

WASBE WORLD



Highlights – A Secretary’s View

One of the primary tasks of any secretary is to produce the “minutes” of a meeting, extracting the important discussion and action items in order to create a record of those proceedings. As such, I’ve gotten used to taking a “reductivist” point of view in my writing. What follows then, is what I consider to be the highlights of the 2015 WASBE Conference in San Jose, acknowledging the personal subjectivity that would come from my background, but hopefully representing a professional objectivity as well. Again, this does not aim to critique, or review the proceedings, but presents my thoughts on what others might find useful information if looking for the highlights of our week in San Jose. I was able to attend most of the concerts and repertoire sessions, but did miss some. There is a lot to process in one week!

Most often, I found that as often one listener might find a concert or composition attractive, compelling, or interesting, there was almost always a contrasting opinion. Here are mine:

From the Repertoire Sessions:

Session 1

D’un Matin de Printemps – Lili Boulanger, arr. Francois Branciard, Edition Robert Martin



James Ripley

Heard most often in versions for solo flute, violin or saxophone with piano, this transcription maintains a sense of brilliance and clarity within its gilded cage of early twentieth century French music. Noteworthy for its use of both evocative orchestration and melodic beauty.

Session 2

Starsplitter – Phillip Rothman, self-published

A rare combination of both expansiveness and intricate activity within a single framework. Metamorphosis of ideas and rhythmic interplay that overlaps, transforms and cascades over itself.

Session 3

Symphony No. 6 – Andrew Boysen, self-published

Seamless four-movement symphony with three interludes, transforming from darkness to light. Unusual in that the tonal plan for each movement also derives from the synthetic seven-note scale used throughout the symphony. The opening contrabassoon solo, sardonic scherzo, gorgeous slow movement, and thrilling finale demonstrate Boysen’s mastery of how these basic elements seem to somehow just “belong”.

Session 4

A highlight was missing from this session for me. I did notice that at one time a couple of other pieces were under consideration for these sessions however, and mention them here with high regard. As I was unable to attend Session 6, I include both to make this set complete.

Hue and Cry – Stephen Stucky, Theodore Presser

Lullaby for Natalie – John Corigliano, arr. Peter Stanley Martin, G. Schirmer

Session 5

Bohemian Revelry – Adam Gorb, Macaenas Music

Gorb has a unique talent in being able to take traditional songs and dances, fully ingest them, and then deliver them so as to hear not only the tune, but the heart and spirit of the people.





photo by Markus Mauderer

Opening Reception with Jens Lindemann (Keynote Speaker)



University of Houston Moores School Wind Ensemble at their Ballet performance of "The Garden Of Early Delights" by Leroy Osmon

From the Concerts:

San Francisco Wind Ensemble

Martin Seggelke, conductor

This concert was truly programmed to set the tone for a wide ranging concert cycle for the conference, and included music of composers from Austria, Germany, Spain, and the US. Martinez Gallego's *Sinfonia No. 1 "Kaprekar"* stood out for its programmatic nature within symphonic scale. No mere "sinfonia", this is a 30 minute tour-de-force.

University of Maryland Chamber Winds

Michael Votta, conductor

Michael Votta continued the versatile nature of the first day of the conference with music from Argentina, Austria, France, Estonia, and the US. His elided performances between numbers brought a fresh approach to the presentation, and allowed the shorter works to be considered not only on their own merits, but within the overall flow of music. Promoting excellence in performance and repertoire, the Schoenberg *Chamber Symphony, Op. 9* made an apt centerpiece.

Brooklyn Wind Symphony

Jeff Ball, conductor

New to WASBE Conferences, Michael Gandolfi's *Flourishes and Mediations on a*

Renaissance Theme has an already well-deserved reputation in the US. This work stood out for its pacing, and sense of development – alluding to, but not circumscribed by the theme for most of the composition. The distinction being in the theme's indistinctness. From my own American point of bias, this was the highlight piece of the entire conference.

Israel National Youth Wind Orchestra

Motti Miron, conductor

This truly spirited performance featured a number of similarly situated works, but the Hiam Permont *Hillulah* stood out for its more inventive use of orchestration and thematic development. A part of the Wind Independence Series (Boosey & Hawkes) for a number of years now, I truly enjoyed hearing it live and with such enthusiastic playing.

Temple University Wind Symphony: Chamber Winds

Emily Threinen, conductor

While it is impossible not to recommend any of the works on this program, Jonathan Dove's *Figures in the Garden* is one of those truly rare works that always seems to charm, beguile, bewitch, bewilder, and bless those who hear (and perform) it. The closing movements are some of the most beautiful music ever written for winds.

University of Wisconsin-Milwaukee Wind Ensemble, John Climer, conductor

The idea of adding a visual program to some works on this concert was effective indeed, and brought a level of appreciation most particularly to William Schuman's first work for band, *Newsreel in Five Shots*. This is a fine piece on its own merit, but one that has been overlooked for quite some time. The marriage of an effective black and white video production to the musical vignettes made this more like a masterpiece.

