



Western Music

Don Wright Faculty of Music

WESTERN UNIVERSITY SYMPHONIC BAND **FLASHBACK AND FORWARD**

Friday, February 6, 2026
7:30 p.m., Paul Davenport Theatre
Shawn Chabot, *Music Director*

Flashing Winds

Jan Van der Roost
(b. 1956)

Unquiet Hours

David Biedenbender
(b. 1984)

An Original Suite

- I. March*
- II. Intermezzo*
- III. Finale*

Gordon Jacob
(1895-1984)

Children's March: Over the Hills and Far Away

Percy Grainger
(1882-1961)

Big City Lights

Marie Douglas
(b. 1987)

PROGRAM NOTES

Flashing Winds was commissioned in 1989 by “Het muziekverbond van West-Vlaanderen.” In the composer’s own words, he describes it as a “colourfully and affectfully instrumentated” work that, after its fanfaric introduction and metrically contrasting sections, concludes with a coda that “speeds towards its finale” to cap off this virtuosic and highly-energetic work.

Jan Van der Roost was born in Duffel, Belgium and studied trombone, music history, and composition at the Lemmensinstituut in Leuven and the Royal Conservatories of Ghent and Antwerp, where he worked with prominent teachers including Willem Kersters and Julien Mestdagh. He has written more than 150 works for wind band, orchestra, choir, and chamber ensembles, and his music is performed worldwide. Among his honors are major composition prizes for *Van Maan en Aarde* (1985) and the brass band work *Excalibur* (1987). Today, Van der Roost remains active as a composer, educator, conductor, and international guest lecturer, continuing to influence wind and choral music globally.

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.

Unquiet Hours (2017) explores the emotional turbulence of the “unquiet hours” - moments when sadness, anxiety, doubt, loneliness, and frustration grow louder than the present moment, overwhelming the listener with “internal noise.” Its title is drawn from the opening line of George William Russell’s poem *The Hour of Twilight*, anchoring its programmatic intent to the contrast between inner turmoil and the search for peace. Central to the piece is a recurring *idée fixe* that serves as a musical anchor, shifting in timbre and texture as it is varied and re-imagined throughout the ensemble, reflecting emotional flux and psychological unrest. Biedenbender’s use of contrasting timbres, ranging from hushed mallet percussion sonorities and sensitive wind colors to denser, more agitated harmonies, mirrors the journey from intrusive thoughts toward fragile stillness, illustrating how sound itself can embody emotional complexity. Most notably, it was the winner of the 2019 Sousa/Ostwald Prize from the American Bandmasters Association.

An Original Suite (1928) is a three movement work that became a staple of the wind band repertoire and helped establish its composer **Gordon Jacob**, alongside his contemporaries like Holst and Vaughan Williams, as a pivotal figures in advancing original 20th-century band literature. The first movement opens with the snare drum and combined with the clearly articulated dotted-rhythmic themes and symmetric phrasing, gives this march the structural clarity Jacob is known for. The *Intermezzo* shifts dramatically in mood, offering a lyrical contrast through its expressive and dove-tailed lines and prominent alto saxophone solo that unfolds with rubato phrasing. This movement adopts a singing quality that contrasts with the robust energy of the outer sections. The suite is brought to a lively close with the *Finale* where the rhythmic ideas of the first movement are recalled while introducing polymetric elements, such as contrasting 6/8 and 2/4 groupings, that keep the music engaging and texturally rich. The movement culminates in woodwind flourishes that showcases the ensemble’s full range of tonal color and technical agility.

Gordon Jacob was an English composer and distinguished pedagogue born in London, England. Known for writing more than 700 works, his body of repertoire included many for wind band and chamber ensembles, as well as several influential books on orchestration and score reading. From 1924 until his retirement in 1966, he served on the faculty of the Royal College of Music in London, teaching composition, theory, and orchestration. Jacob’s early experience as a prisoner of war in World War I, where he organised and wrote for a makeshift camp orchestra, helped shape his deep affinity for wind and brass instruments. His works such as the *William Byrd Suite* (1924) and *Old Wine in New Bottles* (1958) remain as enduring staples in the wind band repertoire.

