



Western Kentucky University
Potter College of Arts & Letters
Department of Music

Symphonic Band

Something Old, SOMETHING NEW

Something Borrowed, *Something Blue*

Dr. Gary Schallert, *conductor*
Dr. Zachary Lopes, *piano*
Brenna Derby, *graduate conductor*
Noah Woody, *graduate conductor*

Thursday, November 14, 2024 / 7:30 pm
First Baptist Church
Bowling Green, KY



Symphonic Band

Dr. Gary Schallert, conductor

Francois-Joseph Gossec

Ed. Edwin Franko Goldman

Classic Overture

Brenna Derby, graduate conductor

Mark Camphouse

Symphonic Fanfare

Gustav Holst

Arr. Gordon Jacob

March from Moorside Suite

George Gershwin

Arr. Ferde Grofe'

Rhapsody in Blue

Dr. Zachery Lopes, piano

~ Brief Intermission ~

Arr. Ted Ricketts

Satchmo! A Louis Armstrong Tribute

Florence Price

Arr. Cheldon Williams

Adoration

Noah Woody, graduate conductor

Omar Thomas

Come Sunday

I. Testimony

II. Shout

Symphonic Band Personnel

Flute

Alison Schimmell^
Sam Hines^
Brenna Derby
Emily Castner
Kiris Ray
Emily Curtsinger
Gayle Rushing
Olivia Booher
Bethany Dashzeveg
Marina Chiamas
Briana Nolan

Oboe

Logan Graham*
Evelyn Hansen
Sydney Friedman
Renee Garrett

English Horn

Emily Boyle

Bassoon

Sammy Wooten*
Carter Edwards

Clarinet

Taylin Hamilton^
Steven Bernard^
Kelsa Rice
Nathanael Taylor
Jacoby Brison
Andrew Blosser
Melody Weihrauch
Matthew Hawkins
Zada Henderson
Zoey Hobdey
Denny Oum
Rizal Duncan
Thalia Roddy
Aaliyah Henry
Arabella Ross
Bailey Harris

Bass Clarinet

Amber Cain*
Parker Evans
Colt Howard

Contra Bass Clarinet

Wyatt Parker

Saxophone

Patrick Johnson* (alto)
Justin Fiessinger (alto)
Hannah Herrmann (alto)
Aidan Grindle (alto)
Noah Cherry (tenor)
Cailee Tucker (alto)
Josh Richards (tenor)
Isaiah McFadden (bari)
Hunter Baker (alto)

Horn

Ashton Keen*
Ty Stanton
Jacob Steele
Hera Patrick
Andrew Weddle
Addison Griebe
Jeremy Messer
Tanner Wilken
Rilee Boisseau

Trumpet

Brent Layne*
Will Burris
Chloe Packard
Isabella Enlow
Olivia Harris
Micah Buckham
Simon Bozone
AJ Honeycutt
Sawyer Page

Trombone

James Baxter*
Colby Monarch
Kian Raleigh
Willow Strader
Lucas White
Star VanOver
Charlie Smith
Jeremiah Diaz

Bass Trombone

Noah Woody
Donovan Jagers

Euphonium

Reagan Schmidt*
Ashleigh Sparks
Sam Burns
Tessa Edwards

Tuba

Keaton Killion*
David Holt
Isaiah Serrano
Jakeem Settles

String Bass

Jayne Shannon

Percussion

Nate Nash*
Marisa Franklin
Trenton Fears
Lane Bibb
Joe Thomas
Michael Cecil
Dianna Hendricks
Alijah Brock

Piano

Adeline Carpenter

* = principal

^ = co-principal

PROGRAM NOTES

Classic Overture (1794)

Francois-Joseph Gossec (1734-1829)

In 1789, a group of forty-five wind and percussion players, gathered together by a young musician named Sarrette, formed the band of the National Guard. A year later the band had increased to seventy members with Francois Joseph Gossec as bandmaster. Gossec's interest in the wind band was demonstrated by three symphonies, several marches, and many hymns for choir and winds which he wrote while living in Paris.