University of Louisville Wind Ensemble

Frederick Speck, conductor

I am truly biased towards John Mackey's *The Frozen Cathedral*, having conducted the Japan premiere in 2014. This is a transcendent work, communicating on many different musical and personal levels. It also demonstrates a range of sensitivity, power, poetry and grandeur – which serves to elucidate the quasi-programmatic context. All that being said, I was thrilled to hear Henk Bading's *Sinfonietta No. 2* for the first time. This is a remarkable work, somewhat "crafty" in its contrapuntal nature, but very enjoyable. The "Finale Scherzando" could stand on its own merit.



Composer John Mackey after an exciting performance of his *Symphony "Wine-Dark-Sea"* with the Dallas Winds



Conducting Masterclass with Alberto Roque



Conductor Frederick Speck, composer Frank Ticheli and soloist Adam McCord at the concert of the University of Louisville Wind Ensemble



Clarinet soloist Michelle Anderson, conductor David Branter and composer Frank Ticheli accept the applause at the concert of the Pacific Symphonic Wind Ensemble

Lone Star Wind Orchestra

Eugene Migliaro Corporan, conductor

It is hard to go against a work, eloquently and so convincingly delivered, that was written for the performing ensemble. *AN GÉ FHIÁIN (The Wild Goose)*, by Ryan George, is "their piece". The Celtic overtones take some time to grab hold, but journey is well worth the ride.

University of Saskatchewan Wind Orchestra

Darrin Oehlerking, conductor

The TorQ Percussion Quartet served as soloists for Dinuk Wijeratne's *Invisible Cities*, bringing a fine new work to light for collaborative percussionists with wind orchestra. The composer's program note includes an explanation of how he was inspired by Italo Calvino's book of the same name: "Each movement is a musical response to a different 'Calvino City', from the musical symmetries of *Valdrada* and the *Gamelan-inspired Armilla*, through the *Senegalese rhythms of Chloe* and *South-Indian rhythms of Ersilia*, to the *fractal-inspired Olinda*. The stories of these *Invisible Cities* are below for you to enjoy."

San Jose Wind Symphony

Ed Harris, conductor

William Bolcom's *Concerto Grosso for Saxophone Quartet* demonstrates again, with his own transcription of the 2000

orchestral version, that this major American composer is truly at home in the world of the wind band. The four-movement work is full of grace, charm, beauty, fun and frolic, but all delivered in an erudite and distinguished manner.

Dallas Winds, Jerry Junkin, conductor

A professional-level concert, in all respects, began with Mark Spede's wonderful transcription of Kevin Puts' *Millennium Canons*. Special mention could be made to many (any!) of this ensemble's soloists, but the trumpet playing of Brian Shaw – who also served as the transcriber of Lowell Liebermann's *Flute Concerto* on the same program – was remarkable indeed.

SHOWA Wind Symphony

Shintaro Fukumoto, conductor

If ever there were a "hat trick" (three scores or goals) associated with a WASBE conference concert, it was the trio of pieces from the pen of Yo Goto. His masterful arrangement of Bach's *Tocatta and Fugue in d minor*, followed by an original composition titled *A Wild Rose Above*, and a delightful encore (by the same name, *Encore*) proved again the range of skill by this remarkable musician. *A Wild Rose Above* continues to explore the sense of timelessness inherent in Goto's most recent works.

WASBE Youth Wind Orchestra

José R. Pascual Vilaplana, conductor

David Maslanka's *Requiem* is a powerful, soulful and poignant expression that touches the listener and performer in a deep and meaningful way. Its performance was best rendered in Thursday's open rehearsal, under the watchful eye and ear of the composer. Unfortunately an un-silenced mobile phone call interrupted the actual concert presentation. The music and musicians, under the steerage of Maestro Vilaplana, still made a lasting impression. Also of note was Brett Abigaña's work *Commedia*, commissioned for the occasion.

Concerts I missed were by the University of Houston, Landesblasorchester Baden-Württemberg, Pacific Symphonic Wind Ensemble, and New Edmonton Wind Sinfonia. My apologies to those performers and conductors for not including information about their programs within these comments.

In closing, let me also recommend a new edition and orchestration of Camille Saint-Saëns' *Hail! California* by Peter Stanley Martin. On the 100th anniversary of its premiere, this new edition incorporates most of the music composed for the Panama-Pacific Exposition, including orchestrations by Saint-Saëns for the organ interludes.



