba traditions.

The ACU Percussion Ensemble and Steelband has been featured as guest artists with the Abilene Philharmonic Orchestra and Chorus Abilene, and has performed at the Percussive Arts Society International Convention and the Texas Music Educators Association Convention.

The **ACU Orchestra**, conducted by Dr. Steven Ward, performs full orchestral literature and chamber music, and is a vital contributor to the Department of Music and the campus at large, presenting concerts throughout the year, performing with Opera Workshop, hosting the biannual Concerto/Aria competition, and the annual Christmas Vespers.

# Music Faculty

**Dr. Matt Roberson**

Chair  
Musicology

**Dr. Pauline Bjorem**

Director of Piano Studies

**Samuel Cook**

Artist-in-Residence  
Voice

**Dr. Jeff Cottrell**

Low Brass

**Dr. Ed George**

Saxophone  
Orchestration

**Jeffery Goolsby**

Director of  
Choral Activities

**Dr. Brandon Houghtalen**

Associate Director of Bands  
Instrumental Music Ed  
Horn

**Amy Huzjak**

Cello

**Cheryl Lemmons**

Collaborative Piano

**John Madura**

Violin and String Quartet

**Dan Mitchell**

Guitar

**Karla Ordonez**

Flute

**Janelle Ott**

Bassoon

**Dr. Rick Piersall**

Director of Opera  
Voice

**Dr. Julie Pruett**

Vocal Division Director  
Voice and Diction

**Shelly Reed**

Voice

**Susie Rockett**

Oboe

**Dr. Michael Scarbrough**

Voice  
Voice Pedagogy

**Dr. Allen Teel**

Instrumental Division Director  
Percussion  
World Music

**Susan Teel**

Elementary Music Ed  
Theory  
Music Literature

**Kristin Ward**

Clarinet  
Sight Singing and Ear Training  
Vocal Jazz  
Theory

**Dr. Steven Ward**

Director of Bands  
Director of Orchestra  
Conducting

**Alice Welch**

Piano

**Mark Wilcox**

Trumpet  
Jazz Ensemble

**Dr. Kay Williams**

Piano  
Theory

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