USF Symphonic Band:
The Chase
October 9, 2012 – 7:30 p.m.
USF Concert Hall

Dr. Matthew McCutchen, Conductor
Bruce Herrmann, Graduate Conductor

USF School of Music
Tampa, FL
Program

Windsprints (2003) ......................................... Richard Saucedo

In Evening’s Stillness (1996) ......................... Joseph Schwantner

Caccia and Chorale (1976) ............................. Clifton Williams

Of Sailors and Whales (1990) ............................ Francis McBeth

Bruce Herrmann, Conductor

The Immovable Do (1939) ......................... Percy Grainger/Kreines

Sleep (2003) ...................................................... Eric Whitacre

The Melody Shop (1910) ................................. Karl King/Glover

The USF School of Music is honored to acknowledge the financial support of the USF Women’s Club for helping make this concert possible.
Richard Saucedo is the Director of Bands and Performing Arts Department Chairman at Carmel High School in Carmel, Indiana. Under his direction Carmel bands have received numerous state and national honors in the areas of concert, jazz and marching. The band program at Carmel serves 350 instrumentalists in four concert bands, four jazz ensembles, a 200-member marching band, a 140-member pep band, a competitive and non-competitive winter color guard, a competitive winter drumline, three music theory classes, a jazz improvisation class, a music technology class and two percussion classes.

Saucedo writes, "Windsprints is a flourish of notes and rhythms meant to stir the kind of emotion one might experience during the running of a 50 or 100 yard dash. The piece gets off the 'starting blocks' quickly and immediately involves numerous wind and percussion instruments in a technical race to the finish line!"

Joseph Schwantner (b. 1943) is an American composer and educator. His first serious attempt at composition, the jazz-influenced Offbeat, a twelve-tone work for jazz ensemble, won the 1959 National Band Camp Award. His first orchestral piece, Sinfonia Brevis, was written while a student at the American Conservatory in Chicago. In 1966 Schwantner received the Master of Music degree, and in 1968 he received the Doctor of Musical Arts, both from Northwestern University. Following his graduation from Northwestern, Schwantner accepted the position of Assistant Professor of Composition at Pacific Lutheran University in Tacoma, Washington. The following year he accepted a similar position at Ball State University in Muncie, Indiana, before settling at the Eastman School of Music on the campus of the University of Rochester in New York in 1971. His orchestral work Aftertones of Infinity received the 1979 Pulitzer Prize for Music. He was featured in the television documentary Soundings, produced by WGBH in Boston for national broadcast, and in 2007 the American Symphony Orchestra League and “Meet the Composer” announced that Schwantner was selected as the second Ford "Made in America" composer. Other notable commissions include the National Symphony Orchestra, the New York Philharmonic, the Boston Symphony Orchestra, the Saint Louis Symphony Orchestra, the San Diego Symphony, the Los Angeles Chamber Orchestra, the St. Paul Chamber Orchestra, and the Canton Symphony.

Schwantner write of In evening’s stillness, "The piece is the third of three works I have written for winds, brass, percussion, and piano. It forms the middle movement of a trilogy of pieces that includes “…and the mountains rising nowhere” and ‘From a Dark Millennium.’ In all three works, the piano is responsible for presenting the primary melodic, gestural, harmonic, and sonoric elements that unfold in the music. While each work is self-contained, I always envisioned the possibility that they could be combined to form a larger and more expansive three movement formal design.” As in his previous two works for wind ensemble, In evening’s stillness was inspired by poetry:

In evening’s stillness
    a gentle breeze,
    distant thunder
    encircles the silence.

James Clifton Williams Jr. (1923-1976) began playing French horn, piano, and mellophone at Little Rock High School. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his
spare time. In 1949 Williams joined the composition department at the University of Texas. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. He received the prestigious Ostwald Award in 1956 for his first composition for band, Fanfare and Allegro, and repeated his success in 1957 when he won again with Symphonic Suite.

**Caccia and Chorale** was Williams’ final work. Knowing that he had cancer, Williams intended on only writing the Caccia. After what seemed to be successful surgery, the Chorale was composed. This was a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind. The composer gives his thoughts on the work. “While it remains open to question whether music can convey a message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with Caccia and Chorale, two title words borrowed from the Italian because of their allegorical significance. The first Caccia, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts…”

**Francis McBeth** (1933-2012) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. In addition, he served as the third conductor of the Arkansas Symphony Orchestra and was appointed Composer Laureate of the State of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. His musical influences included J. Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian provinces, Japan, Europe, and Australia. He passed away on January 6, 2012, aged 78 in Arkadelphia, Arkansas.

**Of Sailors and Whales** is a tone poem is based on five scenes from Herman Melville’s Moby Dick. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and is subdedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor. McBeth provided these notes for each movement:

- **I. Ishmael** - "I go to sea as a simple sailor."