Conductor José Rafael Pascual-Vilaplana and composer David Maslanka



At the Composer panel (from left): Adam Gorb, Brett Abigaña, Johan de Meij, Fergus O'Carroll (presenter), Yo Goto, John Mackey



Concert Schedule and Repertoire

Concert #1		San Francisco Wind Ensemble		
		Conductor: Martin H. Seggelke		
		San Francisco, CA/USA (Performance: Sunday, July 12, 2015, 3 p.m.)		
Toch, Ernst (1887-1964) AUT	<i>Miniatur-Ouvertüre (1932)</i>	3:00	Schott	
Rudin, Rolf (*1961) GER	<i>World – Why – Die II ?, op. 64 (2001)</i>	19:00	Edition Flor	Premiere
Magnuson, Roy (*1983) USA	<i>Book of the Dead – Concerto for Soprano Saxophone, Winds and Percussion (2012)</i> Paul Nolen, Soprano Saxophone	27:00	Self-published by the composer	
Gallego, Martínez (*1969) ESP	<i>Sinfonía No. 1 "Kaprekar" (2011)</i>	28:00	Piles Publishing	

Concert #2		University of Maryland Wind Orchestra		
		Conductor: Michael Votta Jr.		
		College Park, MD/USA (Performance: Sunday, July 12, 2015, 8 p.m.)		
Mozart, Wolfgang Amadeus (1756-1791) AUT (arr. Bastiaan Blomhert)	<i>Overture to Magic Flute (1791)</i>	8:00	Florincor Editions	
Pärt, Arvo (*1935) EST (arr. Beat Briner)	<i>Fratres (1977/1990)</i>	10:00	Universal	
Schoenberg, Arnold (1874-1951) AUT	<i>Chamber Symphony, op. 9 1992 (1906)</i>	25:00	Kalmus	
INTERMISSION				
Lansky, Paul (*1944) USA	<i>Comix Trips (2008)</i> <i>Leaping Lizards / Holy Moly / Good Grief / What, Me Worry?</i>	20:00	Carl Fischer (rental)	
Piazzolla, Astor (1921-1992) ARG (arr. Jeff Scott)	<i>Libertango (1974/2009)</i>	9:00	Jeff Scott	





Concert #3		University of Houston Moores School Wind Ensemble	
		Conductor: David Bertman	
		Houston, TX/USA (Performance: Monday, July 13, 2015, 1:30 p.m.)	
Tower, Joan (*1938) USA	<i>Fanfare for the Uncommon Woman, No. 1 (1986)</i>	3:00	Associated Music Publishers, Inc.
Osmon, Leroy (*1948) USA	<i>The Garden of Earthly Delights (2006)</i> Ballet in three Acts	45:00	RBC Publications US Premiere

Concert #4		Brooklyn Wind Symphony	
		Conductor: Jeff W. Ball	
		Brooklyn, NY/USA (Performance: Monday, July 13, 2015, 8 p.m.)	
Markowski, Michael (*1986) USA	<i>joyRIDE (2005/14)</i>	4:00	www.michaelmarkowski.com
McAllister, Scott (*1969) USA	<i>Gone (2013)</i>	8:00	Lydmusic.com
Maslanka, David (*1943) USA	<i>Clarinet Concerto (2014)</i> I. Lamentation II. Dance Jeffrey Hodes, Clarinet	25:00	Carl Fischer
Gandolfi, Michael (*1956) USA	<i>Flourishes and Meditations on a Renaissance Theme (2010)</i>	15:00	www.michaelgandolfi.com/shop.html
INTERMISSION			
Mower, Mike (*1958) USA	<i>Concerto for Flute and Wind Orchestra (2003)</i> I. Bright III. Medium Swing Samantha K. Enriquez, Flute	13:00	www.itchyfingers.com
Reed, H. Owen (1910-2014) USA	<i>La Fiesta Mexicana (1949)</i> I. Prelude & Aztec Dance / II. Mass / III. Carnival	21:00	Alfred Music
Cuong, Viet (*1990) USA	<i>Moth (2013)</i>	8:00	vietcuongmusic.com





Concert #5		The Israel National Youth Wind Orchestra	
		Conductor: Motti Miron	
		ISRAEL (Performance: Tuesday, July 14, 2015, 1:30 p.m.)	
Ben-Haim, Paul (1897-1984) ISR	<i>Fanfare to Israel (1950)</i>	6:40	Israel Music Institute
Hajdu, Andre (*1932) ISR	<i>From the Villages of East-Europe (2005)</i> <i>Intrada / Mazurka (Poland) / Quadrille Polka / Ritornello / Verbunkos (Transylvania) / Donia – Hora</i>	16:20	Self-published by the composer
Pigovat, Boris (*1953) ISR	<i>"Winds of Yemen" – Picture for Symphonic Wind Band (2000)</i>	18:00	Piles
INTERMISSION			
Yusupov, Benjamin (*1962) ISR	<i>Trrrra-pa-tam (2013)</i>	8:30	New Stream
Permont, Haim (*1950) ISR	<i>Hillulah (1999)</i>	8:50	B&H
Pigovat, Boris (*1953) ISR	<i>Dedicated to Marc Chagall ('Hava Nagila') – Jewish Rhapsody for Wind Orchestra (2003)</i>	9:30	Self-published by the composer