Children's March: Over the Hills and Far Away is a bright and rollicking wind band showpiece that was premiered by the Goldman Band in 1919. It was originally conceived as a piano solo and later orchestrated by the composer while serving as a bandsman in the U.S. Coast Guard Artillery Band. In the edition by R. Mark Rogers, Grainger's extraordinary scoring is highlighted by his pioneering inclusion of a prominent piano part; quite unusual for wind band writing of the period. Equally inventive is the incorporation of brief four-part sung interludes, intended to be performed by ensemble members or a small chorus, adding a playful child-like feeling. Throughout the march, he showcases expert understanding of solo timbres across the ensemble, giving expressive material to lower woodwinds like bassoon, English horn, and bass clarinet alongside various saxophone and brass colours. Although the infectious main theme is folk-like in character, it is in fact an original melody and subjected to a variety of harmonic and rhythmic treatments that distinguish the work from the marches that were typical at the time.

Percy Aldridge Grainger was an Australian-born composer, pianist, and conductor known for his unique blend of folk music and classical traditions. His early works, such as *Molly on the Shore* and *Lincolnshire Posy*, drew on the music of his homeland and Britain, while his later compositions reflected his interest in experimental techniques and progressive ideas about sound. Grainger was also a passionate advocate for the development of wind band music and contributed significantly to the repertoire for concert band. His unconventional personality and advocacy for "free music" led him to experiment with new forms of notation and explore non-traditional performance practices throughout his career.

Big City Lights is a 2021 wind band work that draws its energy and structure from the rhythms and production aesthetics of the hip-hop and trap music scenes rooted in Atlanta, Georgia. The piece evokes urban soundscapes through both acoustic writing and electronic effects. In addition to distinctive rhythmic gestures and "808"-inspired bass lines, the piece features sections marked "It's Lit!", "Issa Vibe", and a striking "Chopped and Screwed" passage that reflects the slowed-down, pitch-manipulated remix style pioneered by Houston DJ Screw, in which tempos are deliberately reduced and phrases are rhythmically "chopped" to create a hypnotic effect.

Marie A. Douglas is an Atlanta-based composer, arranger, conductor, and musical director whose works blend hip-hop, spirituals, body percussion, spoken word, and electronic elements with contemporary concert music. Her musical voice was shaped by her inner-city upbringing and through her involvement as a performer with Florida A&M University's renowned Marching "100," an experience that continues to inform her genre-fluid compositional style. Douglas's music has been performed across the United States and Canada and her recent work includes serving as arranger and musical director for Live Nation's *Big Femme Energy Live Experience* tour as well as earning a Grammy nomination for her arrangements on the album *Full Circle*. She holds a Doctor of Musical Arts in composition and conducting from the University of Memphis and an active educator and creative collaborator across concert, commercial, and multimedia settings.

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WESTERN UNIVERSITY SYMPHONIC BAND

Shawn Chabot, Music Director

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*

English Horn

Lalonde, Charlotte

Bassoon

Golder, Erika
Quan, Annabelle

Clarinet

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

Bass Clarinet

Busch, Teddy

Soprano Saxophone

Papastamos, Emmanuel

Alto Saxophone

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

Tenor Saxophone

Hasselman, Samantha*
Moayedi, Arsham

Baritone Saxophone

Hertz, Nick
Vernon, Nate

Trumpet

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

Horn

George, Ron^o
Grewal, Paramjot*
Jiang, Zeph
Noor, Ayham

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
Chalmers, Logan
Cinquina, Matthew^w
Colling, Derek
Grover, Samantha*
Leung, Jeffery

Piano

Cheng, Joycey

*Section Leaders

+Concert Master

^oGuest Performers