Fall 10-24-2015

Wind Symphony Fall Concert

Alan Mitchell

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ANDREWS UNIVERSITY
DEPARTMENT OF MUSIC

FALL CONCERT

AU WIND SYMPHONY

Phil Barham, Guest Alto Saxophone Soloist

Alan Mitchell, Director

Sebastian Serrano, Graduate Student Director

Howard Performing Arts Center
Saturday, October 24, 2015
8:00 pm
About the AU Wind Symphony

The Andrews University Department of Music offers many opportunities to participate in a variety of instrumental experiences, ranging from small ensembles to the Wind Symphony, performing sacred and secular music in classical concerts or light programs. Acceptance into all organizations is by audition. Performance Scholarships totaling $20,000 are available yearly to Wind Symphony members.

The Wind Symphony maintains a significant travel schedule throughout the Great Lakes area, and seeks to provide high quality music programs and concerts representative of Adventist education and Andrews University. In addition, the Wind Symphony periodically undertakes major tours out of the Great Lakes region. The Wind Symphony has performed in England, France, Spain, Germany, Austria, Italy, Switzerland, Canada, and throughout the United States. The Wind Symphony is currently planning a tour to Italy in the Spring of 2016.

If you would like more information about the Wind Symphony, the Music Department’s program, scholarships, or music careers, please contact Chairman, Department of Music, Andrews University, Berrien Springs, MI 49104-0230.

About the Wind Symphony Director

Alan Mitchell is an Assistant Professor of Music at Andrews University. His teaching responsibilities include the Wind Symphony and music education courses for the B.M. and M.M. in Music Education degrees. His performance organizations have performed throughout the United States, Canada, and Europe. Mr. Mitchell has also served as a clinician, guest conductor and adjudicator throughout the United States. He was recently awarded the Michiana Outstanding Music Educator Award for excellence in the field of music education in the Michiana area. Prior to coming to Andrews University, he taught at Auburn Adventist Academy, Washington; Platte Valley Academy, Nebraska; John North High School, California; and in the Fountain Valley Elementary School District, California.

Mr. Mitchell holds both B.A. and M.A. degrees in Music from California State University at Long Beach. He is currently a candidate for a D.M.A. in Wind Conducting/Music Education at the University of Cincinnati - College Conservatory of Music. His major conducting professors were Eugene Corporon and Mallory Thompson. He has received additional conducting studies from Michael Haithcock, Ron Johnson, John Whitwell, and Allan McMurray. He has professional membership with the Music Educators National Conference, College Band Directors National Association, honorary membership in the Michigan School Band and Orchestra Association, the International Adventist Musicians Association, the C, and the World Association of Bands and Ensembles.
About the Guest Artist

Michigan native Phil Barham’s phenomenal playing has literally taken him around the globe. ‘An American master saxophonist...’ declared a London critic after Phil Barham’s debut there in 1990. That recital in the Purcell Room, London, was part of his first European tour of debut recitals that also took him to Olso, Norway, where he played in the Universitetets Aula, and to Geneva, Switzerland, with two recitals, one at the Musee International de la Croix-Rouge and the other in the Palais de l’Athenée. Audiences and critics agreed with the opinion already offered by the New York Times: ‘ability to swing rippling melody...’ published after his New York debut at Carnegie Recital Hall in 1987.

Mr. Barham is presently a clinician for the Selmer Company and Professor of Saxophone at Tennessee Technological University.
Program

The Watch on the Rhine, March (1924/1977) ................. Franz von Blon

Franz von Blon, one of the greatest masters of the art of march writing, was born on July 16, 1861, in Berlin, Germany. He began composing before the age of 21, during the time he was studying at the Conservatory in Berlin. His major instrument was violin, which he studied with some of the greatest teachers in Germany, including Joseph Joachim.

Von Blon’s career in many ways paralleled that of John Philip Sousa. Like Sousa, von Blon composed several operettas, and other miscellaneous works, as well as some of the most stirring marches ever written. His marches, written primarily for concert performances, the same as Sousa’s, had a profound influence on other march writers of Germany and the world, since they represented a considerable departure from the “standard German military type” which were written basically for marching. His death in 1945 at the age of 84 left a large void in the ranks of the great march writers of the world.

Die Wacht Am Rhein, Marsch (The Watch on the Rhine, March), was first published in 1924 under the title Der Alte Fritz, referring to the Prussian King, Frederick II (1712-86). The title for this edition has been changed because of the familiarity of the stirring song, Die Wacht Am Rhein, appearing in the trombones, etc., in the final 24 bars of the march. The music was composed by Karl Wilhelm in 1854.

Rhapsody for Alto Saxophone (2011) ......................... Andre Waignein

Phil Barham, Alto Saxophone

Compulsory work for the final of the 5th international Adolphe Sax Competition – Dinant 2010 and specially commissioned by the Association Internationale Adolphe Sax.

