



COLLEGE *of the* ARTS

VALDOSTA STATE UNIVERSITY

Wind Ensemble

Benjamin Harper, *conductor*

Whitehead Auditorium

Valdosta State University

November 16, 2023

7:30 p.m.

PROGRAM

Celebration Fanfare (2003/2008)

Kevin Walczyk
(b. 1964)

Pale Blue on Deep (2011)

Aaron Perrine
(b. 1979)

Danzón No. 2 (1994/2009)

Arturo Márquez
(b. 1950)
trans. Oliver Nickel

First Suite in E-flat (1909)

Gustav Holst
(1874-1934)
ed. Colin Matthews

1. Chaconne
2. Intermezzo
3. March

WIND ENSEMBLE

FLUTE

Izannah Donaldson
Juliette Duits
Rebekah McCord

OBOE

Lindsay Miller

CLARINET

Manuel Barreto
Lauren McGuire
Dennis Savoie, *bass*
Kai Skau
Colton Smith
Ella Stephenson
Christian Windish

SAXOPHONE

Elijah Alford, *bari*
Jaice Lowe, *alto*
Lance Thigpen, *tenor*
Matthew Seebran, *alto*

TRUMPET

Jacob Bady
Johnny Dixon
Braeden Floyd
Brody Johnson
Dustin Kirby
Ricky Weimer

HORN

Theo Horton
Riley Prichard

TROMBONE

Franklin Carmona
Riley Carr
Evan Hurst, *bass*

EUPHONIUM

Jayla Lewis
Jason Norman

TUBA

Christina Cato
William Griffin
Charles Williams

PIANO

Rebeca Sierra

PERCUSSION

Tucker Browning
Jakalin Bryant
Milik Green
Jacob Hadley
Ashley Howard
Colton Roberts
Jacob Walden

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DEPARTMENT *of* MUSIC
VALDOSTA STATE UNIVERSITY

PROGRAM NOTES



A native of Portland, Oregon, **KEVIN WALCZYK** received a Bachelor of Arts in Education degree from Pacific Lutheran University in 1987 and the Master of Music and Doctor of Musical Arts degrees from the University of North Texas where he was the recipient of the Hexter Prize for outstanding graduate student. Walczyk's principal composition instructors have included

Larry Austin, Jacob Avshalomov, Thomas Clark, Martin Mailman, and Cindy McTee. As an accomplished jazz arranger and composer, Walczyk refined his craft with prominent jazz arrangers Tom Kubis and Frank Mantooth, and served as arranger for the renowned University of North Texas One O'clock Lab Band (1988-89).

Walczyk is Professor of music at Western Oregon University in Monmouth, Oregon, where he teaches composition, orchestration, jazz arranging, and film scoring/media production. Walczyk's recent composition honors include nominations for the prestigious Pulitzer Prize in music composition (2011) and the Grawemeyer Award (2012) and election into the American Bandmasters Association.

Walczyk resides in McMinnville Oregon with his wife, Elizabeth, and their two children, Gabriel and Sophia.

CELEBRATION FANFARE was originally commissioned in 2003 by the Oregon Symphony to commemorate two separate occasions that reflect the past and the present: The bicentennial celebration of the Lewis and Clark expedition,

and the symphony's transition of music directors. The former pays tribute to Meriwether Lewis and William Clark, the two men who surpassed insurmountable odds to lead the Corps of Discovery through the newly acquired Louisiana Territory in search of a water route to the Pacific Ocean. The latter pays tribute to former Oregon Symphony Music Director James DePriest, and newly appointed Oregon Symphony Music Director Carlos Kalmar.

With the pervasive motif of the numeral two serving as a thread of continuity to these occasions, the melodic and harmonic building blocks of the work are based on the interval of a major 2nd, which represents the two sets of two men on two different journeys. Similarly, the basic rhythmic building block is comprised of two durations -- a short duration immediately succeeded by a longer duration. These compositional elements become protracted in the primary melody and countermelodies, but remain unaltered in much of the accompaniment. The work elicits a bold, declamatory style with a determined energy level that, representative of the men and their respective journeys, builds to the end of the work.

The Oregon Symphony, under the direction of Maestro Carlos Kalmar, premiered Celebration Fanfare on November 22, 2003. The symphonic band edition was prepared for and premiered by the University of Oklahoma Wind Symphony (Dr. William Wakefield, director of bands).

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AARON PERRINE creates vividly colorful and rhythmically infused layers of music, inspired by the soundscapes and unparalleled allure of the natural world. 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. Another one of his compositions—Temperance—won the 2017 CBDNA Young Band Composition Contest. His music for winds has been featured at ABA Conventions, CBDNA National and Regional Conferences, TMEA, The Midwest Clinic, The Western International Band Clinic, and at numerous all-state concerts and state conferences.

Additionally, Perrine is an active conductor and educator. He has conducted a variety of all-state and honor bands, with his most recent appearance being the 2023 South Carolina All-State Junior Band. He also spent several years on the faculty of Cornell College.

Perrine's education includes a doctorate from the University of Iowa, a master's degree from the University of Minnesota and a bachelor's degree from the University of Minnesota, Morris.

From the composer:

*I arrived at the title, **PALE BLUE ON DEEP**, while sitting on the shore of Lake Superior. Though I've visited this lake countless times, I'm always mesmerized by its power and serene beauty. You don't just see this Great Lake; it's a feeling you experience with all of your senses.*

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon

where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water's surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.



Born in Mexico, **ARTURO MÁRQUEZ** spent his middle school and high school years in La Puente, California, where he began his musical training. After he returned to Mexico, Márquez studied at the Conservatory of Music and the Institute of Fine Arts in Mexico, followed by private study in Paris with Jacques Castérède, and then at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

At that time, Márquez was much interested in avant garde techniques and processes, although his time at Cal Arts gave him ideas about how jazz and world music elements could be added to the mix. His first *Danzón*, composed in 1992, shows how that was beginning to play out. It was essentially an electronic piece for tape and optional saxophone, but including Minimalist aspects and references to the traditional *danzón*, an old salon dance from Cuba that became very popular in Veracruz and then in Mexico City, where it still holds sway.

This initial elaboration on the *danzón* proved crucial for

Márquez, renewing his own musical language in a turn away from Modernist impulses. His Danzón No. 2, one of the most popular pieces of “classical” music of the last quarter-century, confirmed this new direction.

“The idea of writing the **DANZÓN NO. 2** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salón in Mexico City,” the composer writes. “From these experiences onward, I started to learn the danzón’s rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra.

I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.”

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For a work that is such a staple of the concert band repertoire, there is surprisingly little information about the origins of **GUSTAV HOLST’S FIRST SUITE IN E-FLAT**.

In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the “1st Suite for Military Band Op. 28A” on the page for 1909. Not until 1920 do



we find any record of a performance, nor is there any mention of the ensemble for which the work was composed.

The orchestration of the suite was tailored to handle the inherent challenges of the “military band.”

As there was no standardised instrumentation, Holst scored the suite

for 19 instruments, with 17 remaining parts labelled “ad lib.,” meaning they were unnecessary for performance. As most British military bands of the day employed between 20 and 30 musicians, the 19 required parts could reasonably be expected to be covered, and the remaining parts could be added or discarded as needed without disturbing the integrity of the work.

The First Suite was a catalysing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass. Works such as the English Folk Song Suite (1923) of Ralph Vaughan Williams and the William Byrd Suite (1923) of Gordon Jacob are leading examples.



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*.

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

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.

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