



COLLEGE of *the* ARTS

VALDOSTA STATE UNIVERSITY

# *Concert Band*

Skye Holmes, *conductor*

# *Wind Ensemble*

Benjamin Harper, *conductor*

Oscar de la Rosa, *trombone*

Franklin Carmona, *trombone*

Doug Farwell, *trombone*

Paul Henry, *trombone*

**Whitehead Auditorium**

*Valdosta State University*

*March 8, 2023*

*7:30 p.m.*

# PROGRAM

## Concert Band

**Cenotaph (1992)** Jack Stamp  
(b. 1954)

**A Shaker Gift Song (2004)** Frank Ticheli  
(b. 1958)

**Prelude, Siciliano and Rondo (1963/1979)** Malcolm Arnold  
(1921-2006)  
trans. John P. Paynter

1. Prelude
2. Siciliano
3. Rondo

**Orange Blossom (Fire on a Mountain) (2014)** Traditional  
arr. Gert D. Buitenhuis

## Wind Ensemble

**Liberation (2010)** David Maslanka  
(1943-2017)

**Concerto for Trombone Quartet  
and Wind Ensemble (2010)** Eric Richards  
(b. 1959)

**Doug Farwell, trombone**  
**Oscar de la Rosa, trombone**  
**Doug Farwell, trombone**  
**Paul Henry, trombone**

# CONCERT BAND

## FLUTE

Izannah Donaldson  
Madison Edmondson  
Lorelai Hamby  
Tytiuna Morgan

## BASSOON

Colton Smith

## CLARINET

Christyana Alston  
Manuel Barreto  
Lauren McGuire  
Akecia Neal, *bass*  
Dominique Rivera  
Abigail Rowan  
Trista Williams, *bass*

## SAXOPHONE

Ronny English, *alto*  
Eli Kosciw, *tenor*  
Lance Thigpen, *alto*

## TRUMPET

Asa Ballard  
James Correll  
Duncan Ratliff  
Amber Smylie  
Jonathan Varnes

## HORN

Brandon Allen

## TROMBONE

Jason Norman  
Ricky Towns  
Tirik Williams

## EUPHONIUM

Joely Myrick  
Lindsey Sparks

## TUBA

Kasey Beck  
Calista Godwin  
Christina Kato

## PERCUSSION

Tucker Browning  
Dylan Hagin  
Ashley Howard  
Daniel Slone  
Jacob Triplett  
Zachary Whitesides

# WIND ENSEMBLE

## FLUTE

Blair Cavannaugh  
Chloe Norman

## OBOE

Lindsay Miller

## BASSOON

Emily Young

## CLARINET

Manuel Barreto, *bass*  
Kasey Cote  
Lauren McGuire  
Reagan Mosley  
Kai Skau  
Colton Smith, *bass*  
Dennis Savoie, *contra*  
Ella Stephenson  
Jaylah Thomas  
Aiyana Turner  
Christian Windish

## SAXOPHONE

Elijah Alford, *tenor*  
Jaylon Farley, *alto*  
Duncan Ratliff, *alto*  
Jasmine Thomas, *bari*

## TRUMPET

Jacob Bady  
Jacob Carlstrom  
Braeden Floyd  
Dustin Kirby  
Zach Rogers  
Ricky Weimar

## HORN

Allyson Herron  
Riley Prichard  
Michelle Shacklee  
Kailey Stephenson  
Danarieza Villa Nuñez

## TROMBONE

Franklin Carmona  
Paul Henry, *bass*  
Oscar De La Rosa

## EUPHONIUM

Allison Berger  
Jason Norman

## TUBA

Jorge Gauvin Caraballo  
William Griffin  
Charles Williams

## PIANO

Rebeca Sierra

## BASS

Supushpa Mahadeo

## PERCUSSION

Jakalin Bryant  
Theodore Drakopoulos  
Jacob Hadley  
Jess Hunter  
Savannah Mitchell  
Tucker Prestridge  
Colton Roberts  
Jacob Walden

# PROGRAM NOTES

A cenotaph is a “statue or monument to a person not buried there.” The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these cenotaphs.

After the explosive percussion introduction, the work begins with a five-part fugue. An *accelerando* leads to a layering of ostinatos including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style.

