

AZUSA PACIFIC UNIVERSITY

Wind Ensemble

Dr. John Burdett, *Conductor*

and

Symphonic Winds of The Pacific

Dr. Stephen Rochford, *Conductor*

APU | College of the Arts | School of Music



Duarte Performing Arts Center
Sunday, April 23rd, 2023
4:00 PM

Paul Hindemith
(1895-1963)
tr. Keith Wilson

Symphonic Metamorphosis

IV. March

Graduate Conducting Associate - Joshua Linares

Gabriel Teixeira
(b. 1993)

Baião No. 1

**World Premiere*

Roger Ames
(1944-2022)
arr. Robert W. Rumbelow

Amazing Grace

*...in celebration of the 250th anniversary of the
hymn written by John Newton*

Graduate Conducting Associate - Jean-Pierre Mora

Stephen Hill
(b. 1958)

Harmelodic Configurations: A Symphonic Suite

I. Fanfare and Canon

II. Idyll: The Eastern Sierras

III. Sturm und Drang: Angst

IV. Valse: Political Circus

V. Toccata: Driving the 5

VI. Elegy: Thank You, Howard Hanson (1986-1981)

VII. Fanfare Canon & Flourishes

**World Premiere*

-- *Brief Intermission* --



Symphonic Winds of The Pacific

PROGRAM

Nicole Piuino

(b. 1985)

Bright Shadow Fanfare

Carolyn Bremer

(1957-2018)

Early Light

Roshanne Etezady

(b. 1973)

Against the Rain

Julie Giroux

(b. 1961)

Riften Wed

David Biedenbender

(1984)

Melodious Thunk

John Philip Sousa

(1854-1932)

Nobles of the Mystic Shrine

Centenary Anniversary 1923-2023

Wind Ensemble
PERSONNEL

Flute

Amelia Morucci*
Luiza Ribeiro
Abigail Meade

Oboe

Nathaniel Moore*
Cynthia Navarette

Clarinet

Victoria Goutto*
Carlos Mendoza
Hannah Martin
Jean-Pierre Mora
Nathan White
Emily Gottry

Bass Clarinet

Christian Basabro

Saxophone

Jesse Lara*
Kayley Batten
Sean Dixon
Katherine Gafney

Trumpet

Daniel Verdugo*
Connor McEvoy
Jordan Sibayan
Lea Danhauer
James Shields

Horn

Cameron Rodriguez*
Victoria Ibarra
Mila Santos-Brochu
Francis Krupa

Trombone

Josh Linares*
Nagi Kuwabara
Noah Semsen
Josh Cortez

Euphonium

Peter Cooley*
Richard Wise

Tuba

Brayden Shannon*
Liz Ornelas

Percussion

Jorge Zuniga*
Veronica Mesa
Alex Cueva
Alex Bock

Piano

Belle Suot

* *Principal Player*

PERSONNEL

Flute

Patti Maggs*
Amelia Morucci (picc.)
Barbara Mullens Geier
Amy Martens
Marcie Guerrero
Monika Curlin

Oboe

Viki Bertram*
Melissa McElroy (E.H.)
Chris Weisker

Bassoon

Theresa Harvey*
Alan Hart

Clarinet

Andrew Nishida*
David Aguirre
Rigoberto Carrillo
Taylor Heap
Jesus Hidalgo
Robin L. Holguin
Andres Meza
Sara Morgan
David Sanchez
Silver Simon
Jenna Tatiyatirairong (Eb.)

