

**HOUGHTON  
COLLEGE**

GREATBATCH SCHOOL OF MUSIC

*presents*

***Remember***

*featuring the*

***Houghton Wind Ensemble***

**Dr. Timothy McGarvey**

*Conductor*

**Dakota Hirsch**

*Graduate Conductor*

**Marissa Perez**

*Graduate Conductor*

Wesley Chapel  
Friday, February 21, 2020  
7:30 p.m.

# Program

## *Mother Earth*

**David Maslanka**  
(1943 - 2017)

David Maslanka was an American composer native to the Northeastern United States. Maslanka wrote a reputable amount of music throughout his life, which included works for orchestra, wind ensemble, percussion ensemble, various chamber ensembles, and solo instruments, though he is best known for his works for winds. Maslanka had worked as both an educator and composer, having served on the faculty at SUNY Geneseo among others.

*Mother Earth* (2008) was one of Maslanka's later pieces. The piece is a fanfare based on the short poem by the medieval friar, St. Francis of Assisi:

*Praised by You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs*

## *Irish Tune from County Derry*

**Percy Aldridge Grainger**  
(1882 - 1961)

Percy Aldridge Grainger was an Australian-born composer whose music can largely be characterized either as an original or as a folk-tune arrangement. Specifically, Grainger was interested in British folk music. His sometimes unusual, yet innovative writing allowed for a unique musical experience and a truly authentic representation of the folk melodies that so inspired him.

*Irish Tune from County Derry* is Grainger's setting of "O Danny Boy," the well-known folk song that was popularized in the early 20th century. While *Irish Tune from County Derry* was one of Grainger's first wind band pieces, it would later prove to be one of the most popular and recognizable of his entire wind band repertoire.

## *Ghost Apparatus*

**David Biedenbender**  
(b. 1984)

David Biedenbender is a composer of various genres, working with multimedia and playing in jazz ensembles and rock bands as an electric bassist and as a trombone/euphonium player.

*Ghost Apparatus* is a unique piece that incorporates a variety of extended techniques into the performance in order to capture a narrative – a narrative at the discretion of the listener. Improvisation and unique methods of creating sound are examples of ways in which the performers can create "cause and effect" relationships throughout the piece. It is precisely this struggle that aligns the piece with Biedenbender's definition of the title "Ghost Apparatus" as "a hidden network or force". Biedenbender's interest in the way many people use or create narratives to structure the way they listen to music has found its way into this unusual piece.

***Rhosymedre***

**Ralph Vaughan Williams  
(1873 - 1958)  
arr. Walter Beeler**

**Dakota Hirsch, Graduate Conductor**

Ralph Vaughan Williams was an English composer that had a deep appreciation for and interest in English folk music. Vaughan Williams was well known for evoking a variety of moods in his music, which covered a broad range of styles.

*Rhosymedre* was originally a hymn tune written by Welsh-Anglican priest, John David Edwards. Vaughan Williams had later used the tune in the creation of the second of three preludes for organ. The *Prelude on Rhosymedre* by Vaughan Williams was performed at the funeral of Princess Diana as well as the weddings of Prince William and Prince Harry. Here, Beeler's wind band setting is a near-exact transcription of the organ score for wind instruments.

***Commando March***

**Samuel Barber  
(1910 - 1981)**

**Marissa Perez, Graduate Conductor**

Samuel Barber was an American composer whose works ranged from orchestral and piano music to choral music and opera. Barber would come to find some success in his orchestral writing in his early twenties, building a reputation and establishing himself as one of the great young composers of the 20th century.

*Commando March* is Samuel Barber's only composition for wind band. It was written during his time on active duty during World War II, and it has been suggested that his encounters with military bands in basic training may have influenced the creation of a work for this ensemble. Perhaps unsurprisingly, it's first performance was by the Army Air Forces Tactical Training Command Band. While the piece is entitled, "Commando March", Barber's use of musical elements foreign to a traditional march yields a distinctiveness that sets the piece apart from many others.

***Elegy for a Young American***

**Ronald Lo Presti  
(1933 - 1985)**

Ronald Lo Presti was an American composer and graduate of the Eastman School of Music. With an affiliation for composing, and as a Ford foundation composer in residence, he also would also come to teach at Texas Technical University and Indiana State College.

*Elegy for a Young American* was written just a year after the assassination of John F. Kennedy, the 35th president of the United States of America. After the widespread devastation that ensued from

Kennedy's death, which would later prove to be one of the most significant historical events of the mid-20th century in America, Lo Presti wrote this piece to honor the young president. Aiming to convey the variety of emotions that were felt across the nation during this time of grief and turmoil, *Elegy for a Young American* has been thought to take listeners through a very specific progression of emotional distress but resolving at the end of the piece as if to suggest the acceptance of the tragedy and making peace with it.