Concert #6		Landesblasorchester Baden-Württemberg	
		Conductor: Björn Bus	
		Baden-Württemberg, GERMANY (Performance: Tuesday, July 14, 8:00 p.m.)	
Glière, Reinhold (1874-1956) RUS (arr. Robert Grechesky)	<i>Ouverture Solenelle op. 72 (1937)</i>	8:00	Self-published by the arranger
Lancen, Serge (1922-2005) FRA	<i>Cap Kennedy (1970)</i>	16:00	Molenaar
Stert, Johannes (*1963) GER	<i>Bachseits (2011)</i> <i>Elegy</i> <i>Intermezzo</i> <i>Andante – Pomposo – Fugue and Finale</i>	12:30	HAFABRA
INTERMISSION			
Van der Heide, Hans (*1958) NED	<i>Symphony "The Fool's Journey" (part 1 to 3) (2012/14)</i>	40:00	Heide Music US Premiere





Concert #7		Temple University Wind Symphony: Chamber Winds	
<i>"Homage to Mozart"</i>			
Conductor: Dr. Emily Threinen			
Philadelphia, PA/USA (Performance: Wednesday, July 15, 2015, 1:30 p.m.)			
Mozart, Wolfgang Amadeus (1756-1791) AUT (arr. Johann N. Wendt)	<i>Le nozze di Figaro (The Marriage of Figaro)</i> K 492 Overture / De Vieni non Tardar, Aria / Ecco la Marcia / Finale	12:30	Breitkopf & Haertel, Musica Rara
Dove, Jonathan (*1959) ENG	<i>Figures in the Garden</i> (1991) 1. Dancing in the Dark / 2. Susanna in the Rain / 3. A Conversation / 4. Barbarina Alone / 5. The Countess Interrupts a Quarrel / 6. Voices in the Garden / 7. Nocturne: Figaro and Susanna	17:00	Faber Music
Françaix, Jean (1912-1997) FRA	<i>"Mozart new-look"</i> (1981)	2:30	Schott
Mozart, Wolfgang Amadeus (1756-1791) AUT	<i>Serenade in C minor K. 388/384.a</i> (1784) 1. Allegro / 2. Andante / 3. Menuetto / 4. Allegro	22:30	Baerenreiter

Concert #8		University of Wisconsin-Milwaukee Wind Ensemble	
<i>"Sights, Sounds and Songs"</i>			
Conductor: John A. Climer / Guest Conductor: Mark A. Norman			
Milwaukee, WI/USA (Performance: Wednesday, July 15, 2015, 3:00 p.m.)			
Read Thomas, Augusta (*1964) USA	<i>Magnetic fireflies</i> (2001) Christopher Burns, Visual Artist	5:30	Hal Leonard
Hutcheson, Jere (*1938) USA	<i>Caricatures</i> (1996/98) Marcel Marceau / Edgar Allan Poe / Vincent Van Gogh Andy Warhol / Camille Saint-Saëns	25:00 (13:30)	C. Alan
Koh, Chang Su (*1970) JAP	<i>Lament for Wind Orchestra</i> (2002)	6:00	Bravo Music
Gilmore, Bernard (1937-2013) USA	<i>Five Folksongs for Soprano and Band</i> (1963) Mrs. McGrath (Irish) / All the Pretty Little Horses (American) / Yerakina (Greek) / A Fidler (Yiddish) / Tanya Kruse Ruck, soprano	20:00 (15:00)	Maecenas
Schuman, William (1910-1992) USA	<i>Newsreel in Five Shots</i> (1941) Film compilation by Anthony Trachsel Mark A. Norman, guest conductor	9:00	Hal Leonard
Ives, Charles (1874-1954) USA (arr. James B. Sinclair)	<i>Country Band March</i> (c. 1903)	4:30	T. Presser





Concert #9		University of Louisville Wind Ensemble	
Conductor: Frederick Speck / Guest Conductor: Amy I. Acklin		Louisville, KY/USA (Performance: Wednesday, July 15, 8 p.m.)	
Broughton, Bruce (*1945) USA	<i>In the World of Spirits</i> (2011)	9:30	Brubel Music
Husa, Karel (*1921) TCH/USA	<i>Al Fresco</i> (1974)	11:00	Schirmer
Dean, Brett (*1961) AUS	<i>Engelsflügel</i> (2013) Amy I. Acklin, Guest Conductor	7:30	Boosey & Hawkes
Badings, Henk (1907-1987) NED	<i>Sinfonietta No. 2</i> (1981) 1. Proemiale / 2. Moto Martellato / 3. Canto Polimelodico / 4. Finale Scherzando	17:00	Molenaar
INTERMISSION			
Ticheli, Frank (*1958) USA	<i>Concerto for Alto Saxophone and Wind Ensemble</i> (2014) 1. Falcon Fantasy / 2. Silver Swan / 3. Black Raven Adam McCord, Saxophone	20:00	Manhattan Beach Music
Mackey, John (*1973) USA	<i>The Frozen Cathedral</i> (2012)	15:00	Osti Music