Bass Clarinet

Jose Moreno
Greg Rochford

Saxophones

Kingsley Hickman* (S/A)
Colin Ward (A)
Corey Stockoff (T)
Derek Kammer (B)

Trumpet

Dylan Weddle*
Nathan Banegas
Adam Gerling
Ken Kindrick
Don Norton
Jeff Wiley

Horn

Bob McClure*
Blennie Danielson
Frank Fox
Julian Macy

Euphonium

Ricky Jones
David Vigus

Trombone

Robert Cartwright*
Raymond Fong
Jeff Plum
Bob Anderson (bass)

Tuba

Branden Herron*
Victor Peña
Eric Villalobos

Percussion

Debbie Aguilar*
Sophia Ahmad
Felise Alaichamy (keyboard)
Erin Duke
Ellen Engelke
Calvin Fu
Taylor Sims

String Bass

Liam Bryant

Harp

Linda-Rose Hembreiker

** Principal Player*

PROGRAM NOTES

Symphonic Metamorphosis

IV. March

Paul Hindemith

(1895-1962)

In early 1943, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. The composer spent only a few days working on the Weber ballet, when he rejected the idea. But the work was not wasted, since it formed the basis of the *Symphonic Metamorphosis*, which he composed in the summer of 1943, turning the pieces into a suite based on compositions for one of Weber's piano duets, Hindemith himself asked Keith Wilson, a colleague at Yale, to transcribe the fourth movement (the march) for concert band in 1960.

- *Program Note by David Holsinger for Lee University Wind Ensemble concert program, 10 April 2017*

Baião No. 1

Gabriel Teixeira

(b. 1993)

Of this work, the composer writes:

Baião is a rhythmic genre from Northeast Brazil made popular throughout the country by Luiz Gonzaga and typically includes instruments such as the Viola Caipira (Brazilian 10-string guitar), triangle, accordion, and bumbo (a type of bass drum). The melodies of Baião are usually in Mixolydian mode, which I used as the melodic basis for this piece.

In regards to the work premiering this afternoon, parallel harmonic movement provides space for an emphasis on the rhythmic pattern. The harmonic structure leans on the dominant chord, though with a minor 2nd adjustment to the root, the augmented chord enhances the harmonic palette. The mixolydian melody and the unusual harmonic accompaniment, along with the timbral combinations of the wind band, create this interesting new approach to the traditional baião.

PROGRAM NOTES

Amazing Grace

arr. by Roger Ames

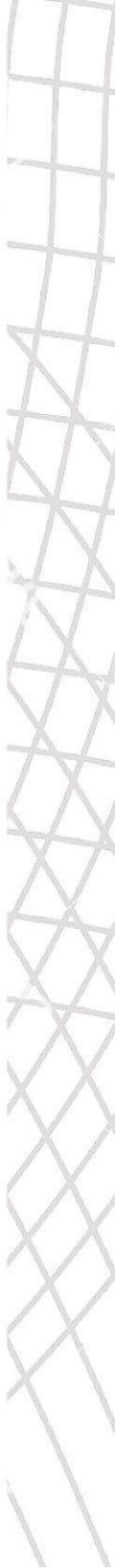
(1944-2022)

orch. by Robert W. Rumbelow

(b. 1965)

"Amazing Grace" first appeared in Olney Hymns (1779) with the text composed by John Newton after having an intense conversion experience and the overwhelming realization of the grace of God that saved a wretch like him. The genesis of the tune is attributed to Scotland and appeared in the American collections of the *Southern Harmony* and the *Virginia Harmony*. Roger Ames was commissioned by James Jordan to write a choral reflection on the tune for the Westminster Chapel Choir, and is poignantly dedicated to the children of the victims of September 11, 2001. Quite appropriately, Ames employs a "Kyrie eleison" section that is later used in tandem with the "Amazing Grace" melody. Profound hope and remarkable human lament can be heard in this setting -- May we never forget the hundreds of children whose parents were taken from them on that day. This wind band setting by Robert W. Rumbelow was completed with permission from Roger Ames and GIA publishing on a commission from Keith Dye and the Texas Lutheran University Bands in 2003.

