



Western
Music

Don Wright Faculty of Music

**WESTERN UNIVERSITY SYMPHONIC BAND &
WESTERN UNIVERSITY WIND ENSEMBLE
*BEING PRESENT***

Saturday, October 25, 2025
3 p.m., Paul Davenport Theatre

WESTERN UNIVERSITY SYMPHONIC BAND

Shawn Chabot, *Music Director*

Aurora Borealis

Rossano Galante
(b. 1967)

Satiric Dances

I. Allegro pesante

II. Adagio mesto

III. Allegro spumante

Norman Dello Joio
(1913-2008)

Lookfar: Chorale for Ursula

James M. David
(b. 1978)

Melodious Thunk

David Biedenbender
(b. 1984)

Lightning Field

John Mackey
(b. 1973)

-Intermission-

WESTERN UNIVERSITY WIND ENSEMBLE

Colleen Richardson, *Music Director*

Downey Overture (2011)

Óscar Navarro
(b. 1981)

Redwood (2010)

Ryan George
(b. 1978)

Fantasies on a Theme by Haydn (1968)

Theme: Allegro scherzando

Fantasy I: Lo stesso tempo

Fantasy II: Adagio

Fantasy III: Allegro, molto spiritoso

Norman Dello Joio
(1913-2008)

La Ruta (2022)

David Pont Ripoll
(b. 1982)

Jia Li, *soprano*

PROGRAM NOTES

***Aurora Borealis* (2016)** by **Rossano Galante** is an evocative concert band work that captures the awe-inspiring beauty of the Northern Lights. Through its film-score like melodic lines and dynamic orchestration, the piece paints a vivid sonic picture of shimmering colors dancing across the night sky. Galante combines lush harmonies with bold brass fanfares and driving rhythms to evoke a sense of wonder. The middle of the work features a shift in both tempo and mood emulating a reflective moment before the return of sweeping lyrical lines and technical flourishes. The work builds to a thrilling climax and concludes with a sense of the majesty and mystery of nature's celestial phenomenon.

Rossano Galante is an American composer and trumpeter known for his cinematic style and emotionally charged music for both concert band and orchestra. A graduate of the University of Southern California's Film Scoring Program, he studied under renowned composer Jerry Goldsmith. In addition to his concert works, Galante has orchestrated music for major film studios, contributing to a wide range of film scores including *A Quiet Place*, *The Mummy*, and *Scary Movie 2*.

Satiric Dances is a three-movement work composed in 1975, inspired by the comedic and dramatic elements of early satirical theater. The first movement, marked *Allegro pesante*, opens with bold, rhythmic energy and features contrasting textures that alternate between brash humor and lyrical introspection. The second movement, *Adagio mesto*, offers a more somber and expressive atmosphere, highlighting dissonant harmonies and chromaticism. The final movement, *Allegro spumante*, bursts with technical energy and playfulness, bringing the piece to a spirited and energetic conclusion through lively dance rhythms and sharp dynamic contrasts.

Norman Dello Joio (1913–2008) was an American composer known for his accessible yet sophisticated musical language. Born into a musical family in New York City, he began studying piano at a young age with his father, who was an organist, and continued his education at Juilliard studying with Paul Hindemith. Dello Joio was strongly influenced by both classical and modern American styles, often blending lyricism, with rhythmic vitality. Over his career, he composed extensively for choir, orchestra, and wind ensemble, and received numerous awards, including the Pulitzer Prize for Music in 1957.

***Lookfar: Chorale for Ursula* (2020)** is a deeply expressive and programmatic work that tells a story of love, loss, and transcendence through vivid musical imagery. Inspired by the fictional works of celebrated American author Ursula K. LeGuin, the piece follows the journey of the boat *Lookfar*, as it sails through the many islands and ports found in LeGuin's novels. The music unfolds in sweeping phrases and rich harmonic textures, anchored by a solemn chorale that evolves throughout the piece. The imaginative use of percussion timbres—from shimmering metallic sounds to deep, resonant drums—musically portray mystical landscapes and emotional transformation, enhancing the narrative depth of the composition.

