WESTERN UNIVERSITY SYMPHONIC BAND
Shawn Chabot, Music Director
Glenn Waugh, Graduate Conducting Associate
James Winchell, Graduate Conducting Associate

A Jubilant Overture
Alfred Reed
(1921-2005)

Lyric Essay
Donald Coakley
(1934 – 2022)

Suite Provençale
Jan Van der Roost
(b. 1956)
1. Un ange a fa la crido
2. Adam e sa Coumpagno
3. Lou Fustié
4. Lis Escoubo

The Rusty Bucket (And Other Juke Joints)
Carol Brittin Chambers
(b. 1970)

Danza No. 2
Bruce Yurko
(b. 1951)

-Intermission-

WESTERN UNIVERSITY WIND ENSEMBLE
Colleen Richardson, Music Director

Aspen Jubilee
Ron Nelson
(b. 1929)
Candice Luo, soprano

Elegy for a Young American
Ronald Lo Presti
(1933-1985)

Illyrian Dances
Guy Woolfenden
(1937-2016)
I. Rondeau
II. Aubade
III. Gigue

Redline Tango
John Mackey
(b. 1973)
PROGRAM NOTES

American composer Alfred Reed wrote *A Jubilant Overture* in 1969 for the Sam Rayburn High School Band in Pasadena, Texas. The opening measures of this three-part energetic work immediately introduce fragments of the main melodic themes which are then masterfully developed and presented in both tutti and soloistic textures throughout the piece. A patiently paced lyrical melody, underpinned with subtle hints of syncopation and tonal harmonic movement, provides a beautiful contrast in the middle section. The piece concludes with a return to the thematic material from the opening followed with a flourish of woodwind activity set atop fanfare-like interjections from the brass and percussion. Although the piece was not meant to have any direct programmatic connection, it effectively captures the spirit of youthfulness through tempo, stylistic, and timbral choices. Alfred Reed completed his BMus and MMus degrees at Baylor University and throughout his education was the conductor of their Symphony Orchestra. Reed also served as a military musician in WWII and was the staff composer/arranger for both the National and American Broadcasting Corporations. With over two hundred works to his credit, his compositions have become a staple in the repertoire libraries of high school, college, university, and professional ensembles across the globe including the *Tokyo Kosei Wind Orchestra.*

Canadian composer and Cambridge, Ontario native Donald Coakley penned *Lyric Essay* in 1975 and since then it has appeared on several festival and contest lists, as well as concert programs throughout North America. Despite taking only two mornings to compose, it masterfully pairs sparse textures and rich sonorities with neo-Romantic and contemporary harmonic colours to create a somber and moving chorale-like work. Coakley achieves the marriage of these two distinct eras by interweaving chromaticism into long lyrical Dorian-based melodic lines accompanied by moving eighth notes. Coakley’s involvement in music began at the age of seven when he began studying piano with the Royal Conservatory of Music. He earned his undergraduate degree in music education from the Crane School of Music at the State University of New York and pursued a master’s degree in composition and performance at the Philadelphia Conservatory under the guidance of Vincent Persichetti. In 1970, he returned to Canada and was hired by the Scarborough Board of Education where he founded several all-city ensembles and was responsible for overseeing its elementary music programs until 1993. During that time, he also commissioned two works for the University of Toronto Wind Symphony. Following his work in Scarborough, Coakley served as a faculty member at York University for six years. Donald Coakley passed away in 2022 at the age of 88.

*Suite Provençale (1989)* is a four-movement collection of folk songs derived from the south of France. Movement one, translated “An angel brought the creed / credo,” borrows its style from the bourrée; a lively traditional French dance form set in duple meter. The contrasting and lyrical second movement, “Adam and his companion,” emulates a love song which is followed by a faster third movement meant to portray the spirit of a carpenter. The suite concludes with another popular French dance form called the farandole in which it was customary for players to play a whistle in one hand while keeping time with a drum in the other. Belgian composer Jan Van der Roost effectively captures the essence of this by incorporating solo piccolo accompanied by side drum. Van der Roost studied at the Royal Conservatories of Ghent and Antwerp, specializing in conducting and composition and has been commissioned to write works for ensembles across the globe. His works have also been recorded by major record labels across Europe including EMI Classics and NAXOS.

