

Indiana University – Purdue University Fort Wayne

Department of Music

presents

Symphonic Band and Symphonic Wind Ensemble

Daniel Tembras, conductor

Gregory Jones and Pamela Smitter, trumpets

Hamilton Tescarollo, piano

Thursday, March 3, 2016

7:30 p.m.

Auer Performance Hall

*Please turn off all cell phones and pagers.
Photography is not permitted during the performance.*

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Michael Lewellen, Horn
Pamela Smither, Trumpet
David Cooke, Trombone
Adam Johnson, Euphonium
Sam Gnagey/Manny Colburn, Tuba
Eric Schweikert, Percussion
Kevin Piekarski, Double Bass
Hamilton Tescarollo, Piano
Anne Preucil Lewellen, Harp

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Vaughn Roste – Director of Choral Studies, University **Singers**,
Chamber Singers, Choral Union
Daniel Tembras - Director of Instrumental Studies, Conducting,
Symphonic Wind Ensemble, Symphonic Band

Program

Symphonic Band

Hands Across the Sea (1899).....John Philip Sousa
(1854 -1932)
all stars are love (2014).....Steven Bryant
(b. 1972)
Chester (1956)..... William Schuman
(1910-1992)
Shadow Rituals (2006).....Michael Markowski
(b. 1986)

- Intermission -

Symphonic Wind Ensemble

Overture to “Candide” (1956).....Leonard Bernstein, trans. Grundman
(1918 – 1990)
Concerto for Two Trumpets in Bb,
RV 537 (c. 1715)..... Antonio Vivaldi, arr. Lang
(1678 - 1741)
Greg Jones and Pamela Smither, trumpets
Forever Summer (2016).....Michael Markowski
(b. 1986)
transcription preview performance
Rhapsody in Blue (1924).....George Gershwin, arr. Grofe, ed. Verrier
(1898 - 1937)
Hamilton Tescarollo, piano

Symphonic Wind Ensemble

Flute
Kaitlyn Bailey, picc. *
Noelle Beal, picc.
Esther Coplin, picc.

Bassoon
Nathan Bremer #
Alex McCrory #

Oboe
Justin Beckstedt
Pavel Morunov #

Clarinet
Mark Townsend, *
Nicole Moore, e-flat
Jacob Yoder
Emily Sumner
Mohammed Yacoub, bass
Katie Hillyer, contra bass

Saxophone
Evan Gidley, alto 1/sop. *
Christian Karkosky, alto 2
Logan Simerman, tenor
Matt Thena, bari

Horn
Jacob Peterson *
Austin Hodson
Cassidy Hyland
Haleigh Mann

Trumpet
Kayela Williams *
Josh Schepler
Mason Sumner
Jason Carlson
Grace Hosford
Austin Hartle

Trombone
Luis Sanchez *
Josh Hettinger
Mason Strycker
Danielle Whitney
Ian Braley, bass

Euphonium
Sam Thomas*
Monika Stidham

Tuba
Sam Wells *
Eric Ewald

Percussion
Nathan Sheetz *
Josh Schneider
Sarah Call
Zachary Brown
Jarod Bendele
Lucas Gaskill
Tony Beuchel
Ryan Springer

Piano
Mario Cervantes

String Bass
John Tonne #

Harp
Olivia Seigel

* - principal
- guest artist

Symphonic Band

Flute
Mackenzie Kankovsky
Moriah Landon
Dayna Schoolman
Megan Rulli,
Kayla Thena *

Bassoon
Phillip McConnell

Clarinet
Jesus Brito, bass
Cecilia Campos *
Nicole Moore
Arielle Smith
Mark Townsend
Jacob Yoder

Saxophone
Samara Carroll
Triston Cohee
Andrew Fisher
Collin Langford, bari.
Joseph Rorick
Logan Scott, tenor
Devlin Smith, tenor