André was born in Wagnein Mouscron, 28 January 1942. Winner of several national and international prizes in composition and the European Broadcasting Union-diffusion, Music Prize awarded by SABAM, Andre Waignein is known for many jobs such as teaching music, chamber music, vocal music, symphonic music, music for wind orchestra. His music is played mostly in Europe, but also in USA, Canada, Japan and Australia.

Prelude, Siciliano and Rondo (1979) ..... Malcom Arnold/John P. Paynter

Sebastian Serrano, Graduate Assistant Director

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled Little Suite for Brass. John Paynter’s arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.
All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades into silence. The lilting expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

++Intermission++


“Gum-sucker” is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called “gums”, and the young shoots at the bottom of the trunk are called “suckers”; so “gum-sucker” came to mean a young native son of Victoria, just as Ohioans are nick-named “Buck-eyes”. In the march Grainger has used his own “Australian Up-Country-Song” melody, written by him to typify Australia.

English Waltz (1950) ............................................................Percy Grainger

English Waltz was sketched for orchestra from 1899-1903, and in 1940-42 Grainger worked on it again with the intention of using it as the finale to his work, the Youthful Suite (consisting of five pieces: Northern March, Rustic Dance, Norse Dirge, Eastern Intermezzo, and English Waltz). Somewhat later (1943-45) the piece was “dished-up” for two pianos/four hands, a common procedure for Grainger, allowing him to hear the piece performed in “real time” to make certain that the form and structure of the piece were satisfactory. In late 1948, during a visit to Sweden (home to Percy’s wife Ella), the final touches were added to the orchestral score and parts.

In Grainger’s own words: “English Waltz reflects, to some extent, popular English waltz-types of the 1890s. Some of its phrases are cast in the 5-tone (pentatonic) scale so characteristic of English-speaking melody, instead of the 7-tone (diatonic) scale more usual in Viennese, German, French, Belgian, Spanish and Russian waltzes. No folk-tunes or popular tune-stuffs are used in any part of the English Waltz.”

The Rakes of Mallow from the Irish Suite (1953) ........Leroy Anderson

The Irish Suite was commissioned by the Eire Society of Boston for a Pops Orchestra concert conducted by Arthur Fiedler on June 6, 1947. Originally titled Eire Suite, it was composed in 12 days and had four movements – two more were added in 1949.
WIND SYMPHONY

Alan Mitchell, Director

Sebastian Serrano, Graduate Assistant
Anna Rorabeck, Undergraduate Assistant
Ricky Reyna, Undergraduate Assistant

PICCOLO
+Debra Rosengren

FLUTE
Becky Vajdic
Johanna Erickson
Michaella Souza
Alanna Asgeirsson
Tatiana Knapp
Stacey DePluzer
Haeun Wi
Jisun Ahn
Jessica Pottle
Priscila Ferrer

OBOE
+Willaglys Senior

BASSOON
+Alexandra Castro
Erik Vyhmeister

CLARINET
+Gabe Halsey
Andrea Campbell
David Ratajik
Jenae Fleming
John-Luke Navarro
Kaylene Fraser

BASS CLARINET
Lillie Andrews
*Jason Gresl

ALTO SAXOPHONE
+Sebastian Serrano
L'Mar Hall
Joanna Marhanka

TENOR
SAXOPHONE
Jariel Fleming

BARI. SAXOPHONE
Ginger Ebanks

HORN
+Ana Lozano
*Michael Marsh
Josie Ticar

TRUMPET
+Ricardo Reyna
*Mary Davidson
Brittany Ronto
*Bump Enders
Randall Ulangca
Floyd Council
*Bruce Wright
James-Andrew Hearn
Alexandria Ansinn

TROMBONE
+Kenneth Andrade
Tyler Ronto
Monika Ansinn
Brandon Yenchus

EUPHONIUM
*Sherrie Davis
*Robert Steele

TUBA
+Andrew Walayat
*Abdy Vence

PERCUSSION
+Anna Rorabeck
Zaveon Waiters
Emily Cancel
Ivana Ticar
D'Shauna Edwards
Rebecca Kim
Stella Zhao

PIANO
Jonathan Doram

STRING BASS
Jacob Willard
+ Section Leader
* Community
### Upcoming Department of Music Events

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<td>Symphony Orchestra</td>
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HPAC - Howard Performing Arts Center
WIND AND PERCUSSION FACULTY

Flute.......................................................... Christina Gibson

Oboe.......................................................... Kellie Rosselit

Bassoon..................................................... Eric Kuehner & Lisa Bubar

Clarinet and Saxophone ......................... Jason Gresl

Trumpet..................................................... Daniel McCarthy

Horn.......................................................... Debra Ingefield

Trombone, Baritone and Tuba....................... Alan Mitchell

Percussion.................................................. Ronald Hull