



Western Music

Don Wright Faculty of Music

WESTERN UNIVERSITY SYMPHONIC BAND & WESTERN UNIVERSITY WIND ENSEMBLE *COMMUNITY AND ARTISTRY*

Saturday, October 31, 2026
3 p.m., Paul Davenport Theatre

WESTERN UNIVERSITY SYMPHONIC BAND

Shawn Chabot, *Music Director*

Overture in Bb

Caesar Giovannini
(1925- 2017)
arr. Wayne Robinson
(1914- 2005)

Laila Di Nardo, *Graduate Conducting Associate*

A Jasmine Tree

Kevin Charoensri
(b. 2003)

David Cooper, *Graduate Conducting Associate*

Divertimento for Band

Vincent Perisichetti
(1915- 1987)

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

Footsteps

Dana Wilson
(b. 1946)

Meridian

Ola Gjeilo
(b. 1978)

-Intermission-

WESTERN UNIVERSITY WIND ENSEMBLE

Colleen Richardson, *Music Director*

Pastime: A Salute to Baseball (1999)

Jack Stamp
(b. 1954)

Sea Drift (1992)

Anthony Iannaccone
(b. 1943)

I. Out of the Cradle, Endlessly Rocking

II. On the Beach at Night

III. Song for All Seas

Motherless Child (2025)

Benjamin Horne
(b. 1995)

Angels in the Architecture (2008)

Frank Ticheli
(b. 1958)

Zhuolan (Joanna) Li, *soprano*

Slava! (1977 / 1978)

Leonard Bernstein
(1918-1990)
arr. Clare Grundman
(1913-1996)

PROGRAM NOTES

Caesar Giovannini was an American pianist, composer, and arranger born in Chicago, Illinois. He began studying piano at age five and earned bachelor's and master's degrees in piano and composition from the Chicago Conservatory of Music in 1948. During World War II, he served as a pianist with the U.S. Navy Concert Band in Washington, D.C., and subsequently worked in radio, television, and film music, including performances on NBC and ABC programs.

Overture in B-flat (1966), originally penned by Giovannini and arranged by **Wayne Robinson**, belongs to the concert-band overture tradition, in which contrasting themes and changes in orchestral color establish a sense of occasion within a simplified and condensed form. It is a lively work written in a contemporary style and maintains a consistent tempo throughout. It opens with bold brass fanfares, answered by flowing, legato passages in the woodwinds. A short developmental passage follows, building toward transitional material that incorporated elements of the main theme. Its tonal center of B-flat provides a point of reference as the music moves through contrasting keys and passages toward its conclusion.

Written in 2024, *A Jasmine Tree*, by **Kevin Charoensri** draws upon the composer's memories of Thai temples and street music alongside his later exposure to American film scores, concert-band repertoire, and jazz. The piece begins with melodic lines shaped by broad musical phrasing, introduced successively in a contrapuntal texture which evokes the gradual unfolding of a meditation. As the music develops, pentatonic melodies interact with jazz-influenced harmonies, bringing cultural reference points into the musical conversation. Rather than treating these influences in isolation, Charoensri combines them into a personal expression of his Thai-American identity.

Kevin Charoensri is a Thai-American composer, pianist, and conductor from San Diego, California, whose works explore cultural identity and representation. He began formal composition studies through programs at the Cleveland Institute of Music and the San Francisco Conservatory of Music, studying with Keith Fitch and Daniel Wood, and later earned a bachelor's degree in music composition from the University of Texas at Austin. At the age of 15, Kevin made his international debut as a composer and conductor at the Sydney Opera House, where he led a sold-out performance of his original work *Return*. Since then, he has held composer residencies at several institutions and ensembles, including Northwestern University, UCLA, Texas Tech University, the University of Delaware, and California State University. His wind-band composition *Rising Light* was acquired by the Smithsonian's National Museum of American History in recognition of its cultural significance.

Divertimento for Band (1950), dedicated to the infamous Goldman Band, was **Vincent Persichetti's** first work for concert band. It consists of six short movements, each exploring a different facet of the ensemble's personality. The opening *Prologue* introduces the musical material with concise gestures; *Song* shifts attention toward sustained melodic lines in the horn and trumpet, while *Dance* places rhythmic energy at the forefront. The fourth movement *Burlesque* plays with abrupt accents and comic contrasts, followed by *Soliloquy* which turns inward with a more reflective, individual voice. *March*, the final movement, brings the ensemble together in a purposeful, processional conclusion. Across the work, listen for Persichetti's contrapuntal writing, use of polytonality, and the way he alternates playful exchanges between instrumental sections with passages of lyricism.