- *Program Note by arranger, 2006*



PROGRAM NOTES

Harmelodic Configurations: a Symphonic Suite

***World Premiere**

Stephen Hill

(b. 1958)

In the spring of 2006, influential music educator Gary Scudder asked if I would consider writing a piece for his band that somehow included the tones CBDAAG derived from the acronym CBDA (California Band Directors Association). The additional A and G were added as it was the 'Anniversary Golden', the 50th anniversary, of the organization's conference. The work began in late June 2006, with sketches of harmonic and melodic configurations of the tones. The entire work being performed today originated in this initial request.

The sketching continued while my wife and I were on our annual camping and fishing trip. Sketches were worked out in Yellowstone National Park, Wyoming, in a motel room in Missoula, Montana, while fly fishing the Lochsa River in Idaho and at a campground at the base of Mt. Hood in Oregon. The actual writing took place in July and was finished in late August. Each movement reflects the musical influence of my teachers and the composers I was studying at the time.

The title **Harmelodic Configurations** is a reference to composer Howard Hanson (1896-1981) and his book, Harmonic Materials of Modern Music. In the preface, Hanson writes, "If consistency of harmonic-melodic expression is important in musical creation, this theory should bear the most intensive study, for it sets up a basis for the logical expansion of tonal ideas once the germinating concept has been decided upon in the mind of the composer." For the title, I combined the two words harmonic and melodic into one made-up word, **Harmelodic**. By adding the word, configuration (noun - an arrangement of parts or elements: "the outcome depends on the configuration of influences at the time"), I completed the concept in the "mind of the composer" as Hanson proposed.

I. Fanfare and Canon (Con Slancio)

The descriptive term "Con Slancio" (Italian), is translated, as "With vehemence, impetuously." (Sometimes written *islancio*, for the sake of euphony). From the Dictionary of Musical Terms (1895 Edition) by Dr. Theo. Baker.

I first came across the term "slancio" in the music of John Barnes Chance. Chance uses the term in several of his works: Blue Lake Overture and Symphony No. 2. During my studies with Francis McBeth at Ouachita Baptist University, he and Band Director Marvin Lawson, shared stories of their classmate, John Barnes Chance while at the University of Texas, where they studied with Clifton Williams. Since the work, as commissioned, was to be based specifically on the tones *CBDAAG*, the 1st Movement begins with a Fanfare that strongly establishes those series of notes. The Canon passes the tones throughout the brass section and then throughout the whole ensemble. In contrast to the aggressive opening, the 1st movement closes with a cascading setting of the tone row that sets up the quiet and peaceful 2nd Movement.

II. Idyll: The Eastern Sierras (Reflectively, with Ebb and Flow)

This is a musical reflection of my "Spring Break" trips to the Eastern Sierras to do a little Fly Fishing. They are certainly a majestic mountain range in the middle of California.

The opening section recalls the "Quintal" Chord and pulsing timpani part I discovered when McBeth brought his copy of the score of Howard Hanson's "Lament for Beowulf" to class and handed it to me to study.

III. Sturm and Drang: Angst (Pesante, Slancio)

(Sturm and Drang - from German, translated - storm and stress) A style of composition that communicates emotions of stress, fear, horror, anxiety, etc. typically attributed to German music of the Romantic era.

This movement is a reflection of the expansive influence my composition teacher Dr. Byong Kon Kim, had during my graduate studies at California State University, Los Angeles.

IV. Valse: Political Circus (Seriously, but not too seriously)

Valse: Political Circus intended as witty musical commentary. This movement is a mixture of the musical influences of La Valse by Maurice Ravel (1875-1937) and the middle waltz section of Blue Lake Overture by John Barnes Chance.

V. Toccata: Driving the 5 (With Drama, Faster)

The phrases "Take the 5", "Driving the 5", "Get on the 5", and many others like them are all clearly understood by those who drive in California.