**Cenotaph** was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band.

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The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

**A Shaker Gift Song** is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance (see pp. 316 ff. in Patterson, *op. cit.*, for a detailed account, and also Harold E. Cook's *Shaker Music: A Manifestation of American Folk Culture*, pp. 52 ff.). Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

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**Prelude, Siciliano and Rondo** was first written in 1963 for brass band under the title *Little Suite for Brass*. John Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike, settings. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

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Buitenhuis was born in Zeist Netherlands, September 5, 1943. After studying piano and clarinet at the Music Academy in Utrecht, he joined the Royal Navy Orchestra, of which he was a member for 34 years, most recently as chief conductor. He also taught at the Enschede Conservatory, conducted amateur wind bands and wrote wind band works.

**Orange Blossom**, also named “Fire on a Mountain” is a traditional folk song of the Netherlands. This piece was arranged for wind band by Buitenhuis in 2014.

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The music of American composer David Maslanka is familiar to many wind band conductors. His symphonies as well as the landmark 1981 composition *A Child's Garden of Dreams*, among others, have established his work as a major component of the standard repertoire for the ensemble. His music is particularly influenced by a focus on spirituality, frequently of varied origin, and the quotation of other musical works within his own.

Many of his works make reference to the four-part chorales of Johann Sebastian Bach, although he incorporates a huge variety of others as well – from folk songs to American spirituals to commercial jingles. In the case of his 2010 work **Liberation**, he reaches back further into the ancient world of monophonic plainchant. The source for the text is a responsorial chant that owes its origins to the celebration of Matins, but in contrast to that celebration of birth and optimism, the “Libera Me” text used in *Liberation* is one that is sternly reflective upon the death and the eternity of the afterlife.

Written for the Japan Wind Ensemble Conductors Conference, *Liberation* touches the realization that we are capable of producing our own day of judgment, fire, and wrath. The music is a powerful evocation of hope.

Libera me, Domine, de morte æterna, in die illa tremenda.	Deliver me, O Lord, from death eternal on that fearful day,
Quando cœli movendi sunt et terra.	When the heavens and the earth shall be moved.
Dum veneris iudicare sæculum per ignem.	When thou shalt come to judge the world by fire.
Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira.	I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath.
Quando cœli movendi sunt et terra.	When the heavens and the earth shall be moved.
Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde.	That day, day of wrath, calamity and misery, day of great and exceeding bitterness.
Dum veneris iudicare sæculum per ignem.	When thou shalt come to judge the world by fire.
Requiem æternam dona eis, Domine: et lux perpetua luceat eis.	Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

**Concerto for Trombone Quartet and Wind Ensemble** was commissioned for the Continental Trombone Quartet (Peter Madsen, Mark Rabideau, Doug Farwell, and Steve Wilson) by a consortium of four university band programs and one solo artist: the University of NebraskaLincoln, the University of Nebraska at Omaha, the University of Texas at El Paso, the University of Wyoming and Dr. Doug Farwell of Valdosta State University. The piece was premiered on April 6, 2010 by the University of Texas at El Paso Wind Symphony under the direction of Dr. Ron Hufstader. This piece can be seen as the development of ideas and techniques explored in *Three Scenes for American Trombone and Brass Orchestra*.

Composer Eric Richards, a native of Pittsburgh, is a versatile composer/arranger, conductor, trombonist and educator active in a wide range of musical media and genres. As a composer who defines himself as a “*contemporary American eclectic*”, he has written music for groups ranging from rural high school marching bands to chamber music ensembles to nationally recognized big bands and symphony orchestras.

As a conductor and clinician, Eric has worked in a broad array of settings ranging from live concerts of jazz, concert, and chamber music to professional recording sessions. He has led numerous ensembles in performances, recordings, rehearsals, and clinics. In March 2006, Eric was chosen as one of an international group of select composers to present and discuss an original work for jazz orchestra at the 1st International Jazz Composition Symposium held at the University of South Florida.