Trumpet
Christopher Dutkevich
Austin Hartle *
Nick Orman

Horn
Cassidy Hyland
Haleigh Mann

Trombone
Damian Fisher
Greg Kaplanis
Danielle Whitney *

Euphonium
Jonathan Legocki *
Jason Renner

Tuba
Nathan Halliburton *
Connor Paul

Percussion
Michael Brown *
Lamar Duncan
Josette Grames
Emily Hernandez
Shane Karner
Dillion Little
Grace Reteck
Mackenzie Tobar
Alex Walters
Marcea West-Estall

Piano
Madison Cole

Bass
Larissa Moreno

* - principal

Orchestra in Venezuela), he recorded the CD “La Revoltosa,” featuring contemporary works by composers of both North and South America (Clarinet Classics). He recorded two CD’s with IPFW colleague Farrell Vernon (Centaur Records), containing works for sopranino saxophone and piano as well as larger ensembles involving these two instruments. Among his current projects is a recording with cellist Carlos Audi (Audi-Tescarollo Duo), consisting of works by composers of the Americas – including Chris Rutkowski’s “Confluences” for cello and piano, written for the duo.

Tescarollo was awarded the top prizes at the OSESP Young Soloists’ National Competition and the *Escola Municipal de Música de São Paulo*’s piano competition, and was one of three finalists at the 1991 National Mozart Competition in Brazil. Other distinctions include sponsorships by the Secretary of Culture of the State of São Paulo, the Vitae Foundation, the Arizona Community Foundation, and Arizona State University. A dedicated teacher, he received the Indiana Music Teachers Association “Teacher of the Year” award in 2015, as well as the “Teacher of the Year” award at the 2001 Schimmel-AZ Piano Young Artist Piano Competition. His own students have been prizewinners of many piano contests, including the Phoenix Symphony Guild Concerto Competition, Indianapolis Symphony Young Musicians Competition, Sewanee Summer Music Center Concerto Competition, Indiana Hoosier Auditions, and MTNA Competitions, among others. They have also been awarded numerous scholarships and grants to attend summer camps, such as Interlochen, Brevard, Idylwild, Adamant, Sewanee, and Saarburg (Germany).

Tescarollo has held teaching positions at *Faculdade Santa Marcelina*, The Municipal School of Music of São Paulo and Arizona State University. He currently serves as Associate Professor of Music and Director of Keyboard Studies at Indiana University – Purdue University Fort Wayne, where he teaches applied piano and piano-related courses and coordinates the keyboard area. He also teaches both young and professional pianists through the IPFW Community Arts Academy, and coordinates two annual events for precollege students: the IPFW Gene Marcus Piano Camp & Festival and the IPFW Gene Marcus Piano Competition. He also has taught at the *Saarburg Serenaden* International Music Festival in Germany. In addition, he regularly presents piano master classes both nationally and internationally, and is a frequent lecturer and competition adjudicator.

Dr. Tescarollo holds Piano Performance degrees from Arizona State University (D.M.A. and M.M.), *Faculdade Santa Marcelina* (B.M.), and *Escola Municipal de Música de São Paulo* (Diploma). His main teachers were Gilberto Tinetti (a pupil of Tagliaferro, Cortot, and Wuehrer) and Caio Pagano (also a pupil of Tagliaferro, as well as of Conrad Hansen and Carl Engel). He has also studied with Robert Hamilton, Sandra Abrão and Paulo Bergamo, and has coached with Menahem Pressler, Paul Badura-Skoda, Lazar Berman, Barbara Hesse-Bukowska, Helena Sá e Costa, and Maria João Pires, among others.

Previously, Dr. Jones taught public school band in Texas and remains an active clinician and guest conductor for bands and brass groups. Recent conducting appearances include the faculty wind group and brass ensemble at the Beijing Central Conservatory, Tianjin Conservatory in China, the Wind Music Festival in Saranda, Albania and directing the Truman Brass Choir in performances at the Missouri Music Educators Conference and for legislators at the Missouri state capitol in Jefferson City. He can be heard most recently on Alternate Voices: Chamber Music for the Trumpet, a recording featuring the faculty members of the Eastman School of Music and the Rochester Philharmonic Orchestra. He lives in Fort Wayne with his wife, Margo, an accomplished flutist and their children Derek and Rachel.