***William Byrd Suite***  
***VI. The Bells***

**Gordon Jacob**  
**(1895 - 1984)**

English composer, Gordon Jacob studied composition, conducting, and theory at the Royal Conservatory of Music after his service in World War I. Jacob would later teach at Birbeck and Morley Colleges in London before becoming a longtime educator at the Royal Conservatory himself.

The *William Byrd Suite* was one of Jacob's earliest works and was a collection of pieces by William Byrd that Jacob set for orchestra. A later arrangement of the piece for wind band, however, would prove to be more popular. William Byrd was a prominent English composer during the Renaissance. The *William Byrd Suite* has been widely performed and is a staple in wind band repertoire.

***Into the Silent Land***

**Steve Danyew**  
**(b. 1983)**

**Silas Miller, Narrator**

Steve Danyew is an American composer who currently resides in the Rochester, N.Y. area. He has degrees in composition from the University of Miami and the Eastman School of Music. Danyew's personal belief is that the music starts with him, so he must write music that resonates with him and that he feels committed to sharing with the world.

After growing up in Sandy Hook, Connecticut and having attended grades 3-5 at Sandy Hook Elementary School, Steve Danyew wrote *Into the Silent Land* as a piece for reflection after the 2012 tragedy that took the lives of twenty students and six educators at the school. The score for the piece includes a brief note on Danyew's conceptualization of the piece, in which he states,

“In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across ‘Remember,’ a moving poem by Christiana Rossetti, I found the direction I was looking for. Through the simple idea of remembering – not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must

feel – I realized this is what I wanted and needed to communicate through music.”

In the expression of these emotions, Danyew includes selected lines from Rossetti’s “Remember” to be narrated in conjunction with his piece:

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,

Remember me when no more day by day  
You tell me of our future that you planned:  
Only remember me; you understand

Remember me when I am gone away,  
Gone far away into the silent land.

### *Three Japanese Dances*

**Bernard Rogers**  
(1893 – 1968)

**Victoria Pitre, Soprano**

- I. Dance with Pennons*
- II. Mourning Dance*
- III. Dance with Swords*

Bernard Rogers was an American composer and composition teacher. He held positions at the Cleveland Institute of Music and the Hartt School, though his most notable position was as chair of the composition department at the Eastman School of Music in Rochester, N.Y.

Rogers’ *Three Japanese Dances* was originally composed for orchestra in 1933. At the suggestion of Fredric Fennell, conductor of the Eastman Symphonic Wind Ensemble, for a band version in 1954, Rogers was more than enthusiastic about re-scoring the piece for the new ensemble. In doing so, Rogers’ piece has demonstrated the truly considerable amount of expression and delicacy that can be achieved by the modern wind band. The wind band version of *Three Japanese Dances* is certainly one of the most popular and well known of Rogers’ compositions.

## **Ensemble Personnel**

### **Flute/Piccolo**

Mikayla Bond  
Jocelyn Kagoro^  
Katiana Zubryn

### **Oboe/English Horn**

Megan Kyle+  
Isaac Hillman  
Marissa Perez\*^

### **Clarinet**

Matthew Amedio+  
Megan Hand  
Elizabeth Liddick+  
Bethany Overbaugh  
Kathy Weller+

### **Bass Clarinet**

Dan Wartinger#

### **Bassoon**

Sarah Mertzlufft  
Louis Schriver

### **Saxophone**

Kimberlyn Brocht  
David Dytschkowskyj#  
Maddie Feldman  
Jared Burch#

### **Trumpet**

Dakota Hirsch\*^  
Carter Mason  
Ernest Schelp  
Ryan Strong

### **Horn**

Ethan Carr^  
Jess Gottschall  
Danae Jarrett  
Luc Pereira  
Jacob Searles  
Jason Decker+  
Thorin Panke  
Nathaniel Parks  
Matthew Uttaro

### **Trombone**

### **Euphonium**

Adam Randall

### **Tuba**

Samuel Eichel  
Jordan Simmons

### **String Bass**

Gilbert Pease+

### **Percussion**

Samantha Hargrave  
Marcio Horsth\*  
Victoria Karns  
Ryan Nickelsen  
Kylie Tomaselli  
Elizabeth Veacock  
Noah Wuethrich^

### **Harp**

Cristin Kalinowski#

^Wind Ensemble

Leadership

\*Graduate Assistant

+Faculty

#Community Member

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your consideration.

**We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.**

*Shirley A. Mullen*, President

*Paul Young*, Dean of Faculty

*Dale Wright*, Chief Financial Officer

*Greatbatch School of Music Faculty, Staff, and Administration*