Concert #10		Pacific Symphonic Wind Ensemble	
Conductor: Dr. David Branter		Vancouver, BC/CANADA (Performance: Thursday, July 16, 2015, 1:30 p.m.)	
Barber, Samuel (1910-1981) USA	<i>Commando March</i> (1943)	3:30	Schirmer
Cable, Howard (*1920) CAN	<i>The Banks of Newfoundland</i> (2009)	8:00	Eighth Note Publications
Ticheli, Frank (*1958) USA	<i>Concerto for Clarinet and Wind Ensemble</i> (2010) 1. Rhapsody for George / 2. Song for Aaron / 3. Riffs for Lenny Michelle Anderson, Clarinet	21:00	Manhattan Beach
Branter, David (*1952) CAN	<i>Connections</i> (2015)	2:30	Unpublished Premiere
Gould, Morton (arr. Gould) (1913-1996) USA	<i>Pavanne</i> (1938)	3:00	Alfred
Stride, Fred (*1954) CAN	<i>Seaquam: A Journey to the Sky</i> (1997)	13:40	Last Time Out Music





Concert #11		New Edmonton Wind Sinfonia	
Conductor: Raymond Baril		Edmonton, AB/CANADA (Performance: Thursday, July 16, 2015, 3:00 p.m.)	
Ridout, Godfrey (1918-1984) CAN (arr. by Earl Fralick)	<i>Fall Fair (1961)</i>	4:30	Canadian Music Centre
Kuremanee, Kittii (*1978) THA	<i>Ar-gard (2008)</i>	7:30	Retsel Mil Publications
Giroux-West, Julie (*1961) USA	<i>Riften Wed (2013)</i>	7:30	Musica Propria, Inc.
Forsyth, Malcolm (*1936) CAN	<i>Colour Wheel (1978)</i>	7:15	Counterpoint Musical Services
Gilliland, Allan (*1965) CAN	<i>Dreaming of the Masters III (2010/2013)</i> 1. 101 Damnations / 2. Prayer / 3. Lower Neighbours Jens Lindemann, Trumpet	15:45	www.allangilliland.com
Hesketh, Kenneth (*1968) ENG	<i>Masque (2000)</i>	6:00	Faber Music

Concert #12		Lone Star Wind Orchestra	
Conductor: Eugene Migliaro Corporon		Dallas, TX/USA (Performance: Thursday, July 16, 2015, 8 p.m.)	
Bolcom, William (*1938) USA	<i>Circus Overture (2014)</i>	4:00	E.B. Marks
Schwantner; Joseph (*1943) USA	<i>Luminosity: Concerto for Wind Orchestra (2015)</i> Kimberly Cole Luevano, Clarinet	20:00	Schott Music
Gershwin, George (1898-1937) USA (trans. Derek Bourgeois)	<i>Walking the Dog (1937)</i> Kimberly Cole Luevano, Clarinet	3:30	HAFABRA Music
George, Ryan (*1978) USA	<i>An Gé Fhiáin (The Wild Goose) (2014)</i>	11:30	Fornine Music
INTERMISSION			
Gorb, Adam (*1958) UK	<i>Bells Across the Atlantic (2013)</i>	4:30	Studio Music
Nelson, Ron (*1929) USA	<i>Aspen Jubilee (1984)</i> Jennifer Ciobanu, Soprano	11:30	Boosey & Hawkes
Ferran, Ferrer (*1966) ESP	<i>Jungla (2006)</i>	15:30	Piles Music (IVM)





Concert #13		University of Saskatchewan Wind Orchestra		
Conductor: Dr. Darrin Oehlerking				
Saskatoon, SK/CANADA (Performance: Friday, July 17, 2015, 1:30 p.m.)				
Raum, Elizabeth (*1945) CAN	<i>100 Years of Fanfares (2005)</i>	3:30	Canadian Music Centre	
Gilliland, Allan (*1965) CAN	<i>Kalla (2009)</i> Dean McNeill, Trumpet	8:00	Self-published by the composer	
Cable, Howard (*1920) CAN	<i>Stratford Suite, Mvt. III – Ode to Rosalind (1964)</i>	4:00	Chappel (Out of Print)	
O'Neill, Charles (1882-1964) CAN (ed. Darrin Oehlerking)	<i>Concert Overture in F Minor (1931)</i>	10:00	Manuscript	
Wijeratne, Dinuk (*1978) CAN	<i>Invisible Cities (2014)</i> TorQ Percussion Quartet	30:00	Self-published by composer	
Glen Broder, Annie (1850-1937) CAN (arr. John Waldron, ed. Darrin Oehlerking)	<i>The Ride of the North West Mounted Police (1906)</i>	2:00	Manuscript	

Concert #14		San Jose Wind Symphony		
Conductor: Edward C. Harris				
San Jose, CA/USA (Performance: Friday, July 17, 2015, 3:00 p.m.)				
Danyew, Steve (*1983) USA	<i>Magnolia Star 2012</i>	6:15	Steve Danyew	
Bolcom, William (*1938) USA	<i>Concerto Grosso for Saxophone Quartet (2009)</i> 1. Lively / 2. Song Without Words / 3. Valse / 4. Badinerie The Premiere Saxophone Quartet	24:00	Edward B. Marks Music Company and Bolcom Music	
Zare, Roger (*1985) USA	<i>Mare Tranquillitatis (2007)</i>	6:30	Roger Zare (ASCAP)	
Giroux-West, Julie (*1961) USA	<i>Symphony No. IV: Bookmarks from Japan (2013)</i> 1. Fuji-san "Mt. Fuji" / 2. Nihonbashi "Bridge Market" / 3. The Great Wave off Kanagawa "The Life of One Wave" / 4. Kinryu-zan Sensō-ji "Thunder Gate" / 5. Evening Snow at Kambara "Light is the Touch" / 6. Hakone "Drifting"	20:40	Musica Propria, Inc.	