Pamela Smitter, Trumpet

Widely esteemed for her motivating solo appearances and highly regarded for her musical orchestral performance leadership, Schilke artist Pamela Smitter captivates her audiences with a rare blend of compelling and expressive musical styles. During the past two decades she has held the position of Principal Trumpet with the West Michigan Symphony Orchestra and Section Trumpet in the Kalamazoo Symphony Orchestra. She performs internationally in the HornPipes! Duo with organist Scott Montgomery, and released her first CD, HARK!, with this ensemble in 2010. Recently she performed the Hummel Concerto with the WMSO to critical acclaim, and the HornPipes! Duo enjoys an enthusiastic and fan-like audience wherever they perform.

Her years spent living and working in South America greatly influenced her, beginning with her position as Principal Trumpet in the Orquesta Sinfónica de Maracaibo (in Venezuela) and subsequently, with the prestigious Orquesta Sinfónica de Venezuela, Caracas. These associations provided the impetus for numerous solo engagements throughout Venezuela. Pamela is also bi-lingual in Spanish.

An avid teacher and mentor, she served as Lead Musician for the Carnegie LinkUP program in the WMSO from 2004-2012, coaching participating area teachers and musician mentor colleagues, and interacting in local music classrooms. In addition, Pamela is the West Michigan Director for Bugles Across America, Adjunct Professor of Music at Indiana University/Purdue Fort Wayne and Hope College [Holland, MI], and a DMA candidate at Michigan State University. She has previously taught at Grand Valley State University as Adjunct Professor of Music and Spanish. When Grand Valley State University hosted the International Trumpet Guild (2013) in Grand Rapids, Michigan, Pamela coordinated and facilitated the high profile Festival

Hamilton Tescarollo, Piano

Since his debut with the São Paulo State Symphony Orchestra (OSESF), pianist Hamilton Tescarollo has performed as both soloist and collaborative artist in the United States, Canada, Europe, and South America. Recent performances have taken him to concert venues in Argentina, Austria, Brazil, France, Germany, Hungary, Slovakia, Slovenia, Spain, and a number of US states. He has appeared in International Music Festivals such as the Orford (Canada), Eleazar de Carvalho (Fortaleza, Brazil), Cascais (Portugal), Saarburg (Germany), Bratislava (Slovakia), and Ljubljana Old Town (Slovenia) Festivals. A versatile musician who performs both the mainstream and the avant-garde repertoire, he frequently includes the music of Brazil (his native country) and other Latin-American countries in his programs.

Also an active recording artist, he has several published CD's to his credit. With Venezuelan clarinetist Jorge Montilla (Professor of Clarinet at Longy School of Music and former Principal Clarinet of the Simon Bolivar

Program Notes

Hands Across the Sea (March)

Born in Washington, D.C., John Philip Sousa showed musical aptitude at an early age, began his studies of violin and harmony at the age of ten, and soon after studied various wind instruments. Sousa was accepted into the Marine Band at the age of thirteen, and later was appointed the band's leader, a position he held for twelve years before founding his own band. The Sousa Band quickly became the world's most successful business band, reaching world fame by touring the United States, Canada, and Europe. Among many significant performances, the band was honored to play at the Paris World Exposition in 1900. Besides being recognized for his band leadership, Sousa developed a flair for composition, marches in particular. In A Descriptive Catalogue of His Works, Paul Bierly wrote, "If Sousa had a formula for composing successful marches, it was inspired simplicity." Sousa wrote hundreds of pieces, including comic operas and orchestral works. Additionally, he wrote three novels, an excellent method book for teaching instruments, and an autobiography entitled *Marching Along*. Sousa was a man of tremendous energy, and he continued touring until his death.