James M. David is a contemporary American composer and educator known for his dynamic and innovative works for wind ensemble, chamber groups, and orchestra. He serves as professor of composition and music theory at Colorado State University, where he is recognized for mentoring emerging composers. In addition to *Lookfar*, his notable works include *Menlo Park, 1879*, *Flying Jewels*, and *Swing Landscape*, each showcasing his distinctive blend of lyrical expression, rhythmic complexity, and colorful orchestration. David's music is frequently performed across the United States and abroad and recently earned the prestigious CBDNA Frederick Fennell Prize in 2025.

John Mackey is a celebrated American composer whose bold, rhythmically driven works have become staples of modern wind band repertoire. Raised in Ohio, Mackey began his musical journey as a self-taught composer using music notation software before receiving formal training in composition.

He earned a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with Donald Erb, and a Master of Music degree from Juilliard, studying under John Corigliano. Known for his electrifying style and innovative use of rhythm and color, Mackey has significantly expanded the expressive possibilities of wind band literature with works such as *Redline Tango*, *Asphalt Cocktail*, and *Wine-Dark Sea*.

Lightning Field (2015) showcases Mackey's signature style through its use of explosive dynamics, layered textures, and unconventional timbres. The percussion section plays a central role, using metallic sounds, and thunder tubes, as well as other extended techniques to create a soundscape that feels otherworldly and intensely energetic. Sudden shifts in volume and texture keep the listener on edge, mirroring the unpredictable energy of lightning storms. The piece is inspired by artist Walter De Maria's installation entitled, '*The Lightning Field*,' a piece of live art that involved the installation of steel rods planted into the earth of the New Mexico desert to create man-made lightning storms.

Melodious Thunk is a playful and energetic tribute to the legendary jazz pianist Thelonious Monk. Written in 2012, the title is a whimsical twist on Monk's name, referencing his unique, angular playing style. The piece captures this spirit of quirky inventiveness, incorporating an off-kilter rhythmic character and jazz-inspired style and harmonies. A recurring motive in the work is the famous call-and-response segment from Dizzy Gillespie's *Salt Peanuts*, which Biedenbender uses as a thematic jumping-off point for his own inventive variations and rhythmic playfulness.

David Biedenbender is a rising voice in contemporary music, known for his bold and eclectic style across concert band, orchestral, and chamber music genres. He holds post-graduate degrees from the University of Michigan and has held various teaching positions in the composition departments at Michigan State, Boise State, and Eastern Michigan universities. As a former saxophonist, he brings a performer's intuition to his writing, crafting music that is both engaging and exciting. Two of his other prominent works for wind ensemble include *Stomp* and *Dreams in the Dusk*, both of which have been widely performed across the United States. He is also a founding member of the Blue Dot Collective, a group of composers committed to creating compelling and accessible new music for wind band.

Spanish composer **Óscar Navarro**'s works are known for their vivid orchestration, cinematic energy, and emotional immediacy. Navarro studied composition at the Conservatorio Superior de Música in Valencia before continuing his education in film scoring at the University of Southern California, and his music is now performed internationally by leading orchestras and wind ensembles. He is also the founder of his own publishing company, Oscar Navarro Music.

"Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. **Downey Overture** is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication."

Program Note by Composer

Downey Overture was commissioned and premiered by the Downey Symphony Orchestra under Sharon Lavery in 2011. Shortly after its premiere, Óscar Navarro created the widely performed wind band version.

Ryan George is an American composer and arranger based in Austin, Texas, whose music for concert band and marching ensembles is performed across North America, Europe, Asia, and Australia. Since his first band work in 2007, his compositions have been featured at major events including ABA, Midwest Clinic, WASBE, PASIC, and Carnegie Hall, and performed by ensembles such as "The

President's Own" Marine Band and the Finnish Navy Band. A leading designer for marching arts, he arranges for elite programs and serves as brass arranger for the Boston Crusaders.

"When the Collins Hill High School Band [Suwanee, Georgia] approached me about writing a piece for their head band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of "Powerful Tranquility" became the cornerstone that this lyrical tone poem was created.

Redwood was commissioned by the Collins Hill High School Band and written in honor of Richard Marshall."