The *Overture in C* was written in 1794 and is one of the many works written for large wind ensemble during the Classical period. The wind band had become immensely popular in the revolutionary period of French history and occupied an important place in the many festivals, parades, and rallies held by the revolutionaries. This overture shows the wind band at its best. The tripartite structure is simple and unadorned, without lengthy codas or extended developments. It remains throughout a work of beauty and charm that is thoroughly idiomatic of the group for which it was composed.

Symphonic Fanfare (2006)

Mark Camhouse (b. 1954)

Commissioned to celebrate the 75th anniversary of the Municipal Band of Wheaton, Illinois (Dr. Bruce Moss, music director and conductor), *Symphonic Fanfare* is an exuberant concert opener. An expansive and lyrical middle section contrasts with the majestic and energetic outer sections.

The piece was composed and orchestrated in the spring of 2005 and received its premiere performance by the Wheaton Municipal Band on July 21, 2005, with the composer conducting. It was especially enjoyable and rewarding for the composer to have the opportunity to appear with the band as guest conductor for the premiere, having served as the band's principal trumpet player while attending high school and college in the Chicago area during the early 1970s.

March from Moorside Suite (1928/1960)

Gustav Holst (1874-1934)

Moorside Suite, from which this march is taken, was commissioned as the test piece for the British National Brass Band Championship at the Crystal Palace, London, in 1928. Holst set the pattern for other composers of international repute who also wrote for the brass band in subsequent years. He left an incomplete version for military band, containing all of the first movement and 38 bars of the second, to be completed later. It is not known whether the brass or the military band score (now in the British Museum) was begun first.

Gordon Jacob arranged the suite for orchestra in 1952 and for wind band in 1960. According to Imogen Holst, her father "liked writing for brass better than for military band: it was mellower and more flexible. His affection for the trombone was lasting, and he knew the texture of the band instinctively and could get the best out of every instrument." At the Crystal Palace he listened to the piece 15 times and was deeply impressed by players who "combined the enthusiasm of amateurs with the skill of professionals. It was not only their technical proficiency that he admired so much: it was their sense of phrasing and their real musicianship."

The march begins with a rising, four-note motif which leads into a vigorous theme, noteworthy because of its six-bar phrases. A second theme, employing more normal eight-bar phrases, is introduced by the saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory section based on the opening motif, the first two themes are restated, and the march concludes with a coda containing material from the trio.

Rhapsody in Blue (1924)

George Gershwin (1898-1937)

On January 4, 1924, Ira Gershwin brought a brief item in a New York Tribune to the attention of his younger brother George. Its heading read "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be "a jazz concert" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz

Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

Satchmo! (2001)

Arr. Ted Ricketts

Featured on Ken Burns' history of jazz as "the man who taught them all how to swing," Louis Armstrong [1901-1971] is an American treasure! This magnificent medley features four great tunes made famous by Satchmo! The selections are *What A Wonderful World*; *When The Saints Go Marching In*; *St. Louis Blues* and *Hello Dolly*!

Adoration (1899)

Florence Price (1887-1953)

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

- Program Note by Cheldon Williams

Come Sunday (2018)

Omar Thomas (b. 1984)

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups -- music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life. I can't tell you how much I'm looking forward to hanging with Tony and the group for a week in about a month's time!

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!

- Program Note by composer

GUEST ARTIST



Zachary Lopes, DMA, is an active soloist and collaborative artist and has given performances and masterclasses across the United States, South America, and Europe. He was the winner of the University of Cincinnati College-Conservatory of Music (CCM) Piano Concerto Competition and has been featured with his trio on CBS Sunday Morning's "A Grand Plan for Pianos" and on WUOL Louisville Classical Radio as a soloist. Recording projects include the Bartok Sonata for Two Pianos and Percussion on Soundset Recordings, American Violin and Piano Sonatas on MSR Classics, and a 2019 release on Albany Records of Robert Muczynski's three piano sonatas.

