

Houghton College Wind Ensemble

Flute	Bassoon	Tuba
Makenna James	Sarah Mertzlufft	Samuel Eichel
Jocelyn Kagoro	Louis Schriver	Jordan Simmons
Annalise Kindstedt	Trumpet	Percussion
Alyssa Pyne	Matthew Cicero	David Cruz
Oboe	Adam Funch	Josh Empey
Megan Kyle *	Jacob Hoskins +	Samantha Hargrave
Marissa Perez +	Derek Jacques	Brandon Jones
Clarinet	Ernest Schelp	Arthur Lutz
Matthew Amedio *	Horn	Kylie Tomaselli
Megan Hand	Micah Banks ^	Noah Wuethrich
Bethany Overbaugh	Ethan Carr	Piano
Armenio Suzano *	Jessica Gottschall	Ryan Nickelsen
Nicole Wakelee	Ariail Lankford +	String Bass
Kathy Weller *	Trombone	Dan Zambrano ^
Bass Clarinet	Stephen Cledgett ^	Sound Design
Dan Wartinger ^	Jason Decker*	Carlton Campbell *
Saxophone	Russell Scarbrough *	Light Design
Derek Chase	Tobin Sundstrom	Hendrik deSmidt
David Dytschkowskyj	Matt Uttaro	
Dillon Hirsch +	Euphonium	* Faculty Member
Amaris Rizzo	Adam Randall	^ Community Member
Tristan Stevens	Randall Smith	+ Wind Ensemble Staff

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

The Houghton Wind Ensemble

In Concert

Dr. Timothy McGarvey, director

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

Shirley A. Mullen, President

Jack Connell, Provost and Dean of the Faculty

Dale Wright, Chief Financial Officer

Greatbatch School of Music Faculty, Staff, and Administration

As a courtesy to the performers and your fellow audience members, please be certain that all cell phones are silenced. Flash photography can be disconcerting to the performers and is not permitted during the performance. Thank you.

Wesley Chapel
Friday, November 2, 2018
7:30 p.m.

Program

Joy in All Things

Brian Balmages
(b. 1975)

Brian Balmages is an award-winning composer, conductor, producer, and performer. Mr. Balmages' music has been performed by members of leading orchestras including the St. Louis Symphony, Philadelphia Orchestra, Detroit Symphony, Chicago Symphony, San Francisco Symphony, National Symphony, and others.

Joy in All Things was commissioned as a surprise for Neil S. Underwood, Band Director at North Lincoln High School in North Carolina. Fragments of the school's song, which is based on the tune Spanish Hymn (Come, Christians Join to Sing), can be heard in fragments throughout the piece.

Sunrise at Angel's Gate

Philip Sparke
(b. 1951)

Philip Sparke was born in London in 1951 and studied composition, trumpet, and piano at the Royal College of Music. His music is internationally recognized and Sparke has conducted in countries such as Scandinavia, Australia, New Zealand, Japan, and the United States.

Sunrise at Angel's Gate depicts the experience that Sparke had while visiting the Grand Canyon. Angel's Gate is a rock formation that is illuminated with the morning sun. The piece opens with a series of bird calls, mimicked in the woodwind section, and grows more intense and intricate as the sun rises and the canyon comes alive. The faster middle section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides.

Second Suite in F

Gustav Holst
(1874-1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

Dillon Hirsch, Graduate Conductor

Gustav Holst was an English composer, performer, and teacher whose compositions were heavily influenced by English folk song. He, along with others such as Ralph Vaughan Williams and Percy Aldridge Grainger, played a large role in the folk song revival of the early 20th century.

His *Second Suite in F for Military Band* had to wait more than ten years before it was premiered. Composed in 1911, it did not receive a public performance until June 30th, 1922. Unlike Holst's *First Suite in Eb*, the *Second Suite* is based entirely on material from folk songs and Morris dances. The *Second Suite in F* has become part of the standard repertoire of wind ensembles worldwide.

The performance of this piece is in honor of Stewart Folts.

Four Dances from "West Side Story"

Leonard Bernstein
(1918-1990)
arr. Ian Polster

- I. Scherzo
- II. Cha-Cha
- III. Mambo
- IV. Cool (Fugue)

Leonard Bernstein is one of the world's most renowned composers, conductors, and musical advocates of the 20th century. 2018 marks what would have been his 100th birthday, and in celebration of this anniversary, we present to you *Four Dances from "West Side Story,"* one of Bernstein's most famous musicals. In this medley arranged by Ian Polster, you will hear the Scherzo, the Mambo, the Cha-Cha, and Cool from Bernstein's classic masterwork.

Only Light

Aaron Perrine
(b. 1979)

With works in a variety of genres, Aaron Perrine's music has been performed by some of the leading ensembles and soloists across the United States and beyond. He is a two-time winner of the American Bandmasters Association Sousa/Ostwald Award for his compositions—*Only Light* in 2015 and *Pale Blue on Deep* in 2013.

"I was moved by two friends' display of strength and courage through adversity. Through these experiences, I was reminded of how delicate life is, and how things can change at a moment's notice. *Only Light* is meant to convey a sense of help and healing." -Aaron Perrine

Mothership

Mason Bates
(b. 1977)

Derek Reiss, trumpet
Anton Machleder, guitar
Soo Yeon Kim, violin
Russell Scarbrough, trombone

Recently named the most-performed composer of his generation and the 2018 Composer of the Year by Musical America, Mason Bates serves as the first composer-in-residence of the Kennedy Center for the Performing Arts. As both a DJ and a curator, he has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his former residency with the Chicago Symphony Orchestra, or through his club/classical project Mercury Soul, which transforms commercial clubs into exciting hybrid musical events.

Mothership depicts a space ship floating high above, with a wind ensemble pulsing rapidly with a heart of techno. Soloists dock with the mothership with various lyrical and virtuosic solos. The piece is in the form of a scherzo with a double trio: Traditional scherzos are based on dance rhythms, this scherzo uses 21st century techno as its basis. We are pleased to feature four of the Greatbatch School of Music Faculty members as improvisational soloists on this performance.