Eric’s work as a composer/arranger and trombonist has been heard at the Montreux, Vienne, North Sea, and Nice Jazz Festivals in Europe and in performances across the United States, Europe, Asia and India. As a trombonist, he has performed with numerous ensembles to include: The US Army Jazz Ambassadors, The US Army Field Band, The Omaha Jazz Orchestra, The Nebraska Jazz Orchestra, the Washington DC-based Klezmer group Lox & Vodka, and numerous commercial and variety bands. He has shared the stage with artists such as Bob Brookmeyer, Dave Liebman, Joe Morello, Jim Pugh, Ben Vereen, Jack Jones, and The Fifth Dimension. In 1999, Eric’s 25-minute retrospective of the music of Duke Ellington for symphony orchestra and big band, *An Ellington Centennial Portrait*, was premiered by the Baltimore Symphony Orchestra and the US Army Jazz Ambassadors under the direction of Marvin Hamlisch. This piece was subsequently performed at Carnegie Hall in New York City by the National Symphony Orchestra and the Jazz Ambassadors and has since been performed by numerous major orchestras across the United States.

Dr. Richards is the Associate Professor of Composition and Jazz Studies at the University of Nebraska-Lincoln (UNL) School of Music, situated in the Hixson-Lied College of Fine and Performing Arts. At UNL, Eric works alongside first-year through doctoral students in applied composition (classical and jazz/vernacular styles), teaches related courses (e.g., Orchestration and Jazz Arranging), and directs the award-winning UNL Jazz Orchestra. Prior to joining the faculty at Nebraska, Eric served on the faculty of Midland University in Fremont, Nebraska as Music Program Coordinator, Director of Instrumental Activities and Assistant Professor of Music Theory and Technology.

In 2004, he honorably retired from two decades of service as Composer/Arranger (Master Sergeant/E-8) with The United States Army Field Band (the Army's primary touring musical organization) based near Washington DC. Eric holds the Doctor of Musical Arts (Composition) degree from The University of Maryland at College Park where he studied with Mark Wilson and Robert Gibson, and earned the Master of Music (Composition) degree from Duquesne University where he studied with John "Doc" Wilson and Joseph Wilcox Jenkins.



**SKYE HOLMES** is Assistant Director of Bands and Director of Athletic Bands at Valdosta State University. She directs the Blazin' Brigade Marching Band, Concert Band, Pep Band, and teaches undergraduate courses in arranging. She also teaches graduate level courses in marching band techniques, conducting and instrumental music curriculum for the Master of Arts in Teaching program.

Holmes is actively involved in clinics across the state of Georgia and North Florida as well as directing Honor Bands throughout the state. She also acts as the current Supervisor for Clinical Practice MAT Students.

Previously, Holmes spent several years teaching high school band in Iowa instructing marching, concert, pep band and jazz ensembles. Holmes graduated from Drake University with a Bachelor of Music Education, earned a Master of Music in Wind Conducting at Messiah College, and completed her Doctor of Musical Arts in Wind Conducting degree at Texas Tech University. She is an active member of the College Band Directors National Association, College Music Society and regional instrumental music organizations.



**DOUG FARWELL** is Professor of Trombone at Valdosta State University. He also serves as Executive Director of the Valdosta Symphony Orchestra and served as Department Head of Music for nine years and Assistant Dean for the College of the Arts for five years. He holds a DMA from the University of Illinois, MM from the State University of New York at Stony Brook, and BM from the North Carolina School of the Arts. He has taught on the faculty at VSU, University of Missouri-Kansas City Conservatory of Music, Eastern Illinois University, and has held Graduate Teaching Assistantships at the University of Illinois and SUNY Stony Brook.

In addition to his teaching and administrative duties, for over 30 years, he has served as the principal trombonist with the Albany and Valdosta Symphony Orchestras and a substitute with other regional orchestras. Over the past several years he has served as an adjudicator for various International Trombone Festival solo competitions. Additionally, he has served as an adjudicator at the American Trombone Workshop in Washington DC. His students have won International and National Solo competitions for MTNA, ATW and ITF, as well as appearing in the Zellmer finals competition.

For the past seven summers he has performed as a member of the Southeastern Professor's Trombone Choir and was featured with the Professors Choir at the International Trombone Festival in Columbus. He can be heard on the 2017 CD release of Legacy on Peer2Peer label. He also has been a featured soloist with both the Albany and Valdosta Symphony Orchestras performing the Ewazen Concerto in 2005 and 2006 and Milhaud's Concerto d'hiver with the ASO.