Hands Across the Sea was composed in 1899 and premiered during the same year at the Philadelphia Academy of Music. Although a number of ideas have been presented concerning the title, Paul Bierley believes that Sousa was inspired by a line credited to John Hookham Frere: "A sudden thought strikes me — let us swear an eternal friendship." In the Great Lakes Recruit of March 1918, Sousa discussed the justification of the Spanish-American War, quoted Frere's line, and added, "That almost immediately suggested the title *Hands Across the Sea*. Sousa's music and his musicians had the ability to affect people in many lands. Extensive European tours were made by Sousa's band between 1900 and 1905. In December 1910, a world voyage was begun, which included England, Ireland, Scotland, Wales, the Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, the Hawaiian Islands, Canada, and the United States. The tour lasted one year, one month, and one week.

all stars are love

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, drama, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

John Corigliano states Bryant's "compositional virtuosity is evident in every bar" of his 34' *Concerto for Wind Ensemble*. Bryant's first orchestral work, *Loose Id for Orchestra*, hailed by composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a large-scale work commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in May 2006. The Chicago Symphony Orchestra's MusicNOW series featured his brass quintet, *Loose Id*, conducted by Cliff Colnot, on its 2012-13 concert series.

Notable recent and upcoming projects include a *Concerto for Alto Saxophone* for Joseph Lulloff and the Michigan State University Wind Symphony (winner of the 2014 American Bandmasters Sousa Oswald Award), and a *Concerto for Trombone* for Joseph Alessi and the Dallas Wind Symphony, to be premiered in February 2016. Other commissions have come from the Gaudete Brass

Quintet (Chicago), cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul, the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas – Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others.

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer, was the 1987 radio-controlled car racing Arkansas state champion, and has a Bacon Number of 1. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant.

Steven writes:

all stars are love began as a simple song written as a surprise gift for my wife, Verena, for our wedding in 2010. I set the E.E. Cummings poem *all stars are (and not one star only) love*, and our dear friend and extraordinary soprano, Hila Plitmann, performed it at the ceremony in Austria. Fellow composer (and Hila's husband!) Eric Whitacre suggested at the time that it would work well as an instrumental work, and that thought stuck with me, until the right opportunity to adapt the work arose. This commission from the Colorado Wind Ensemble and CWE Commissioning Project Consortium gave me that opportunity. I can't seem to simply transcribe a work from one medium to another, however, and I ended up recomposing large portions of the work, so this version contains as much new music as material from the original song, though the dramatic shape and harmonic progression at the heart of the work remain.

Chester

William Schuman's childhood was filled with baseball, rather than music. He won the first Pulitzer Prize for music in 1943, he was the recipient of two Guggenheim Fellowships, and held honorary doctorate degrees from twenty American colleges and universities. Schuman has a list of works, including ten symphonies, numerous orchestral and chamber pieces, seven works for band, cantatas, an opera, ballet music, piano pieces, and music for film. Schuman was named president emeritus of the Juilliard School in 1962 and of Lincoln Center in 1969. He was an active composer, consultant, and lecturer until his death in 1992. His other original works for band are *Newsreel* (1941), *Chester* (1957), *When Jesus Wept* (1958), *The Band Song* (1964), *Be Glad Then, America* (1975), and *American Hymn: Variations on an Original Melody* (1981).

Chester is the third movement of the *New England Triptych*, a collection of three pieces based on tunes by the colonial-era New England composer William Billings. Schuman wrote the collection in 1956 on a commission from Andre Kostelanetz and the orchestra at the University of Miami. Schuman created his own versions for band later, one movement at a time. *Chester* came first, right on the heels of the original. The orchestration of the two versions is obviously different in important ways, and unlike the other movements, Schuman actually expands his treatment of *Chester* in the band version. It begins as a chorale before being broken into pieces in an intense development that comprises most of the piece. Much later (1988) Schuman also produced a set of piano variations on the tune.

Schuman writes:

The tune on which this composition is based was born during the very time of the American Revolution, appearing

announcing that Gershwin was working on a "jazz concerto" for the Whiteman concert, which was scheduled for February 12, 1924. This spurred Gershwin into action, and he began a two-piano version of *Rhapsody in Blue* on January 7, 1924. During its composition, Ferde Grofé tackled his job as Whiteman's arranger to orchestrate the work for Whiteman's ensemble. It took Gershwin about three weeks to finish the piece, and Grofé's orchestration for piano and jazz band was completed on February 4. Grofé adapted *Rhapsody in Blue* for piano and symphony orchestra two years later. This version was edited for band by Thomas Verrier and is based on Grofé's orchestra setting.