He has given numerous performances at colleges and universities across the US, including residencies at Louisiana State University and the University of Idaho where he gave concerts, masterclasses, and lectures on the music of Muczynski. Dr. Lopes also gave a lecture and performance on the music of Muczynski at the 2017 Jazzit Festival in Feltre, Italy. He has presented several times at the MTNA National Conference, as well as the MTNA Collegiate Chapter Piano Pedagogy Symposium, the National Group Piano and Piano Pedagogy Forum, and the Kentucky State Music Teachers Association Conference. He has been published in *Clavier Companion* and the *MTNA E-Journal*.

Dr. Lopes has held teachings positions at Wittenberg University and the University of Cincinnati College-Conservatory of Music and served as Assistant Administrative Director of the CCM Prague International Piano Institute for the summers of 2011 and 2012. Zach is an active member of Music Teachers National Association at both the national and state level and was the Directing Coordinator and Planner of the 2nd MTNA Collegiate Chapter Piano Pedagogy Symposium in 2012. He subsequently served on the MTNA Collegiate Chapter Piano Pedagogy Symposium Steering Committee for two years. In addition, he served as President of Kentucky Music Teachers Association from 2018 to 2020. Lopes received his master's and doctoral degrees in Piano Performance from the University of Cincinnati College-Conservatory of Music and his bachelor's degree from the University of Colorado at Boulder. Former teachers include Eugene and Elisabeth Pridonoff, Doris Lehnert, and Robert Spillman. He is currently Associate Professor of Piano and Chair of the Music Department at Western Kentucky University. He resides in Bowling Green, Kentucky with his lovely wife, Jenny, and 6-year-old twins, Asher and Cecilia.

2024-2025 ENDOWED SCHOLARSHIP RECIPIENTS

Sam Hines	Bennie Beach Scholarship
Steven Bernard	Dr. Kent Campbell Scholarship
Carter Edwards	Melissa and Wes Madison Scholarship
Amber Cain	Charles Smith Music Scholarship
Bethany Dasheveg	Patti Stanton Scholarship
Alison Schimmell	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Shaylee Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Reagan Schmidt	Ida Weidemann Music Scholarship
David Holt	Edith Wilson Music Scholarship
Dalton Childress	Mitzi Groom Music Scholarship
Taylin Hamilton	Sylvia Kersenbaum Music Scholarship
Isaiah McFadden	Edward J. Pease Memorial Music Scholarship
Brent Layne	Jean and C. Robert Blankenship Scholarship
Chloe Packard	Jean and C. Robert Blankenship Scholarship