photo by Robert James Cesario

Concert #15	Dallas Winds			
	Conductor: Jerry Junkin			
	Dallas, TX/USA (Performance: Friday, July 17, 2015, 8:00 p.m.)			
Puts, Kevin (*1972) USA (trans. Mark Spede)	<i>Millennium Canons (2001/03)</i>	7:00	Bill Holab Music	
Lai, Lam (*1980) HKG	<i>The Polygon of Time (2014)</i>	7:00	Self-published by the composer	
Liebermann, Lowell (*1961) USA (trans. Brian Shaw)	<i>Concerto for Flute op. 39 (1992)</i> 1. Moderato / 2. Molto Adagio / 3. Presto Marianne Gedigian, Flute	22:00	Presser	
INTERMISSION				
Mackey, John (*1973) USA	<i>Symphony for Band: Wine-Dark Sea (2013)</i> 1. Hubris / 2. Immortal thread, so weak / 3. The attentions of souls	30:00	Osti Music	

Concert #16	Showa Wind Symphony			
	Conductor: Shintaro Fukumoto / Guest Conductors: Eugene Migliaro Corporon, Yo Goto			
	Kawasaki, JAPAN (Performance: Saturday, July 18, 2015, 1:30 p.m.)			
Navarro, Oscar (*1981) ESP	<i>Downey Overture (2011)</i>	5:30	Oscar Navarro Music	
Bach, Johann Sebastian (1685-1750) GER (arr. Yo Goto)	<i>Tocatta and Fugue in D minor (ca. 1705/2014 arr.)</i>	10:00	Manuscript	
Amano, Masamicz (*1957) JAP	<i>Kokyou (2009)</i> 1. Sousyun / 2. Warabe-Uta / 3. Kokyou	9:00	Foster Music	
Ellerby, Martin (*1957) ENG	<i>Cane River Murals (2013)</i> 1. Spring Planting (Spiritual) / 2. Wash Day (Scherzo) / 3. Baptism, Wedding & Funeral (Triptych) / 4. Honky Tonk (Blues) / 5. Pecan Harvest (Celebration) Eugene Migliaro Corporon, Guest conductor	16:00	Studio Music	
INTERMISSION				
Nagao, Jun (*1964) JAP	<i>"The Earth" from "The Planets by Trouvere" (2014)</i>	7:00	Foster Music	
Koh, Chang Su (*1970) KOR	<i>Afferoce (2014)</i>	10:00	Cafua Records	
Goto, Yo (*1958) JAP	<i>A Wild Rose Above (2014)</i> Yo Goto, Guest conductor	9:00	Manuscript	
Mashima, Toshio (*1949) JAP	<i>Mont Fuji – la musique inspirée de l'estampe de Hokusai (2014)</i>	10:00	Atelier M Inc.	





Concert #17

WASBE Youth Wind Orchestra

Conductor: José Rafael Pascual-Vilaplana

(Performance: Saturday, July 18, 2015, 4:30 p.m.)

Fayos-Jordán, José M. (*1980) ESP	<i>Pulsar-Mimesis</i> (2015) 1. Pulsation-Magnetic Fields / 2. Gravity-Density / 3. Movement-Expansion	18:00	World Premiere
Quinto Serna, Santiago (*1971) ESP	<i>Rapsodia Hernandina</i> (2010)	20:00	Ed. Omnes Bands
Valencia Rincón, Victoriano (*1970) COL	<i>Utopías</i> (from "200. Tercera Suite Para Banda") (2010)	6:30	Ed. Piles
Maslanka, David (*1943) USA	<i>Requiem</i> (2011)	11:00	C. Fischer
Abigaña, Brett (*1980) USA	<i>Symphony No. 2 "La Commedia"</i> (2015) 1. Inferno 2. Purgatorio 3. Paradiso	20:00	World Premiere – commissioned by World Projects for 2015 WASBE San Jose