- **II. Queequeg** - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."

- **III. Father Mapple** - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

  The ribs and terrors in the whale arched over me a dismal gloom
  While all God’s sunlit waves rolled by, and lift me lower down to doom.
In black distress I called my God when I could scarce believe Him mine,
He bowed His ear to my complaint, no more the whale did me confine.
My songs forever shall record that terrible, that joyful hour,
I give the glory to my God, His all the mercy and the power.

- IV. Ahab - "So powerfully did the whole grim aspect of Ahab affect me that for
  the first few moments I hardly noted the barbaric white leg upon which he
  partly stood."

- V. The White Whale - "Moby Dick seemed combinedly possessed by all the
  angels that fell from heaven. The birds! - The birds! They mark the spot."

Many band enthusiasts consider Percy Grainger (1882-1961) to be the most
significant composer for this medium. His works range from the sublime to the
delightfully charming and include moments of great passion, power, and
reverence. He was born in Australia and quickly became recognized as a piano
prodigy. In 1895 he went to Germany with his mother, Rose, to further his training as
a pianist and composer. Next, the two moved to London where his talents
flourished. In addition to gaining international attention as a composer and
performer he also befriended the Norwegian composer, Edvard Grieg, whose love
of national music inspired Grainger to begin collecting English folk music. He
craveled throughout the United Kingdom and used a phonograph (a new
invention) to record songs from folk-singers. From these he later made many
famous arrangements, including Molly On The Shore, and Shepherd's Hey! In 1914
Grainger moved to the United States where he lived for the rest of his life. During
World War I he learned to play the soprano saxophone when he served in the US
Army Bands. Perhaps it was this experience that led him to be one of the first band
composers to explore the full range of the woodwind families in his pieces. Notably,
he is also credited with raising the appreciation of mallet percussion as serious
expressive instruments. As well known as Grainger has become for his folk song
arrangements, he was even more proud of his many original compositions using
entirely his own ideas.

The Immovable Do draws its title from one of the 2 kinds of Tonic Sol-fa musical
notation, one with ‘movable Do’ ('Do' corresponding to the tonic or key-note of
whatever key the music is couched in, from moment to moment--thus the note
designated by 'Do' varies with modulation) and the other with an 'immovable Do',
in which Do always designates the note C. In this composition the ‘immovable Do’ is
a high drone on C which is sounded throughout the entire piece.

Eric Whitacre is an accomplished composer, conductor and lecturer, who has
quickly become one of the most popular and performed composers of his
generation. The Los Angeles Times has praised his compositions as "works of
earthly beauty and imagination, (with) electric, chilling harmonies"; while the BBC
raves that "what hits you straight between the eyes is the honesty, optimism and
sheer belief that passes any pretension. This is music that can actually make you
smile." Though he had received no formal training before the age of 18, his first
experiences singing in college choir changed his life, and he completed his first
concert work, Go, Lovely, Rose, at the age of 21. As a conductor, Whitacre has
appeared with hundreds of professional and educational ensembles throughout
the world.

Sleep began its life as an a capella choral setting, with a magnificent original poem
by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to
call out for the simple and plaintive sound of the winds, and I thought that it might
make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.

Whitacre writes, “In the winter of 1999, Ms. Julia Armstrong contacted me to commission a piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage. She wanted me to set her favorite poem, Robert Frost’s immortal “Stopping by Woods on a Snowy Evening”. I was deeply moved by her spirit and her request, and agreed to take on the commission. And here was my tragic mistake: I never secured permission to use the poem. Robert Frost’s poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson (“Frostiana”) had been given permission to set his poetry. In 1997 the estate released a number of titles, and at least twenty composers set and published “Stopping by Woods” for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings. After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038. After many discussion with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from “Stopping By Woods”, like ‘sleep’. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written. My setting of Robert Frost’s “Stopping By Woods” no longer exists.”

Karl L. King (1891-1971) was an American composer and bandleader. After receiving some instruction on the cornet, King switched to baritone. His first band experience was with the Thayer Military Band of Canton, while in his teens. In 1909 King spent some time as a member of bands in Columbus and Danville, Illinois. At that time he began to compose marches and other works. Beginning in 1910, King began a decade-long career as a circus musician, spending one season each as a baritone player in the bands of Robinson’s Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and the Barnum and Bailey “Greatest Show On Earth.” He continued to write music while a member of these bands, and in 1913 wrote what would become his masterpiece, Barnum and Bailey’s Favorite. In 1920 King relocated to Fort Dodge, Iowa, where he assumed leadership of the municipal band and operated his own publishing company, the K. L. King Music House. As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. Not only did he compose some of the most brilliant and famous marches for experienced bands at the professional and university levels; he also displayed a remarkable ability to compose first-rate music for younger, less experienced musicians and bands. His music continues to be performed worldwide by bands of all experience levels.