Commissioned by the Texas Lutheran University School of Music in 2014, *The Rusty Bucket (And Other Juke Joints)* is an up-beat work that is based on Irish and Scottish jigs and reels which became a popular form of music found in American “juke joints” in the mid-1800s. These smaller gathering spots existed in the Southeastern United States where patrons would engage in various group dances such as the contra dance, round dance, and the ever-popular square dance. American composer Carol Brittin Chambers brings this tradition to life in her short, but lively reel whose fiddle-like melodies get passed around various sections of the ensemble. Listen as the bass and accompaniment parts utilize syncopation and defined articulation patterns to help to accentuate and give character to
this barn dance style. Brittin Chambers briefly deviates from the dance in the middle section of the piece by incorporating chromaticism in the melodic and harmonic layers before combining both in a rousing ending. Carol Brittin Chambers completed her graduate studies in Trumpet Performance at Northwestern University and her undergraduate degree in Music Education at the Texas Tech University. Her prominent teachers included Arnold Jacobs, John Paynter, and Vincent Cichowicz. Brittin Chambers is highly sought after to commission works for several types of ensembles including concert band, marching bands, and orchestras. She was the winner of the 2019 Women Band Directors International Composition Competition and her works have been featured on the J.W. Pepper Editor’s Choice List and have been performed across North America.

_Danza No. 2 (2004)_ was commissioned by Jack Stamp for the fortieth anniversary of the Indiana University of Pennsylvania High School Honor Band. The piece was written as an homage to Matthew Hornick, a previous member of the ensemble that had tragically passed away. Instead of an elegy, composer Bruce Yurko chose to memorialize this talented young musician’s life through celebration. The work features two highly rhythmic themes, first introduced by the percussion section, and utilizes canon and rhythmic displacement to develop its minimalistic character. The final section of the piece features both brass and woodwind chorales and full ensemble chord structures that combine traditional major and minor tonalities with stacked semitones to add dissonance, tension, and colour to this evocative work. Bruce Yurko has composed several works for wind band including his prize-winning work _Chant and Toccata_ (1987) and served as the conductor of the Princeton University Wind Ensemble. His compositional influences include prominent contemporary composers Vincent Persichetti and Karel Husa. Yurko earned a master’s degree in horn performance and a minor in composition from Ithaca College in New York.

American composer Ron Nelson received his Bachelor of Music degree in 1952, a Master’s degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. In addition, he studied in France at the Ecole Normale de Musique, and at the Paris Conservatory, under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year and taught there until his retirement in 1993.

He is best known for his compositions for wind ensemble, including _Savannah River Holiday, Rocky Point Holiday_, and the award-winning _Passacaglia (Homage on B-A-C-H)_, which made history by winning all three major wind band composition contests: the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.

Ron Nelson shares his thoughts about _Aspen Jubilee_:

I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight of snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, and its corny ragtag Fourth of July parades and fireworks displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled Nightsong). There is only a passing nod to the Aspen which has now become a playground for the rich and famous. I spent thirteen of the most memorable summers of my life at the Aspen Music Festival. I was able to immerse myself in music, meet fascinating people, and recharge my batteries. Each year it became progressively more expensive and sophisticated, but I still associate it with wonderful music making.

Ronald Lo Presti was born in 1933 in Williamstown, Massachusetts and passed away in 1985. He studied with Louis Meninni and Bernard Rogers at the Eastman School of Music, obtaining both his Bachelor of Music and Master of Music degrees. Subsequently, Lo Presti held teaching positions at Texas Technical University in Lubbock and Indiana State College (Pennsylvania). In 1964, he became a music theory teacher at Arizona State University in Tempe. During his career, Lo Presti was selected to serve as a composer-in-residence for the Ford Foundation and received several scholarships from this institution.
Elegy for a Young American was written and premiered in 1964 and is dedicated to the memory of President John F. Kennedy. Just past his first thousand days in office, Kennedy was killed by an assassin’s bullets as his motorcade wound through Dallas, Texas on November 22, 1963. Kennedy had been the youngest man elected President and was also the youngest to die.

Program note from the US Army Band concert program, 23 February 2019: Elegy for a Young American is a testament to the vision and commitment of our 35th president, as well as a deeply emotional meditation on his tragic passing. The work is often described as moving through the various stages of grief: denial, anger, bargaining, depression, and acceptance. Interestingly, the idea of a codified progression of grief was not put forward until 1969, five years after the premiere, but there is no doubt that the piece travels through many of the emotional states felt by so many Americans in November of 1963. Gentle, homophonic choruses give way to discordant outbursts and massive climaxes as the composer struggles to make sense of Kennedy’s death. Finally, the anguish settles into a peaceful resolution, suggesting that even in the face of tragedy there is some room for acceptance.