Program Note by Composer

Norman Dello Joio was an American composer known for his lyrical style and accessible works for choir, orchestra, band, and chamber ensembles. Born in New York to Italian immigrants, he began as a church organist before studying composition at Juilliard and with Paul Hindemith, who deeply influenced his musical voice. A prolific composer, he wrote over 45 choral works, numerous orchestral and chamber pieces, and several concertos. He taught at Sarah Lawrence, Mannes, and Boston University, and directed the Ford Foundation's Contemporary Music Project, supporting young composers and shaping 20th-century American music education.

Fantasies on a Theme by Haydn is a set of three continuous variations based on a theme from Haydn's String Quartet in F major, Op. 74, No. 2. After the original theme is introduced by flutes and low woodwinds, Dello Joio explores its motives — descending intervals, scalar passages, and turns — in contrasting styles. The first fantasy preserves Classical elegance, the second expands into Romantic lyricism, and the third adopts a bold twentieth-century character with sharp articulations and dynamic contrasts, all while maintaining Haydn's wit and charm throughout this inventive homage to the Classical master.

David Pont Ripoll is a Spanish trombonist, composer, and conductor who has taught at the Valencia Municipal Symphonic Band since 2008 and is a member of the Art of Brass Valencia quintet. A former member of the Madrid Symphony Orchestra, he has won multiple international performance and composition awards, including first prizes in Agost and El Verger. As a conductor, he has earned four first prizes and two honorable mentions. His works have been premiered by leading ensembles such as the Valencia Municipal Symphonic Band, RTVE Orchestra, and soloists from the National Orchestra of Spain.

Premiered on December 30, 2022, ***La Ruta*** is a musical tribute to a major countercultural movement born in Valencia known as La Ruta del Bakalao or Ruta Destroy. Spanning from the late 1970s to the late 1990s, this phenomenon became Spain's most significant clubbing movement, shaping how generations understood nightlife and even life itself. It consisted of a network of nightclubs located just a few kilometers apart, each specializing in different musical styles and attracting audiences with diverse preferences and schedules. People could party continuously from Thursday night until Monday morning, surrounded by an atmosphere of friendliness and community reminiscent of the hippie movement. It emerged during Spain's early democratic years, when there were few restrictions on nightlife, a sense of newfound freedom was widespread, and European musical trends were entering the country en masse. Valencia became a pioneering hub for electronic music, and "La Ruta" served as the gateway for many international bands entering Spain.

However, the movement eventually declined as its original spirit deteriorated. The rise of drugs such as ecstasy and cocaine, a decline in musical quality, commercialization, overcrowding, and increasing violence—particularly on the roads—led to its downfall. The state ultimately closed many venues, and “La Ruta” became stigmatized, overshadowing its cultural significance. Today, there is renewed interest in reevaluating its historical importance, recognizing both its creative energy and its darker legacy as a journey that defined a generation’s hopes and excesses.

Wind Ensemble program notes by Jiajun Chen

GUEST SOPRANO BIOGRAPHY

Jia (Lisa) Li (she/her) is a Doctor of Musical Arts in Voice student, studying vocal pedagogy and performance with Prof. Torin Chiles. She holds the position of Associate Professor at Shenyang Conservatory of Music (SCOM) in China since she received her first master's degree in Vocal Performance in 2006. She is a graduate teaching assistant of General Integrated Musicianship and French Diction for the Don Wright Faculty of Music.

She got her first diploma and bachelor's major in music education from Shenyang Art and Infant Normal School and Shenyang Normal University. She successfully had five recitals and several students' showcases, provincial research, performances, and a few vocal awards while she was teaching in the Department of Music Education of SCOM. Her research focused on vocal pedagogy, performance, vocal ensemble, choral music, and teacher education. Her repertoire includes Italian opera, French melodies, Chinese art songs, and RCM certificate repertoire.

Lisa integrated her performance and teaching experience with her second master's degree in educational leadership from Niagara University in Ontario and music business management courses from Durham College. She founded Integrated Music Education and Consulting Studio, which contributed to developing digital learning strategies and entrepreneurship to integrate Chinese traditional culture and Western classical music through multidiscipline perspectives.

In summer 2024, Lisa participated in the Conference of Vocology and Pathology Diagnostics which assembled interdisciplinary expertise and therapists, and a series of webinars of Voice Symposium by the Central Conservatory of Music. Her research interests include vocal pedagogy, clinic diagnosis, vocal health and voice therapy.