The Melody Shop was one of King’s earliest marches, published in 1901 when the composer was only 19 years old. One popular legend explaining the dizzying baritone part at the end of the piece involves a chance meeting in a barbershop between King and a stranger. The stranger was a baritone player and not knowing the composer’s identity the stranger referred to Karl King as “The guy who writes those dinky marches.” That was all the urging King needed to make The Melody Shop one of the most famous baritone parts in all of band repertoire.
**Personnel**

**Piccolo**
- Julia Ford

**Flute**
- Kelly Jordan
- April Copeland
- Jocelyn Escobar
- Haley Choen
- Christina Gutierrez

**Oboe**
- Sameer Bhatia
- Mary Murphy
- Kathryn Bottomley
- Vanessa Vanzile

**Bassoon**
- Stephen Padgett
- Christy Hobby
- Nick McKain

**Clarinet**
- Wesley Mejia
- Laura Garcia
- Walter Ostarly
- Caitlyn Autry
- Chelsea Tortora
- Michelle Bednarek
- Jesse Strouse
- Antoinette Panagiotouros
- Anna Schwab

**Bass Clarinet**
- Aaron Cabrera
- Michael Frazier

**Saxophone**
- Alyson Agemy - Alto
- Stephen Gabin
- Chase Hadley
- Michael Yapello - Tenor
- William Nogueira
- Reed Stricsek - Baritone

**Horn**
- Austin Moss
- Arrie Matthew
- Caitlyn Lutz
- Katherine Palmer

**Trumpet**
- Robert Apple
- James Coyne
- Chris Simmons
- Trevor Butts
- Paige Hall
- John Casanas
- Corbin Smith
- Juan Tellado
- Max Slakoff
- Stacey Jones
- Tyler Vance
- Stathis Linardos
- Sam Garnett
- Bethany Finch
- Brenden Sweeney
- Matt Hopper
- Ryan Violette

**Trombone**
- Josh Hammer
- Lisa Duxbury
- Zach Smith
- Nancy Karan
- Nicholas Atheras
- Michael Biggan
- Louis Meyer – Bass
- Trombone
- Danielle Batcheller

**Euphonium**
- Aaron Campbell
- Logan Sorey
- Zach Dardis

**Tuba**
- Stephen Senseman
- John Hadden
- David Suarez
- Adam Preston
- Kelly Bravard
- Haley Powell

**Percussion**
- Aaron Castello
- Bryan Braue
- Mitchell Montgomery
- Bryan Scott
- Alex Murphy
- Daniel Greenwood
- Amanda Yoho
- Sherry Donataccio
- Kyle Kinsey

**Piano**
- Peter Belk
Upcoming School of Music Events:

**USF Jazz Combos**
Wednesday, Oct. 10, 2012  7:30 pm, Barness Recital Hall
Free Event

The talented students of the USF Jazz Studies program will present a concert of small group jazz. Music from the classic jazz repertoire will be performed along with more contemporary works.

**USF Choral Concert**
Friday, Oct. 12, 2012  7:30 pm, USF Concert Hall
Advance Tickets: $8 Students/Seniors, $12 Adults
Day of Performance: $10 Students/Seniors, $15 Adults

The University Choral Ensembles will present an evening of stunning choral miniatures. Music intended for the fine chapels of Europe, concert literature and new compositions will be presented in the acoustically significant USF Concert Hall. The choirs will perform in the round, in double-choir format, and from the stage. Come and be immersed in the sound of the human voice in concert.

**Guest Artist Masterclass: Dan Ross, oboist**
Saturday, Oct. 13, 2012  7:30 pm, MUS 119 & MUS 140
Plan A: Cost for class is $45.00/person (Non-refundable)
Plan B: Cost for **USF Student Only (ID required)** is $25.00 (Non-refundable)

Join us for an oboe reed masterclass with Dr. Dan Ross from Arkansas State University. Take advantage of this opportunity to sign up for a time to play for and get instructional comments from this distinguished guest. Dan Ross has been on the ASU Faculty since 1968. He has been Principal Oboe with the Tupelo Symphony since 1971, the North Arkansas Symphony since 2007, and Principal oboe with the Arkansas Symphony from 1971-1994. He is a frequent soloist with the Forum Sinfonia of Krakow, Poland in their tours of the United States and Europe. He has been appointed Visiting Professor of Oboe at the Academy of Music in Krakow. He is known throughout the world as the developer of the Ross Gouging Machine for use in producing reeds for oboe and bassoon.

For additional information and to purchase tickets, visit music.arts.usf.edu

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