

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Houghton Wind Ensemble

Dr. Timothy McGarvey

Conductor

Dakota Hirsch

Graduate Conductor

Marissa Perez

Graduate Conductor

Wesley Chapel
Friday, November 1, 2019
7:30 p.m.

Program

Noisy Wheels of Joy

Eric Whitacre
(b. 1970)

Eric Whitacre is a well-known contemporary composer in many genres who has received numerous awards and recognitions for his works. This Grammy winning composer has had his compositions performed around the world.

Whitacre wrote the following about this work. “Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.”

Um Mitternacht

Gustav Mahler
(1860-1911)

Kimberly Prins Moeller, Mezzo-Soprano

Gustav Mahler was an Austrian composer in the late 19th and early 20th centuries. He was seen as a leading composer in the transition from the Romantic to the twentieth century styles of music. His symphonies are well known around the world.

Um Mitternacht (At Midnight) was written for orchestral winds (which can now be seen as a wind ensemble) and voice. This work is sung in German and tells a tale that starts in despair and ends with a triumphant declaration of trust and strength in the Lord. This ending declaration is heard by a powerful Mahler-esque ending led by the brass.

Scenes from “The Louvre”

Norman Dello Joio
(1913-2008)

- I. The Portals
- II. Children’s Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

Marissa Perez, Conductor

Norman Dello Joio was a gifted young musician who served as a church organist and choir director as a teenager. He studied music at the Julliard School of Music and the Yale School of Music. Dello Joio went on to compose and teach composition at multiple colleges. He has written for various types of ensembles and has received numerous awards.

Scenes from “The Louvre” was commissioned in 1996 for band. “*The Louvre*” was premiered in 1964 for an NBC television special of The Louvre in Paris. The five movements in this work are representative of the Renaissance time period and draw on many artistic elements of that time. Each movement has its own character and style. The Portals, movement one, transitions the player and listener from their current situation into the realm

of The Louvre with the many beauties it has to offer. The second movement, Children's Gallery, is light, whimsical, and playfully child-like. In the third movement, there is a more regal character where the Renaissance style truly comes through along with choral sections. The fourth movement is slower and features prominent solos in the clarinet and oboe. *Scenes from "The Louvre"* finishes off with a highly energetic finale complete with brass fanfares.

No Shadow of Turning

David Gillingham
(b. 1947)

David Gillingham is another well-known contemporary composer for wind ensemble. His goal is to create music with "an underlying purpose and that emanates a sense of heart." Gillingham's works are very expressive and evocative of emotions from both the performers and the audience members.

David Gillingham based *No Shadow of Turning* on the well-known hymn *Great is Thy Faithfulness* and was written in memory of Lois Brock. Gillingham states that, "The title of the work is taken from the second line of the first verse which perhaps sums up the meaning of the hymn and the faith held by Lois Brock. The work also features optional hand bells, as Lois Brock was an avid hand bell player in her local church." Throughout this work, the three verses can be heard along with the hymn's refrain. This work begins soft and mysteriously and then flows into a tranquil chorale that Gillingham has named the "Lois Brock Chorale" which can be heard later on in other voices. A simple and pure rendition of the hymn is then played by the flute. This is followed by a more aggressive version lead by the brass and percussion sections. After the ensemble reaches the climax of the work, it then simplifies back into calm reiteration of opening material to signify "a peaceful and heavenly benediction."

The Principle of Polarity

Brett Dietz
(b. 1973)

Dustin Woodard, Vibraphone

Brett William Dietz is the Associate Professor of Percussion and percussion group director at the Louisiana State University School of Music. Dietz is a popular soloist, composer, and clinician all over the world.

The *Principle of Polarity* is based upon the idea of polarity; that everything is dual and has its pair of opposites. It was written as a vibraphone concerto with wind ensemble. This work is being performed tonight as part of a premiere round of performances. The commissioning of *The Principle of Polarity* was organized by the University of Delaware and joined by Houghton College, the University of Northern Colorado, Temple University, and Steve Weiss Music.

**Symphony on Themes of John Phillips Sousa
Movement II after “The Thunderer”**

**Ira Hearshen
(b. 1948)**

Dakota Hirsch, Conductor

Ira Hearshen received his degrees in composition in the 1970’s and studied under Allyn Ferguson and film composer, Albert Harris. Hearshen has been sought out over the years by Hollywood for his orchestration abilities. Some of his major orchestration jobs included music for The Three Musketeers film, the Beauty and the Beast series, and Broadway’s “Into the Light”.

In the early 1990’s Ira Hearshen challenged himself to turn a Sousa March into “a legitimate piece for concert stage”. Hearshen ended up writing a movement symphony based on Sousa tunes. The second movement is based off of *The Thunderer*. Hearshen said, “I began this piece by taking the ‘trio’ theme from the march, “The Thunderer,” slowing it down to a tempo of 48 beats per minute and casting it in the style of the Final of Mahler’s third symphony.”