This movement begins with the gentle sounds of wind chimes, a sound I would often hear outside my studio when the breeze would begin to move the small wind chimes my wife had placed in the patio breezeway. The gentle chiming soon turns into a loud clash of clustered sounds that declare the day has begun and it is time to get on the "5" and make the mad dash to your destination. Whether going North or South, you are bound to encounter the hectic driving habits of Californians weaving in and out of lanes while "Driving the 5". The closing section recalls the frantic action it may take to change lanes in time to catch your exit off of the "5".

PROGRAM NOTES

VI. Elegy: Thank you, Howard Hanson (1896-1981) (Reflectively)

The composer Howard Hanson, a native of Nebraska and the first Director of the Eastman School of Music, began teaching at age 19 at The College of the Pacific in San Jose, California.

In the early 1970s, I discovered a copy of Song of Democracy in the piano bench of our family piano. Not being a piano player, I struggled through it trying to play the melodies and harmonies. It left a strong impression on me and I am fortunate to have been further exposed to the musical influence of Howard Hanson through my teacher Francis McBeth who was one of Hanson's students.

VII. Fanfare, Canon, and Flourishes (Con Slancio, Heroic)

This 7th and final movement was patterned after the form utilized in Janacek's Sinfonietta by restating the opening Fanfare and Canon of the 1st Movement before venturing into an extended Flourish on the Tones CBDAAG. The movement is one of bravura with a grand G Major cadence in a bit of a film score-like ending.

PROGRAM NOTES

Bright Shadow Fanfare

Nicole Piuanno
(b. 1985)

Nicole Piuanno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death. The intense contrast in *Bright Shadow Fanfare* refers to two possible meanings. It could mean bringing our darkness into the light in order to integrate it with our true self. It could also mean revealing our positive traits and gifts that we may not allow ourselves to show or give to others.

- *Program Note by composer, 2023*

Motordom

Jennifer Jolley
(b. 1981)

Motordom is my musical interpretation of artist Keith Sonnier's light installation entitled "Motordom." It is found in front of the District 7 Caltrans building in downtown Los Angeles. Shifting patterns of red and blue light, generated in neon and argon tubes, develop in horizontal bands all around the lobby of the Caltrans building. The tubes evoke tail lights streaming down the freeway. This work was commissioned by the 2009 Xavier University Symphonic Wind Ensemble, Matthew Westgate, conductor, and received its premiere performance by that group February 25, 2010.

- *Program Note by composer, 2009*

Early Light

Carolyn Bremmer
(1957-2018)

Carolyn Bremer transcribed this arresting transcription for band of her orchestral work of the same name. Bright, tonal, and uplifting, the composition is as joyous and as full of wonder as is the title. Originally written for the Oklahoma City Philharmonic, *Early Light* premiered in July 1995. The material is largely derived from *The Star Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

- *Program Note from University of California, Los Angeles, Wind Ensemble concert program, 27 April 2016*

Riften Wed

Julie Giroux
(b. 1961)

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly Riften Wed.

- *Program Note by composer, 2023*

Melodious Thunk

David Biederbender
(b. 1984)

As the title suggests, Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. There are no direct quotes from the music of Monk, although a short fragment from Dizzy Gillespie’s tune Salt Peanuts is used. The composer, David Biedenbender, writes:

“I really liked the idea of playing around with Monk’s name, first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious: well, that’s fairly obvious; and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line ... I hope you’ll hear some similarities between this piece and Monk’s iconic musical style and quirky attitude.”

- *Program Note by McCracken Middle School Symphonic Band concert program, 18 December 2013*

PROGRAM NOTES

Nobles of the Mystic Shrine

John Philip Sousa
(1854-1932)

Published in 1923, this concert-oriented march celebrates Sousa's membership in the Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners). His local chapter hosted the national convention in 1923 in Washington, D.C., and Sousa conducted a band of 6,200 members in Griffith Stadium, the largest group he ever conducted. Contemporary versions of the Janissary Band (Turkish royal bodyguards) are a vital part of colorful Shrine marching units, and this march was intended to recreate the musical style of this Turkish music. Gaily costumed, bedecked with feather, sash, and sword, these units put out an oriental wail that is distinctly theirs. The "jingling johnny" or Turkish crescent (a marching instrument with a pole hung with jingling bells), triangle, tambourine, and a heavy bass drum are highlighted, and we hear sudden fortissimo outbursts in the first section. Contemporary versions of the Janissary Band are a vital part of the colorful Shrine marching units seen in parades all over the country.