Vincent Persichetti was born in Philadelphia, Pennsylvania, and began studying music at age five, eventually learning piano, organ, double bass, tuba, theory, and composition. At Combs College of Music, he studied composition with Russell King Miller, while his further training included piano with Olga Samaroff at the Philadelphia Conservatory and conducting with Fritz Reiner at the Curtis Institute of Music. Persichetti joined the Juilliard faculty in 1947 and became chair of its composition department in 1963, teaching generations of composers, including Philip Glass. His honors included three Guggenheim Fellowships and the first Kennedy Center Friedheim Award, and his textbook *Twentieth Century Harmony* became an influential resource for composers and students.

In *Footsteps* (2010), Dana Wilson explores the different associations carried by the sound of walking: a quiet approach, uncertain movement, and the force of a marching crowd. The music progresses through changing textures and levels of intensity, allowing rhythmic patterns and shifts in textural weight to suggest increasingly intensified movement. As the ensemble's sound grows from more restrained gestures into fuller, more emphatic statements, the percussion section helps to define the work's changing physical character. Rather than following a literal narrative, the piece invites listeners to imagine the many kinds of journeys that footsteps might represent.

Dana Wilson is an American composer and educator whose music draws on a range of contemporary classical and jazz influences. He earned a bachelor's degree from Bowdoin College, a master's degree from the University of Connecticut, and a doctorate from the Eastman School of Music, where he studied composition with Samuel Adler. Wilson served for more than two decades as the Charles A. Dana Professor of Music at Ithaca College and has written for ensembles ranging from chamber groups to major symphony orchestras and wind ensembles. His numerous honors include the Sudler International Composition Prize, the Ostwald Composition Prize, and awards from the International Trumpet Guild, the Flute New Music Consortium, and the International Horn Society.

Ola Gjeilo is a Norwegian composer and pianist born near Oslo who moved to New York in 2001 to study composition at Juilliard. His musical education also included the Royal College of Music in London, and his early composition studies included work with Norwegian composer Wolfgang Plagge. Gjeilo's musical interests encompass classical, jazz, pop, and folk traditions, with influences from artists such as Keith Jarrett and Pat Metheny, as well as the visual and architectural work of Dale Chihuly and Frank Gehry. He has become widely known for his choral and piano music which often evoke a sense of style and emotion reminiscent of film scores with recordings released through Decca Classics and performances by ensembles including Tenebrae and Voces8.

Meridian was composed for the Pacific Lutheran University Wind Ensemble, conducted by Dr. Edwin Powell, which gave the work its premiere on October 17, 2010, with the composer **Ola Gjeilo** performing at the piano. Although Gjeilo is internationally recognized for his atmospheric, richly textured choral compositions, this ostinato-driven work reveals a contrasting side of his musical voice, highlighting driving rhythms and energetic writing for wind band. The work draws on the groove-based language of jazz, including influences associated with Keith Jarrett and Jan Garbarek, alongside the symphonic writing of Dmitri Shostakovich. A prominent piano part contributes to the rhythmic foundation and gives the texture an additional point of focus, while the ensemble develops the material through changes in instrumental color and density.

Jack Stamp (b. 1954) is a composer and conductor whose work in both fields has won wide recognition. As a composer, he has more than 100 pieces to his name, mostly for wind band. Many of these were recorded by the North Texas Wind Symphony for a Composer Collection album. For 25 years, Stamp was the director of bands at Indiana University of Pennsylvania. He retired in 2015, but remains active as an adjunct professor at the University of Wisconsin–River Falls. He is the founding conductor of the Keystone Wind Ensemble, which has released more than twenty albums of wind band recordings. Stamp completed undergraduate studies at IUP, and continued on to graduate work at East Carolina University (Masters in Percussion) and Michigan State University (Doctorate in Conducting). His primary composition teachers were Robert Washburn and Fisher Tull.