DEPARTMENT OF MUSIC

Woodwind, Brass, and Percussion Faculty

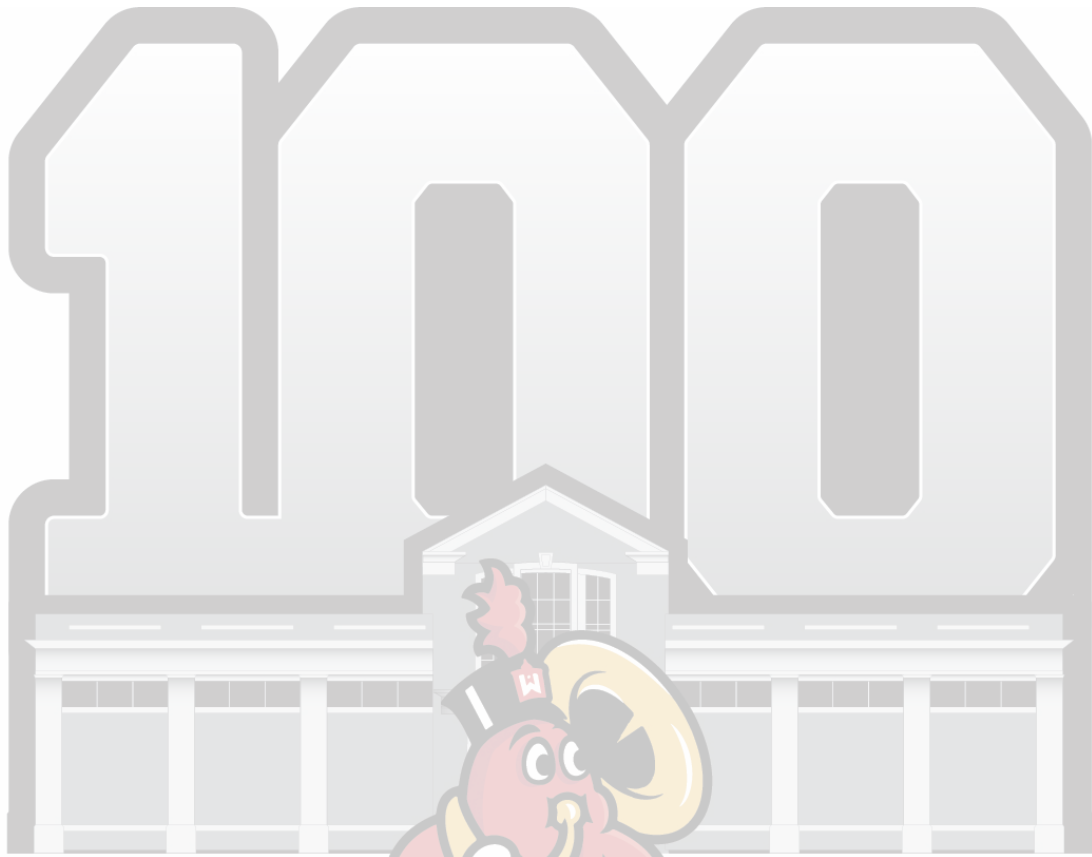
Heidi Álvarez, D.M.A.	Florida State University, Flute/Theory
Mark S. Berry, D.M.A.	University of Michigan, Percussion
Emily Britton, D.M.A.	Florida State University, Horn
Courtney Calvert, M.M.	Western Kentucky University, Clarinet
John Cipolla, D.M.A.	University of North Carolina, Greensboro, Clarinet/Saxophone
Jared Cummings, D.M.A.	Florida State University, Saxophone
Diana Dunn, M.M.	Rice University – Shepherd School of Music, Oboe
Keegan Finkbine, M.M.	University of Georgia, Bassoon
Dr. Scott Harris, D.M.A.	University of Oklahoma, Percussion Tech/Music Ed/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music, Trumpet
Matthew McCurry, D.M.A.	West Virginia University, Associate Director of Bands
Marilyn Nije, M.M.	Manhattan School of Music, Clarinet
Gary Schallert, D.M.A.	University of Northern Colorado, Director of Bands
Christopher Schmidt, M.M.	University of Louisville, Tuba and Euphonium
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music, Trombone

Western Kentucky University Bands

Director of Bands	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands.....	Dr. Matthew McCurry
Assistant Director of Athletic Bands.....	Dr. Scott Harris
Graduate Assistants	Brenna Derby, Noah Woody
Band Managers.....	Shaylee Baxter, Alijah Brock, Patrick Johnson Colby Monarch, Alison Schimmell, & Cailee Tucker

We gratefully acknowledge the assistance and support of the following:

Dr. Timothy Caboni, President, Western Kentucky University
Dr. Robert “Bud” Fischer, Provost, Western Kentucky University
Dr. Terrance Brown, Dean, Potter College
Dr. Zachary Lopes, Chair, Department of Music
Emily Lindsey, Office Coordinator, Department of Music
Dr. Jeff Reynolds, Senior Pastor, First Baptist Church
David Tooley, Executive Pastor, First Baptist Church
Terry Taylor, Interim Minister of Music, First Baptist Church
Bryson Richey, Organist and Music Ministry Assistant, First Baptist Church
Elliot Beckley, Technical Director, First Baptist Church
Delta Omicron | Phi Mu Alpha | Sigma Alpha Iota



1925

2025



WESTERN KENTUCKY UNIVERSITY
BANDS