- *Program Note by Edward Harris*



BIOGRAPHIES

Stephen Hill

Stephen Hill (b.1958) was born and raised in Southern California. His compositional lineage includes the likes of Roy Harris, Ingolf Dahl, Clifton Williams, Bernard Rogers and Howard Hanson through study with Philip Westin (Cerritos College, 1976-1978) and most notably with W. Francis McBeth at Ouachita Baptist University in Arkadelphia, Arkansas (1978-1980). Stephen continued with graduate work at California State University, Los Angeles (1980-83) with composers Dr. Byong Kon Kim and William Hill. He composes for the simple joy of it.

For over 40 years, Stephen taught K-12 instrumental music concurrently in both the Private Christian School (Whittier Christian) and a Public School (California High School) settings. Though semi-retired, Stephen still works with students by continuing to teach part-time at California High School and maintaining his private music studio, where he plays and teaches Woodwinds, Brass, Strings, and Piano. Stephen also plays with the church orchestra at Calvary Chapel, La Habra, Ca. where he attends. When teaching full-time, he was primarily a "summer" composer. No longer teaching full-time, Stephen has the privilege to compose beyond just the summer months and publishes through his company, SARAHTIM—a title which comes from simply combining the name of his daughter Sarah and son Timothy.

Dr. Stephen Rochford

Dr. Stephen Rochford has served as Conductor of the Symphonic Winds of The Pacific since the 2021-2022 Season and, four times as a Guest Conductor prior to 2021.

He was Professor of Music and Director of the Irvine Valley College Instrumental Music Area from 1990-2017. In this position he conducted the Wind Symphony and Symphony Orchestra and managed all aspects of the program, including the Jazz Ensemble and Guitar and, for 25 years in the IVC Academic Senate. Currently, he serves as Professor Emeritus on the Board of Governors of the IVC Foundation and, has served on various other Boards and Projects in the past 30 years.

Dr. Rochford received his Bachelor of Music Degree in Clarinet Performance, where he was a student of Kalman Bloch, then Co-Principal Clarinet, Los Angeles Philharmonic Orchestra, and his Master of Music Degree in Instrumental Conducting from California State University, Fullerton, and, his Doctor of Musical Arts Degree in Conducting from The Claremont Graduate University. He likes cats and dogs, reading history, walking, movies, museums, art galleries and the Angels and Lakers. He loves to travel and has been to all 50 U.S. States and Washington D.C. as well as 21 foreign countries.

Dr. John Burdett

Dr. John Burdett is the Director of Music Education and conductor of the Wind Ensemble at Azusa Pacific University. In this role, John facilitates the music education program, leads the graduate wind conducting studio, and teaches graduate students pursuing the Master of Music in Conducting, and Master of Music in Music Education degrees.

Dr. Burdett completed music education and conducting degrees at Azusa Pacific University and California State University, Los Angeles before earning the Doctorate of Music Education from the University of Illinois at Urbana-Champaign, where he served as teaching assistant in the Music Education and Band Divisions. In addition to his dissertation research into the experiences of students with hearing loss in instrumental music, John's research interests include; the performance practice of symphonic compositions with Spanish and Latin American stylistic influences, the psychosocial components of conducting, the democratization of decision making in large concert ensembles, increasing accessibility to music education for marginalized student populations, and the relationship within and between musicality and spirituality. He is fortunate to have had extensive conducting study with Dr. Abel Ramirez, Prof. James F. Keene, and Dr. Roby George, in addition to masterclass instruction from many including Donald Hunsberger, Col. Timothy Foley and Michael Tilson Thomas.