Born in Ipswich, England, composer and conductor Guy Woolfenden studied music at Christ’s College in Cambridge and at the Guildhall School of Music and Drama in London. He was the first Artistic Director of the Cambridge Festival (1986-1991), and he founded the English Music Festival, which later became the Stratford-upon-Avon Music Festival. Woolfenden had a special connection to the works of William Shakespeare, composing over 150 scores as the Head of Music and Resident Composer for the Royal Shakespeare Company between 1961 and 1998. Such compositions included incidental music for all of Shakespeare’s plays, and sparked inspiration for much of his catalogue of wind ensemble repertoire. Notably, his first composition for wind ensemble, Gallimaufry (1983), developed out of material from the theatrical music for Henry IV.

Illyrian Dances (1986) takes inspiration from Shakespeare’s Twelfth Night, a romantic comedy where several people are shipwrecked in Illyria—an exotic, romanticized setting of Shakespeare’s imagination. The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me. This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles and was given its first performance in 1986.

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Although he 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), the majority of his work for the past decade has been for wind ensembles, and his band catalog now receives annual performances numbering in the thousands.

In February 2003, the Brooklyn Philharmonic premiered Redline Tango at the BAM Opera House. Mackey made a new version of the work for wind ensemble in 2004, resulting in his first work for wind band. This version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association. Mackey’s writes: Redline Tango takes its title from two sources. The first is the common term of ‘redlining an engine,’ or pushing it to the limit. In the case of this score, redline also refers to the Red Line, or the IRT subway line of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered.
SOLOIST BIOGRAPHY

Soprano Candice Luo recently completed her MMus in Vocal Performance at the Don Wright Faculty of Music, and she is currently continuing her musical growth within the Doctor of Musical Arts degree program. During her masters, she participated in the Opera at Western productions, the choral program, and multiple other music collaborations, both within and outside the program. While completing her undergrad at Western, Candice performed and placed 1st in a variety of vocal competitions. As a young lyric soprano, she has discovered an immense interest in, and aptitude for, Russian Romantic music. Having just begun her first year of her DMA, Candice is excited to gain more performance experience, and further her research into Russian lyric diction, as well as the artistic interpretation of Russian art songs.

“It is an honour to sing with the Western University Wind Ensemble and I am grateful for this incredible opportunity. I would like to extend a special thank-you to my studio teacher Patricia Green, for her continuous guidance and support.”

Wind Ensemble program notes by Kevin Weiss
WESTERN UNIVERSITY SYMPHONIC BAND

**Piccolo**
Sophia Brawn
Serena (Ziqi) Liu
Janice (Hoi Ching) Wong

**Flute**
Sophia Brawn
Emma-Leigh Devries
Celina Carrasco Gil
Nicole (Fong Lam) Iun
Serena (Ziqi) Liu
Heidi Renaud
Jada Viggers*
Shaira Williams
Jake Winkler*
Janice (Hoi Ching) Wong

**Oboe**
Mateo Gomez

**Clarinet**
Maria Con
Amber Fox
Clare Kneesch*
Jerill Morales
Justin Woong
George Xie

**Bass Clarinet**
Jennifer Rentner

**Alto Saxophone**
Autumn Brown*+
Evan Cheng
Joycey Cheng
Nick Hertz
Sam Logie
Emmanuel Papastamos*

**Tenor Saxophone**
Erin Bartlett
Arsham Moayed

**Baritone Saxophone**
Carter McIntyre
Mercedes Nebesnuik

**Trumpet**
Abigail Cosstick
Abby Bright
Martin de Freese
Jordan Dyck
Mitchell Edwards
Vanessa Gayle
Kristine Guia
Mia Haug*
Nayli Kantule
Austen Laprise
Meghan Reesor
Hailey Scott
Rob Smith*+

**French Horn**
Chrysa Balaka*
Ian Beausoleil
Rebekkah Higgs
James Winchell

**Euphonium**
Samuel Boudreau
Michael Hegge
Emmaleeah Noels

**Tuba**
Owen Gariepy
Callista Laffrenier
Avery McCord*

**Piano**
Owen Gariepy

**Percussion**
Matthew Cinquina
Eric DeVooght*
Liam Fischer*
Max Harris°
Charles Peters
Rebecca Selman

° = Guests

*Section Leaders
+Concertmasters
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*Section Leaders
+Concertmaster