Conference Composition & Publishing Index

COMPOSER (ARR. / ED.)	DATES	NATION	TITLE	YEAR	CONCERT #	DUR.	PUBLISHER
Abigaña, Brett	*1980	USA	Symphony No. 2 - La Commedia	2015	#17	20:00	Manuscript
Amano, Masamicz	*1957	JAP	Kokyou	2009	#16	09:00	Foster Music
Bach, Johann Sebastian (arr. Goto, Yo)	1685-1750	GER	Toccatà and Fugue D Minor	ca. 1705 / 2014 arr.	#16	10:00	Manuscript
Badings, Henk	1907-1987	NED	Sinfonietta No. 2	1981	#9	17:00	Molenaar
Barber, Samuel	1910-1981	USA	Commando March	1943	#10	03:30	Schirmer
Ben-Haim, Paul	1897-1984	ISR	Fanfare to Israel	1950	#5	06:40	Israel Music Institute
Bolcom, William	*1938	USA	Circus Overture	2014	#12	04:00	E.B. Marks
Bolcom, William	*1938	USA	Concerto Grosso for Saxophone Quartet	2009	#14	24:00	Edward B. Marks Music Co. and Bolcom Music
Branter, David	*1952	CAN	Connections	2015	#10	02:30	unpublished
Broughton, Bruce	*1945	USA	In the World of Spirits	2011	#9	09:30	Brubel Music
Cable, Howard	*1920	CAN	The Banks of Newfoundland	2009	#10	08:00	Eighth Note Publications
Cable, Howard	*1920	CAN	Stratford Suite, Mvt. III - Ode to Rosalind	1964	#13	4:00	Chappel (Out of Print)
Cuong, Viet	*1990	USA	Moth	2013	#4	08:00	vietcuongmusic.com
Danyew, Steve	*1983	USA	Magnolia Star	2012	#14	06:15	Steve Danyew
Dean, Brett	*1961	AUS	Engelsflügel	2013	#9	07:30	Boosey&Hawkes
Dove, Jonathan	*1959	ENG	Figures in the Garden	1991	#7	17:00	Faber Music
Ellerby, Martin	*1957	ENG	Cane River Murals	2013	#16	16:00	Studio Music
Fayos-Jordán, José M.	*1980	ESP	Pulsar-Mimesis	2015	#17	18:00	not yet published
Ferran, Ferrer	*1966	ESP	Jungla	2006	#12	15:30	Piles Music (IVM)
Forsyth, Malcolm	*1936	CAN	Colour Wheel	1978	#11	07:15	Counterpoint Musical Services
Françaix, Jean	1912-1997	FRA	"Mozart new-look"	1981	#7	02:30	Schott
Gallego, Martínez	*1969	ESP	Sinfonia No. 1 "Kaprekar"	2011	#1	28:00	Piles
Gandolfi, Michael	*1956	USA	Flourishes and Meditations on a Renaissance Theme	2010	#4	15:00	www.michaelgandolfi.com/shop.html
George, Ryan	*1978	USA	An Gé Fhiáin (The Wild Goose)	2014	#12	11:30	Formine Music
Gershwin, George (trans. Derek Bourgeois)	1898-1937	USA	Walking the Dog	1937	#12	03:00	HAFABRA
Gilliland, Allan	*1965	CAN	Dreaming of the Masters III	2010/2013	#11	15:45	www.allangilliland.com
Gilliland, Allan	*1965	CAN	Kalla	2009	#13	08:00	Self-published by the composer
Gilmore, Bernard	1937-2013	USA	Five Folksongs for Soprano and Band	1963	#8	20:00	Maecenas
Giroux-West, Julie	*1961	USA	Riffen Wed	2013	#11	07:30	Musica Propria, Inc.
Giroux-West, Julie	*1961	USA	Symphony No. IV: Bookmarks from Japan	2013	#14	20:40	Musica Propria, Inc.
Glen Broder, Annie (arr. John Waldron, ed. Darrin Oehlerking)	1850-1937	CAN	The Ride of the North West Mounted Police	1906	#13	02:00	Manuscript
Glière, Reinhold (arr. Robert Grechesky)	1874-1956	RUS	Overture Solenelle op.72	1937	#6	08:00	Self-published by the arranger
Gorb, Adam	*1958	ENG	Bells Across the Atlantic	2013	#12	04:30	Studio Music
Goto, Yo	*1958	JAP	A Wild Rose Above	2014	#16	09:00	Manuscript
Gould, Morton (arr. Gould)	1913-1996	USA	Pavanne	1938	#10	03:00	Alfred
Hajdu, Andre	*1932	ISR	From the Villages of East-Europe	2005	#5	16:20	Self-published by the composer
Hesketh, Kenneth	*1968	ENG	Masque	2000	#11	06:00	Faber Music
Husa, Karel	*1921	TCH/USA	Al Fresco	1974	#9	11:00	Schirmer
Hutcheson, Jere	*1938	USA	Caricatures	1996/98	#8	25:00	C. Alan
Ives, Charles (arr. James B. Sinclair)	1874-1954	USA	Country Band March	c. 1903	#8	04:30	T. Presser
Koh, Chang Su	*1970	JAP	Lament for Wind Orchestra	2002	#8	06:00	Bravo Music
Koh, Chang Su	*1970	KOR	Afferoce	2014	#16	10:00	Cafua Records
Kuremanee, Kitti	*1978	THA	Ar-gard	2008	#11	07:30	Retsel Mil Publications
Lai, Lam	*1980	HKG	The Polygon of Time	2014	#15	07:00	Self-published by the composer
Lancen, Serge	1922-2005	FRA	Cap Kennedy	1970	#6	16:00	Molenaar