As a performer, John conducts, plays, and records throughout the Los Angeles area and has toured in the United States and Japan with a variety of classical, jazz and commercial ensembles. He has been invited to present his research and expertise at European and American conferences including the International Society for Music Education, Spirituality and Music Education, and California Music Educators Association, conduct regional and state honor bands and orchestras in Texas and California, and serve as lead adjudicator with the Music Center of Los Angeles Spotlight Awards. In addition to numerous posts with youth orchestras, John was the founding Music Director and Conductor of the Southern California Philharmonic from 2001 through the 2005 season.

Symphonic Winds of the Pacific

The Symphonic Winds of The Pacific is a non-profit Community Band based in Southern California since 1986, originally as the Claremont Winds. The ensemble is a semi-professional adult community group whose members are selected through an audition process. The group's membership draws primarily from Orange, Los Angeles, Riverside, San Bernardino and Ventura Counties. Our members consist of seasoned musicians who encompass a wide range of music professions and backgrounds. The ensemble has performed throughout Southern California including Garrison Concert Hall, Claremont CA, Disneyland, Anaheim, CA, and Walt Disney Concert Hall in Los Angeles, CA. The Ensemble has performed at Banff Center for the Arts where the group was a featured ensemble for the "Vic Lewis Band Festival" in Banff, Alberta, Canada. The Symphonic Winds of The Pacific is invested in our communities by sharing concerts with local high schools and colleges, as well as for the City of Brea and other community performances and events.

The Symphonic Winds of the Pacific is a non-profit 501(c)(3) organization, Tax Identification Number: 95-4773597

Acknowledgements

The Members of the Symphonic Winds of The Pacific extend a sincere Thank You to Dr. John Burdett and the Members of the Azusa Pacific Wind Ensemble and the Faculty, Staff and Administration of both Azusa Pacific University and, the California School of the Arts -San Gabriel Campus for your partnership and collegiality.

Upcoming Performances of the Symphonic Winds of The Pacific

Wednesday, July 5, 2023, 6:30pm

Pops and Patriotic Music Concert in The Park

City Hall Park, 401 S. Brea Blvd, Brea 92821, Sponsored by the City of Brea.

Music by: Amanda Aldridge, Elmer Bernstein, Bruce Broughton, Michael Giacchino, Collette Hausey, Henry Mancini, John Philip Sousa, John Williams

Bring a lawn chair and picnic and enjoy!

AZUSA PACIFIC UNIVERSITY WIND ENSEMBLE

For nearly two decades, the bands at Azusa Pacific University have been influential in the development of wind band repertoire and active in the music education community, most recently through acclaimed performances at the 2018 California All State Music Education Conference and Southern California School Band and Orchestra Association conference. Through its history, the Wind Ensemble has been part of commissioning notable composers including, Bill Connor, Dana Wilson, David Biedenbender, and John Mackey — and have hosted prominent guest conductors including Eric Whitacre, Frank Ticheli, and Col. Arnald Gabriel. Their recording of choral compositions set for wind band by Sir John Rutter, Z. Randall Stroope and Kevin Memley, have been utilized by music publishers such as TRN and Imagine Publishing as source recordings for conductors and teachers throughout the world. Most recently, as a leading member of the California Wind Band Commission Consortium, the Wind Ensemble commissioned and premiered RISE by acclaimed contemporary composer Adam Schoenberg.

Selected by audition only, the Wind Ensemble consists of approximately fifty of the most exceptional graduate students and high achieving undergraduates within the School of Music. In addition, Graduate Conducting Associates pursuing their Master of Music in Instrumental Conducting often lead the Wind Ensemble in performing repertoire of traditional wind band masterworks and dynamic new compositions.

Most importantly, alumni of the Wind Ensemble have gone on to successful careers and further graduate study in the wind band community, music education, music industry, and music profession at large through, teaching, conducting, composing, and performing.