He performs regularly with the Faculty Jazz Combo and Faculty Brass Quintets at VSU and conducts the VSU Trombone Ensemble. In the summers, he has taught as the brass instructor for the Georgia Governor's Honors Program and served as musical director for the Georgia Peach State Summer Theatre and VSU Theatre conducting: *Beauty and the Beast*, *Gypsy*, *Sweeney Todd*, *A Funny thing happened on the way to the forum* and *Crazy for You*.



**BENJAMIN HARPER** is Director of Bands and Assistant Professor of Music at Valdosta State University, where he conducts the Wind Ensemble, directs the graduate program in wind conducting, and guides all aspects of the university band program.

The Valdosta State University Wind Ensemble is the premiere wind band at VSU, primarily composed of undergraduate music majors and graduate students in performance. Their performances regularly include standard band music alongside music by contemporary composers. VSU faculty are regularly featured as guest artists and previous performances have featured conductor Ret. Col. Timothy Holtan, composer Quincy Hilliard, and Barry Green, retired principal bassist for the Cincinnati Symphony Orchestra and author of *The Inner Game of Music*.

A champion of accessible music for students and audiences, Harper's performances regularly include standard band music side-by-side with music by contemporary composers Kevin Walczyk, Joni Greene, and Aaron Perrine. Valdosta State University has been consortium member commissioning composers of diverse backgrounds, including Australian composer Holly Harrison, American-Vietnamese composer Viet Cuong, Chinese composer Shuying Li, Pulitzer Prizer winner Julia Wolfe, and Mexican composer Juan Pablo Contreras. Harper is currently the lead commissioner of two consortiums for new works by Texas composer Joni Greene and Atlanta composer William May.

This coming April, Valdosta State University will host 300 high school and middle school students for the annual South Georgia Region Honor Band. As part of this event, Wind Ensemble will perform a new work by Atlanta composer William May, *Fanfare Reimagined*; the energetic Concerto for Flute and Wind Ensemble by Anthony Plog, featuring VSU flute professor, Dr. Lindsay Sparks; David Maslanka's stunning *Liberation* with a full men's choir, in collaboration with VSU director of choral activities, Dr. Clell Wright; and Julie Giroux's delightfully imaginative 27-minute Symphony No. 5, "Elements."

Harper is in demand across the country as a guest conductor, clinician, and adjudicator. He holds a variety of leadership roles, including as President Elect of the Valdosta State University Faculty Senate.

Prior to his appointment as Director of Bands, Harper served Director of Athletic Bands at VSU and spent seven years as a high school band director in Iowa. He holds degrees from Iowa State University, The University of Kansas, and Texas Tech University. Harper is an active member of Georgia Music Educators Association, National Association for Music Education, and College Band Directors National Association.

# THE DEPARTMENT OF MUSIC

The Department of Music at Valdosta State University is a fully accredited member of the National Association of Schools of Music, with a faculty of 32 artist teachers and over 170 music majors and minors. The Department of Music presents over 150 musical performances for the public each year. In addition, several of the major performing ensembles of the department travel throughout Georgia, the Southeast, and abroad, performing for schools, civic groups, and as part of community concert series.

The faculty of the Department of Music are active performers, scholars, conductors, clinicians, and adjudicators throughout the region. The department offers a full range of instrumental and vocal performing ensembles, including the Valdosta Symphony Orchestra. Membership in ensembles is open to all VSU students.

**The Department of Music provides a comprehensive and rigorous academic program consistent with the mission of Valdosta State University and that of the University System of Georgia. The mission of the Department of Music is to:**

- Uphold high levels of excellence in instruction, performance, service, and scholarship;
- Provide thorough training in professional programs and the liberal arts that prepares individuals to excel in their chosen fields;
- Offer a diverse selection of music courses and experiences to all University students that will engage them in music and emphasize the vital place of music in our global society;
- Enhance individual achievement by fostering life-long learning, critical thinking skills, ethical practices, and support for and involvement in the arts and arts institutions;
- Serve as a cultural center for South Georgia and provide the community with artistic experiences of lasting value.

## ACKNOWLEDGEMENTS

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Brandon Smith, euphonium/tuba

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