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WESTERN UNIVERSITY SYMPHONIC BAND

Piccolo

Gill, Nimrit
Kooistra, Nolan
Ferguson, Chloe

Flute

Aarts, Jordan
Carrasco Gil, Celia
Chan, Chloe
De Boer, Alexandria
Ferguson, Chloe
Gill, Nimrit*
Grayson, Selia
Johnson, Toby
Kariman, Parnian
Kooistra, Nolan
Lau, Christy
Lee, Lucy
Li, Jiaye
Macdonald, Andrew
Rutherford, Ruby
Williams, Shaira*

Oboe

Bui, Karen
Lalonde, Charlotte*

Bassoon

Golder, Erika
Quan, Annabelle

Clarinet

Busch, Teddy
Dammeier, Nina
Franklin, Jade*
Roberts, Olivia
Wang, Jessica
Zu, Carina*

Bass Clarinet

Busch, Teddy

Alto Saxophone

Acres, Hailey
Baltazar, Yanna-Angela
Barkowski, Abby
Cheng, Joyce
Friesen, Kiona
Lahat, Raz
Nam, Andy
Papastamos, Emmanuel*+
Quinsaat, Russell

Tenor Saxophone

Hasselman, Samantha*
Moayed, Arsham

Baritone Saxophone

Hertz, Nick
Vernon, Nate

Trumpet

Bond, Ethan*
Charlesbois, Hunter
Cosstick, Abigail
Di Maria, Angelo
Fordyce, Sean
Hodges, Brooke
Horack, Matthew
Roberts, Tyler
Szecsodi, Joseph
Watts, Seth
White, Kenny

Horn

George, Ron°
Grewal, Paramjot*
Jiang, Zeph
Yang, Sarah

Trombone

Amoah, Charles*
DeLathouwer, Ada
Hodgson, Dee
Kagan, Audrey
Meadowcroft, Graham
Radossevich, Caleb

Euphonium

Noels, Emmaleeah
Peers, Ben
tenHag, Spencer*

Tuba

Lau, Joni
Mand, Jasmin*

Percussion

Amato, Andrew
Bastarache, Owen°
Chalmers, Logan
Colling, Derek
Finnigan, Emily°
Grover, Samantha*
Karmali, Rumi
Leung, Jeffery
Lillie, Dylan°
Steele, Kiran°

Piano

Cheng, Joyce

° = Guests

*Section Leaders

+Concertmaster

WESTERN UNIVERSITY WIND ENSEMBLE

Piccolo

Mackenzie Anderson*
Sophia Brawn*

Flute

Mackenzie Anderson*
Sophia Brawn*
Nicole Lun
Chisa Shoji
Darren Wo
Yesol (Melody) Won
JinYi (Jennie) Zhang

Oboes

Pauline Dizon
Rachel Jin
Leona Wen*

English Horn

Leona Wen*

Bassoon

Siodhachan Morehead*
Annabelle Quan

Clarinets

Maria Con
Justine Dennis*+
Ryan Miller
Jerill Morales
Richard Yang

Bass Clarinet

Justin Woong

Alto Saxophone

Shauna Bailey*
Erin Barlett
Evan Cheng

Tenor Saxophone

Shauna Bailey*
Maddie Caswell

Baritone Saxophone

Cole Rowen

Bass Saxophone

Alex Rozenberg

Trumpets

Martin De Freese
Nayli Deleon Kantule
Hilary Ho
Rex Mulder*
Meghan Reesor
Colin Spencer*

Horns

Hayden Baetsoen
Kai Church
Rebekkah Higgs*
Nate Longstreet

Trombones

Will Cavanagh
Caitlin Dalziel
Ryan Minten
Selena Tenass
Isabel Thor

Bass Trombones

Alex Allsopp*

Euphoniums

Samuel Boudreau*
Elina Lai
Chiron Leather

Tuba

Michael Bagnall
Billan Liao
Daniel Montaseri*

Electric Bass

Daniel Montaseri

Percussion

Emily Finnigan
Dylan Lillie
Owen Marche Bastarache
Ziyun Peng
Rebecca Selman*
Alana Yabis Sibal

Piano/Keyboard

Anna Tjamolova

Soprano

Jia Li

**Section Leaders
+Concertmaster*