Pastime: A Salute to Baseball (1999) was commissioned by the Santa Clara County Band Directors Association and dedicated to Frank Battisti, a conductor and baseball enthusiast. During a visit to Candlestick Park in 1998, Stamp remembered the Giants–Yankees World Series of 1962, which he had followed as an eight-year-old. The piece combines tributes to that Giants team with references to the record-breaking 1998 season. Two motives from *Take Me Out to the Ball Game* recur throughout the music and become the subjects of two fugues. Stamp places several tributes at measure numbers corresponding to players' uniform numbers or records. A pause at measure 19 honours Don Larsen;

an E-flat-major chord at measure 24 marks Willie Mays. At measure 44, slapstick, woodblock, and rimshot imitate Willie McCovey's bat striking a ball. Notes spelling B–A–B–E salute Babe Ruth at measure 60. Stamp conducted the premiere on January 24, 1999.

Anthony Iannaccone (b. 1943) studied at the Manhattan School of Music and the Eastman School of Music. His principal teachers were Vittorio Giannini, Aaron Copland, and David Diamond. During the 1960's, he supported himself as a part-time teacher (Manhattan School of Music) and orchestral violinist. His catalogue of approximately 50 published works includes three symphonies, as well as smaller works for orchestra, several large works for chorus and orchestra, numerous chamber pieces, a variety of large works for wind ensemble, and several extended cappella choral compositions. His music is performed by major orchestras and professional chamber ensembles in the US and abroad. In addition to conducting numerous regional and metropolitan orchestras in the US, he has conducted several European orchestras, including the Bohuslav Martinu Philharmonic, the Bavarian Festival Orchestra, the Janacek Philharmonic, the Moravian Philharmonic, and the Slovak Radio Orchestra. From 1971 to 2013, he taught at Eastern Michigan University, where for 30 years he conducted the Collegium Musicum in orchestral and choral music of the late 18th century.

Sea Drift (1992), commissioned by Western Michigan University and the Sinfonia Foundation, won the 1995 Ostwald Composition Competition. Its three movements draw on poems from Whitman's Sea-Drift collection.

Out of the Cradle, Endlessly Rocking follows a boy listening to a mockingbird that has lost its mate. Iannaccone assigns the bird, boy, and sea to flute, clarinet or oboe, and horn. Rising and falling figures suggest the water's motion; textures accumulate, break apart, and settle again as the boy discovers his poetic voice.

Whitman's *On the Beach at Night* poem turns to a father and child watching clouds cover the stars. Iannaccone's direction of *sognando* asks for a dreaming character. Delicate high sounds expand into full-ensemble chords, their sharp attacks followed by overlapping resonance. The chords' upper notes recall melodic material from the first movement.

The third movement, "Song for All Seas," is marked 'like wind over waves.' This music, like that of movements one and two, is largely derived from the pitch materials first heard in the clarinet solo at the beginning of movement one. Here, however, these pitches are transformed into rhythmic and textural shapes that suggest the mercurial energy of the sea. Tranquil waves are quickly altered into aggressive surges of water and energy. The movement ends in climactic swells of colliding rhythmic figures which culminate in a final burst on B-flat.

Benjamin Horne (b. 9 February 20 1995, Baltimore, Md.) is a conductor, educator, and composer. He currently serves as Visiting Assistant Director of Bands at the University of Florida where he assists in directing the Gator Marching Band, coordinates the athletic pep bands, directs the Concert Band, and teaches undergraduate conducting. As an award-winning composer, Horne's works have been widely performed internationally by ensembles such as Musiq, Decoda, Picoso, the SOLI Chamber Ensemble, and the Atlanta Chamber Players, in addition to leading wind bands across North America. He holds a DMA in wind conducting and a MM in composition from Michigan State University. Horne also completed a MM in music performance from Indiana University and two BM degrees from Columbus State University (GA) in music education and music performance.