George Gershwin's *Rhapsody in Blue* is a single-movement work in the tradition of Liszt's Hungarian Rhapsodies, but in a much different style. Gershwin chose the form of a rhapsody because he wanted an ambitious and spacious mold in which to work. According to the composer, "There had been so much chatter about the limitations of jazz, not to speak of the manifest misunderstandings of its function. Jazz, they said, had to be in strict time. It had to cling to dance rhythms. I resolved, if possible, to kill that misconception with one sturdy blow." The piece has a brilliant solo part including several extended cadenzas, fantastic instrumental colorings, and developments of ideas common to symphonic works, but new to the jazz expression. It is these things that give the work the depth and complexity of a

Gregory Jones, Trumpet

Dr. Gregory Jones serves as the Chair of the IPFW Department of Music following 28 years at Truman State University in Missouri as trumpet professor and conductor of the brass choir. He holds music degrees from Florida State University, the University of North Texas, and a Doctorate in Music Performance and Literature from the Eastman School of Music. His wide variety of performance experiences include the Kansas City Symphony, the Moscow Radio Orchestra, the Rochester Philharmonic, the Missouri Chamber Orchestra, the Eastman Wind Ensemble, the Texas Baroque Ensemble, the Grand Teton Seminar Orchestra, Wynton Marsalis, Allen Vizzutti, Al Jarreau, Audra McDonald, Bill Conti, Joshua Bell, the Dallas Cowboys Band, and many others. He has recorded for National Public Radio and performs often as a soloist or as a member of the Truman Brass and Truman Chamber Ensemble. Dr. Jones has served as an artist-in-residence in Greece, a recipient of a Senior Fulbright Grant from the United States Information Agency and the Council for International Exchange of Scholars and has been a member of the Fulbright Selection Panel in Washington, D.C.

Recent performances and clinics include the Melos Brass Ionian Academy on the Greek Island of Corfu where he performed and taught with Chris Martin, principal trumpet of the Chicago Symphony, Frits Damrow, principal trumpet of the Concertgebouw Orchestra in Amsterdam, The Mnozil Brass, the Canadian Brass, and trombonist Christian Lindberg among others. Dr. Jones also often visits Kosovo, Macedonia, and Albania where he has taught and performed as part of an ongoing program aided by the U.S. Embassy in Tirana. He frequently tours China including performing the opening concert of the first conference of the newly formed China Trumpet Guild. In America he has recently appeared as a clinician at The Midwest Band Directors Clinic in Chicago and at Florida State University, Rice University, the University of Texas at Arlington, and at Missouri State University.

Tribune announcing that Gershwin was working on a "jazz concerto" for the Whiteman concert, which was scheduled for February 12, 1924. This spurred Gershwin into action, and he began a two-piano version of *Rhapsody in Blue* on January 7, 1924. During its composition, Ferde Grofé tackled his job as Whiteman's arranger to orchestrate the work for Whiteman's ensemble. It took Gershwin about three weeks to finish the piece, and Grofé's orchestration for piano and jazz band was completed on February 4. Grofé adapted *Rhapsody in Blue* for piano and symphony orchestra two years later. This version was edited for band by Thomas Verrier and is based on Grofé's orchestra setting.

Forever Summer

Markowski notes:

"The summer between my seventh and eighth grade years, I spent about two weeks away from home at a summer music camp at Northern Arizona University. Not only was this the first time I'd ever been away from my parents for any extended period of time, but it was the first time I'd gotten a taste of what studying music could look like when I got to college. It was the first time I'd been able to take elective music classes like music history and music appreciation in addition to performing in the jazz and concert bands. In those empty music halls was also where I got my first kiss.