Rocky Point Holiday

**Ron Nelson
(b. 1929)**

Ron Nelson began his musical journey at a young age. He learned much about orchestration through the church organist job he had as a young teen and then went on to earn three levels of degrees at the Eastman School of Music. At Eastman, Nelson studied under some prominent wind band composers such as Howard Hanson.

Rocky Point Holiday was commissioned in 1965 to be a concert opener that was ‘American’ for an international tour. Nelson composed it while on vacation (holiday) in Rhode Island at Rocky Point. This piece requires advanced technical skills across the ensemble. Rocky Point Holiday is fast, energetic, loud, and fun for both the player and the listener.

Program notes compiled by Marissa Perez

About the Soloists

Dustin Woodard has been playing drum set and percussion for over 20 years. He is currently Assistant Professor of Percussion at Houghton College and Alfred University as well as the Principal Percussionist of the Southern Tier Symphony. He has performed with such ensembles as the Family Life Network Orchestra, Mystikal Drum and Bugle Corp, Gold Coast Wind Ensemble, New West Symphony, and the Rochester Philharmonic Orchestra. Dustin has performed at the Monterey Jazz Festival and the International Clarinet Convention. He is an active performer in Western New York playing with various high school and collegiate ensembles. He also actively performs at churches and musical theatre events.

Dustin has been published in *Percussive Notes*, *School Music News* and *The Instrumentalist*. He has presented at the NYSSMA Conference and the NYSBDA Conference. He holds degrees from California State University, Northridge and Houghton College. He is a member of Pi Kappa Lambda Honors Society.

Mezzo-soprano Kimberly Prins Moeller made her Carnegie Hall debut in 2014 as soloist in Mozart's *Requiem* and Beethoven's *Choral Fantasy*. Her stage credits include the roles of the Witch in *Into the Woods*, Prince Orlofsky in *Die Fledermaus* with the University of Arizona Opera Theatre, the Sorceress in *Dido and Aeneas* with St. Andrew's Bach Society, Flora in *La Traviata*, Dinah in *Trouble in Tahiti*, Ma Moss in *The Tender Land*, and Florence in *Albert Herring*. An active soloist in concert and oratorio repertoire, Kimberly's concert performances include Handel's *Messiah* with the American Chamber Orchestra, Duruflé's *Requiem*, Vivaldi's *Gloria* and *Magnificat* and Saint-Saëns' *Christmas Oratorio*. Other appearances include the University of Arizona Chamber Music Showcase, the Saarburg International Chamber Music Festival, and performances with Grammy-nominated True Concord Voices & Orchestra.

Kimberly is a proponent of contemporary art music, especially art song by female composers of North America, and has been pleased to present U.S. premieres of several current works. As an educator, she is invested in functional voice training with a particular research interest in vocal anatomy and health for the hybrid singer.

Dr. Prins Moeller was named a semi-finalist in the professional art song division of the American Prize in Voice competition. She is a multiple winner of NATS competitions in New York, New Jersey, Pennsylvania and Arizona, and holds the Doctor of Musical Arts in Voice Performance from the University of Arizona, with additional studies in opera coaching and directing. Kimberly received a Professional Performance Certificate in voice performance from Penn State University, a Master of Arts in voice performance from Montclair State University and a Bachelor of Music in vocal music education from Houghton College. An active member of NATS, Kimberly taught at Lakeland University and Alverno College before joining the faculty of Houghton College as Assistant Professor of Voice in fall 2017.

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.

Ensemble Personnel

Flute/Piccolo

Mikayla Bond
Jocelyn Kagoro[^]
Katiana Zubryn

Oboe/English Horn

Casey Bissett#
Isaac Hillman
Marissa Perez*[^]

Clarinet

Matthew Amedio+
Megan Hand
Elizabeth Liddick+
Armenio Suzano+
Kathy Weller+

Bass Clarinet

Dan Wartinger#

Bassoon

Sarah Mertzlufft
Louis Schriver

Saxophone

Kimberlyn Brocht
David Dytschkowskyj#
Maddie Feldman
Kathryn Groff

Trumpet

Dakota Hirsch*[^]
Derek Jacques
Carter Mason
Derek Reiss+
Ernest Schelp
Ryan Strong

Horn

Ethan Carr[^]
Danae Jarrett
Luc Pereira
Jacob Searles

Trombone

Jason Decker+
Thorin Panke
Nathaniel Parks
Russell Scarbrough+
Matthew Uttaro

Euphonium

Adam Randall

Tuba

Samuel Eichel
Jordan Simmons

String Bass

Gilbert Pease+

Percussion

Samantha Hargrave
Marcio Horsth*
Victoria Karns
Ryan Nickelsen
Tim Powers
Kylie Tomaselli
Elizabeth Veacock
Noah Wuethrich[^]

Hand Bells

Ethan Bast
Alana Cross
Makena James
Annie MacGregor
Sara Massey+
Gabrielle Rule
Miranda Richert
Rebekah Scharf

[^]Wind Ensemble

Leadership

*Graduate Assistant

+Faculty

#Community Member

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