Motherless Child is a setting for wind band originally composed as the second movement of Horne's *Spiritual Symphony*, a collection of African American spirituals for wind band which won the 2025 National Band Association's William D. Revelli Memorial Composition Contest. The composer describes his intent for the work:

Motherless Child explores the emotions of a slave's state of mind serving as both a scherzo-like movement for the Symphony, as well as a lament. The opening material establishes a sense of anxiety and disorientation. The music here paints the scene of someone forcefully taken from their home and brought to a new country in chains -- unaware of what is to become of them. The chorus of the traditional spiritual is then heard in its most resonant and hopeful verse as a trombone chorale, but the agitated flute and xylophone mark consistent pings of pain and rage held within. The second half of the work is held together a lament [sic] bass progression. All the while, inner anguish builds and seeps out through solos by the clarinet and alto saxophone before exploding into a visceral cry for help and freedom. The work then closes with introspection swallowing those untamed feelings. One's survival depends on it.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and internationally. His *Symphony No. 2* won the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. Ticheli received his doctoral and master's degrees in composition from The University of Michigan.

Angels in the Architecture (2008) was commissioned by Kingsway International and premiered at the Sydney Opera House on July 6, 2008. The title comes from the halo-shaped acoustical ornaments suspended above the stage. A solo voice opens the piece with a nineteenth-century Shaker song. Ticheli identifies the singer with an angel, framing the music with a promise of protection. Two instrumental melodies join this representation of light: the Hebrew peace song *Hevenu Shalom Aleicham* and *Old Hundredth*, the sixteenth-century Genevan Psalter tune. For Ticheli, these borrowed melodies express peace, hope, and love across religious traditions. His own chorale, heard twice, adds a personal response to those ideals.

Fast, turbulent music gradually interrupts and then overwhelms these passages. Ticheli associates it with darkness, death, and spiritual doubt. The alternation follows a five-part rondo: light, darkness, light, darkness, light. The singer returns with the opening song, but a distant dark sonority remains beneath the ending.

Leonard Bernstein (1918–1990) was a composer, conductor, and educator. He studied with composers Edward Burlingame Hill and Walter Piston as well as conducting with Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in last minute for Bruno Walter for a national broadcast on 14 November 1943. In 1951 he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958-1969). In this position he promoted new music, developed a series of Young People's Concerts, and recorded the symphonies of Gustav Mahler. His achievements included Kennedy Center Honour for a Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Clare Grundman (1913–1996) wrote original works, arrangements, and transcriptions for band over five decades. Many of his arrangements included American folk melodies. His transcriptions of Bernstein's music are a mainstay of the repertoire.

Slava! (1977) was written for Mstislav Rostropovich's first concerts as music director of the National Symphony Orchestra. The premiere took place at the Kennedy Center on October 11, 1977. Bernstein and Rostropovich had met during the New York Philharmonic's Soviet tour in 1959. The title refers both to the cellist's nickname and to the Russian word for glory. The opening theme has the character of a vaudeville number; a second, canonic theme follows in 7/8. Both came from Bernstein's musical *1600 Pennsylvania Avenue*. A short development leads to their return in reverse order. Near the end, a four-bar quotation from the coronation scene of Mussorgsky's *Boris Godunov* supplies another musical salute: its text also celebrates "Slava." The players' final shout of the name completes the dedication to Rostropovich.

GUEST SOPRANO BIOGRAPHY

Soprano **Zhuolan Li (Joanna)** is pursuing her Master of Music in Voice Performance at Western University, studying with Patricia Green. She holds a Bachelor of Music in Music Education from the University of Toronto.

Her operatic credits include Bianca in Puccini's *La Rondine* with La Musica Lirica in Italy, alongside concert appearances in Seoul, South Korea. She will understudy the title role in Western University's 2027 production of *Suor Angelica*.

Li currently serves as an Eberhard Vocal Scholar at First St. Andrew's United Church in London, Ontario. Her diverse professional experience encompasses choral conducting, vocal pedagogy, and jazz performance. She has also contributed vocal arrangements, backing vocals, and vocal ensemble conducting to recording projects for acclaimed Chinese pop singer Zhang Jie, demonstrating her musical versatility across classical and contemporary genres.