Since those early years, I've been a part of a number of different summer arts programs, and with each one, I've made new, incredibly talented friends and colleagues. Perhaps there's something magical about this -- about seeing a group of friends so intimately for just a few short weeks and then not seeing them again until the next summer. It becomes almost a ritual for some of us -- a club where we can go to catch up with friends and pick up where we left off. We make music, we make theatre, we make art -- all at an accelerated pace. We come together and become even closer because there's often so much to do and never enough time. And yet, these summers are often over in a blink of an eye and we find ourselves back in our "real worlds." It's easy to wish these moments would never end."

"Forever Summer" was originally composed for full orchestra to celebrate the 40th anniversary of the French Woods Festival of the Performing Arts Camp and the 75th birthday of its founder, Ron Schaefer, who has spent the greater part of his "summer years" building the camp to what it is today.

Rhapsody in Blue

George Gershwin was born to Russian parents in Brooklyn in and had little musical experience until his family bought an upright piano in 1910; he learned to play it immediately. Gershwin began taking piano lessons and briefly studied theory, harmony, counterpoint, and orchestration, but never really mastered these subjects or became proficient in reading music. His strengths were in playing his own often-improvised compositions. His first published song was *When you want 'em, you can't get 'em, when you got 'em, you don't want 'em* (lyrics by Murray Roth 1916), and he went on to compose many more songs, musicals, operas, piano pieces, and orchestral works.

Rhapsody in Blue was commissioned and performed by Paul Whiteman, a bandleader at the Aeolian Hall in New York. At first, Gershwin was not receptive to Whiteman's suggestion of writing a new work in a jazz idiom, partly due to his concentration on *Sweet Little Devil*, his latest musical, but he also did not feel he had the technique necessary for writing a major orchestral work; however, he could not get ideas for such a project out of his mind. One evening at a party while improvising at the piano, he suddenly thought up the flowing melody, which would be the heart of the work. The ideas remained fragments until, at a songwriters' pool tournament, his brother Ira

in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution,

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'als yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiah let us Sing,
And praise his name on ev'ry Chord.*

Billings himself is described by William Bentley, of Salem, a contemporary, as "the father of our New England Music. Many who have imitated have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities." Billings, born in Boston in 1746, started his career in life as a tanner's apprentice but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings' many "fuguing tunes" achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor leaving Billings poor and neglected. Today given the prospective [sic] of history we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

Shadow Rituals

Michael Markowski graduated magna cum laude with a Bachelor of Arts degree in Film from Arizona State University. While Markowski has never studied music at a university, he has studied privately with his mentors, Jon Gomez, and Dr. Karl Schindler. However, he has continued his education by participating in a number of programs including "the art of orchestration" with television and film orchestrator, Steven Scott Smalley, was invited to the National Band Association's Young Composer and Conductor Mentorship program in 2008, and most recently participated in the 2014 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of *The X-Files* and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity."

In 2006, his work for concert band, *Shadow Rituals*, was honored with first prize in the first Frank Ticheli Composition Contest, sponsored by

Manhattan Beach Music. The work is now published by Manhattan Beach Music and is on several state lists including the Texas Prescribed Music List. The piece has received a number of prestigious performances since its premiere by the Arizona State University Wind Symphony, some of which include the Midwest Clinic in Chicago by the VanderCook College of Music and by the 4A Honor Band at the 2008 Texas Music Educators Association Conference, Poteet High School. Recordings of *Shadow Rituals* can be heard on the Mark Masters label performed by the University of North Texas Symphonic Band under the direction of Dennis Fisher and Outberzt performed by the Rutgers Wind Ensemble, Dr. William Berz, conductor.

Other notable performances include The Phoenix Symphony Orchestra, the US Air Force Band of the Golden West, the US Air Force Band of Mid-America, Arizona State University, California State University-Fullerton, Rutgers University, San Jose State University, The University of North Texas, Arrowhead Union High School, The University of Wisconsin-Milwaukee Youth Wind Ensembles, and the Austin Symphonic Band.

He has received commissions for new works from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, Arrowhead Union High School and the University of Wisconsin-Milwaukee Youth Wind Ensembles, Bethel High School, and other consortiums of schools.

A brief insight into Markowski's creative process can be found in a contributing chapter of *Composers on Composing for Band, Vol. IV: Young Emerging Composers*, published by GIA Music. His work has also been analyzed in the *Teaching Music Through Performance in Band* series (Volume 7).

When life is not about band, Markowski enjoys writing weird songs with friends, which he pens under the pseudonym Tune & Lube. The band released their first studio-recorded EP in Spring 2011 called *The Way She Goes*, which features guest vocals by Canadian actor, John Dunsworth (best known for playing Mr. Lahey in Trailer Park Boys), in the titular track. The EP is available for digital download on iTunes, Amazon.com, and CDBaby.

Some of these early tunes inspired a short movie-musical about Late Night talk show host, Conan O'Brien. NBC found out about *Conan: The Musical* in early 2008 and aired a short bit where Mr. O'Brien heartwarminglly mocks the project, making such wonderful jabs as "What the hell was that?" and "That is a show no one will go to see!" Joel Godard, the show's off-kilter but lovable announcer for 16 years, describes the aforementioned Tune & Lube songs as "Catchy. And writers tell me that's 1,000 times harder to accomplish than people think."

Once a month, Markowski helps produce sketch comedy shows at the Tempe Center for the Arts with the members of *Bully Mammoth* sketch comedy. He has been the group's go-to guy for running the show's technical demands since the group was founded in 2007.

For the last several years, he has arranged, co-composed, and been music director for an original musical celebrating the life of Judy Garland aptly titled *Judy: The Musical*. In April 2011, the musical was staged in Tempe, Arizona and starred actress and singer Paige O'Hara (best known for playing Belle in Disney's Beauty and the Beast).

Overture to 'Candide'

Leonard Bernstein was born in Lawrence, Massachusetts and is considered to be the first internationally-known musician to be entirely the product of American schooling and was one of the few composers who was equally at

home in the popular theater and concert hall. He studied at Harvard University and the Curtis Institute of Music in New York. His teachers included Walter Piston for composition, and Serge Koussevitsky and Fritz Reiner for conducting. In 1942 he became Koussevitsky's assistant at the Berkshire Music Center, and in 1957 he became assistant conductor of the New York Philharmonic. In 1959 he succeeded Dmitri Mitropoulos as music director. Bernstein wrote music for orchestra, chorus, musical theater, movies, and television. He was also well known for his many recordings and his tireless efforts on the behalf of young conductors and composers around the world. Some of his other works transcribed for band include *Slava!*, *Symphony No. 1: Jeremiah* (1942), *Symphonic Dance Music from "West Side Story"*, *Divertimento, A Musical Toast, Selections from "West Side Story"*, and *Three Dance Episodes from "On the Town"*.

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' Buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

Concerto for Two Trumpets, RV 537

Vivaldi received his early training from his father, a violinist, and he completed his musical studies with Giovanni Legrenzi, the director of music at St. Mark's Cathedral in Venice. His knowledge of instruments as shown in his orchestra compositions was considered one of the best of his day, and he was an excellent violinist.

The Baroque trumpet that Vivaldi knew was a "natural" valve-less instrument and was difficult to play, as the greatest numbers of notes were available only in the highest register. At this time, the trumpet was closely associated with the ruling nobility and this concerto illustrates a technical brilliance typical for the day. The fast-slow-fast structure of movements is typical of most of Vivaldi's works.

Forever Summer

Rhapsody in Blue was commissioned and performed by Paul Whiteman, a bandleader at the Aeolian Hall in New York. At first, Gershwin was not receptive to Whiteman's suggestion of writing a new work in a jazz idiom, partly due to his concentration on *Sweet Little Devil*, his latest musical, but he also did not feel he had the technique necessary for writing a major orchestral work; however, he could not get ideas for such a project out of his mind. One evening at a party while improvising at the piano, he suddenly thought up the flowing melody, which would be the heart of the work. The ideas remained fragments until, at a songwriters' pool tournament, his brother Ira brought to George's attention an item in the New York Herald