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WESTERN UNIVERSITY SYMPHONIC BAND

Shawn Chabot, *Music Director*

Laila Di Nardo, *Graduate Conducting Associate*

David Cooper, *Graduate Conducting Associate*

Piccolo

Arthur, Francesca
Cormier, Anastacia

Flute

Aarts, Jordan
Arthur, Francesca
Carrasco Gil, Celia
Carriere, Evan
Chan, Chloe*
Chang, Joy
Cook, Megan
Cormier, Anastacia
De Boer, Alexandria
Gong, Yanni
Grayson, Keira
Grayson, Selia
He, Leanna
Johnson, Toby*
Kariman, Parnian
Lau, Christy
Lee, Lucy
Peng, Mayra
Shoji, Chisa
Tang, Grace (Yuchen)

Oboe

Silvester, Emanuel*

Bassoon

Boles, Alexander
Golder, Erika
Pacitto, Matthew*

Clarinet

Busch, Teddy*
Dammeier, Nina
Franklin, Jade*
Lee, Esther
Roberts, Olivia
Royer, Cloe
Wang, Milton (Shengjun)
Wong, Kaitlyn

Bass Clarinet

Peacock, Emily

Alto Saxophone

Acres, Hailey
Alexander, Robert
Baltazar, Yanna-Angela
Barkowski, Abby*
Breedyk, Elyse
Cheng, Joyce
Gomez Ocampo, Jay
Hertz, Nick*+
Hobbs, Willow
McClintock, Rayna
Truong, Jason
Yan, Lesley

Tenor Saxophone

Beret, Mark
Bullough, James
Quinsaas, Russell
Whitelaw, Elijah

Baritone Saxophone

Abley, Ruby
Vernon, Nathaniel

Trumpet

Beros, Jesse
Chen, William
Cosstick, Abigail
Di Maria, Angelo
Dyck, Emma
Hodges, Brooke
Horack, Matthew
Roberts, Tyler
Szecsodi, Joseph*
Watts, Seth
White, Kenny

Horn

Chalmers, Storie*
Haq, Aaliyah

Trombone

Amoah, Charles*
Hodgson, Dee
Learney, Andrew
Meadowcroft, Graham
O'Neil, Ruby
Radossevich, Caleb

Euphonium

Ahmed, Ayra
Noels, Emmaleeah
Peers, Benjamin

Tuba

Mand, Jasmin*+
Moore, Paul

Percussion

Amato, Andrew
Caro, Sienna
Chalmers, Logan
Colling, Derek*
Stein, Ryan
Whiteley, Jackson

Piano

Beznosov, Daniel

**Section Leaders
+Concertmasters*

WESTERN UNIVERSITY WIND ENSEMBLE

Colleen Richardson, *Music Director*

Piccolo

Nimrit Gill
Nolan Kooistra
Darren Lee Wo

Flute

Mackenzie Anderson*
Sophie Elsdon-McCosker
Nimrit Gill
Nolan Kooistra
Darren Lee Wo
Jiaye (Mei) Li
Chelsea Parry
Yesol (Melody) Won

Oboe

Karen Bui
Pauline Dizon*

English Horn

Pauline Dizon
Leona Wen

Bassoon

Axel Tansey
Matthew Pacitto
Annabelle Quan*

Contrabassoon

Annabelle Quan

E-flat Clarinet

Richard Yang*

Clarinet

Maria Con
Bailey Deziel
Isaac Herrera
Yannai Mor
Richard Yang*
Noelle Wong
Justin Woong
Carina Zu

Bass Clarinet

Maria Con
Justin Woong

Soprano Saxophone

Evan Cheng

Alto Saxophone

Maddie Caswell
Evan Cheng*
Raz Lahat
Vienna Liu
Arsham Moayed
Banghan Xi

Tenor Saxophone

Raz Lahat
Arsham Moayed

Baritone Saxophone

Edwin Anthony

Bass Saxophone

Cole Rowen

Trumpet

Hayden Beynon
Desmond Bird
Abby Bright
Ethan Bond
Martin De Freese*
Toshi Kawabe*
Leah Kwak
Leo Shi

Horn

Anycka Choi*
Zeph Jiang*
Ayham Noor
Christine Donahue

Trombone

Caitlin Dalziel*
Ada DeLathouwer
Isabel Thor
Max Zhang*

Bass Trombone

John Lau

Euphonium

Thomas Geiger
Elina Lai
Spencer tenHag*

Tuba

Michael Bagnall
Billan Liao
Daniel Montaseri*+
Jasmin Mand

Percussion

Emily Finnigan
Inho (Isaac) Lee
Jeffrey Leung
Chris Lin
Owen Marche Bastarache
Ziyun Peng*
Rebecca Selman

Piano/Keyboard

Aidan Hawkins

Soprano

Zhuolan Li (Joanna)

**Section Leaders or
Co-Section Leaders
+Concertmaster*