Lansky, Paul	*1944	USA	Comix Trips	2008	#2	20:00	Carl Fischer (rental)
Liebermann, Lowell (trans. Brian Shaw)	*1961	USA	Concerto for Flute op. 39	1992	#15	22:00	Presser
Mackey, John	*1973	USA	The Frozen Cathedral	2012	#9	15:00	Osti Music
Mackey, John	*1973	USA	Symphony for Band: Wine-Dark Sea	2013	#15	30:00	Osti Music
Magnuson, Roy	*1983	USA	Book of the Dead – Concerto for Soprano Saxophone, Winds and Percussion	2012	#1	27:00	Self-published by the composer
Markowski, Michael	*1986	USA	joyRIDE	2005/14	#4	04:00	www.michaelmarkowski.com
Mashima, Toshio	*1949	JAP	Mont Fuji – la musique inspirée de l'estampe de Hokusai	2014	#16	10:00	Atelier M Inc.
Maslanka, David	*1943	USA	Clarinet Concerto	2014	#4	25:00	Carl Fischer
Maslanka, David	*1943	USA	Requiem	2011	#17	11:00	C. Fischer
McAllister, Scott	*1969	USA	Gone	2013	#4	08:00	Lydmusic.com
Mower, Mike	*1958	USA	Concerto for Flute and Wind Orchestra	2003	#4	13:00	www.itchyfingers.com
Mozart, Wolfgang Amadeus (arr. Johann N. Wendt)	1756-1791	AUT	The Marriage of Figaro (Mini-Suite)	1786	#7	12:30	Breitkopf & Hartel, Musica Rara
Mozart, Wolfgang Amadeus	1756-1791	AUT	Serenade in C minor K. 388/384.a	1784	#7	22:30	Baerenreiter
Mozart, Wolfgang Amadeus (arr. Bastiaan Blomhert)	1756-1791	AUT	Overture to "The Magic Flute"	1791	#2	08:00	Florincor Editions
Nagao, Jun	*1964	JAP	"The Earth" from "The Planets by Trouvere"	2014	#16	07:00	Foster Music
Navarro, Oscar	*1981	ESP	Downey Overture	2011	#16	05:30	Oscar Navarro Music
Nelson, Ron	*1929	USA	Aspen Jubilee	1984	#12	11:30	Boosey & Hawkes
O'Neill, Charles (ed. Darrin Oehlerking)	1882-1964	CAN	Concert Overture in F Minor	1931	#13	10:00	Manuscript
Osmon, Leroy	*1948	USA	The Garden of Earthly Delights – Ballet in Three Acts	2006	#3	45:00	RBC Publications
Part, Arvo (arr. Beat Briner)	*1935	EST	Fratres	1977/1990	#2	10:00	Universal
Permont, Haim	*1950	ISR	Hillulah	1999	#5	08:50	B&H
Piazzolla, Astor (arr. Jeff Scott)	1921-1992	ARG	Libertango	1974/2009	#2	09:00	Jeff Scott
Pigovat, Boris	*1953	ISR	Wind of Yemen - Picture for Symphonic Wind Band	2000	#5	18:00	Piles
Pigovat, Boris	*1953	ISR	Dedicated to Marc Chagall ('Hava Nagila') – Jewish Rhapsody for Wind Orchestra	2003	#5	09:30	Self-published by the composer
Puts, Kevin (trans. Mark Spede)	*1972	USA	Millennium Canons	2001/03	#15	07:00	Bill Holab Music
Quinto Serna, Santiago	*1971	ESP	Rapsodia Hernandina	2010	#17	20:00	Ed. Omnes Bands
Raum, Elizabeth	*1945	CAN	100 Years of Fanfares	2005	#13	03:30	Canadian Music Centre
Read Thomas, Augusta	*1964	USA	Magneticfireflies	2001	#8	05:00	Hal Leonard
Reed, H. Owen	1910-2014	USA	La Fiesta Mexicana	1949	#4	21:00	Alfred Music
Ridout, Godfrey (arr. Earl Fralick)	*1918	CAN	Fall Fair	1961	#11	04:30	Canadian Music Centre
Rudin, Rolf	*1961	GER	World – Why – Die II ? op. 64	2001	#1	19:00	Edition Flor
Schoenberg, Arnold	1874-1951	AUT	Chamber Symphony, Op. 9 1992	1906	#2	25:00	Kalmus
Schuman, William	1910-1992	USA	Newsreel in Five Shots	1941	#8	09:00	Hal Leonard
Schwantner, Joseph	*1943	USA	Luminosity: Concerto for Wind Orchestra	2015	#12	20:00	Schott Music
Stert, Johannes	*1963	GER	Bachseits	2011	#6	12:30	HAFABRA
Stride, Fred	*1954	CAN	Seaquam: A Journey to the Sky	1997	#10	13:40	Last Time Out Music
Ticheli, Frank	*1958	USA	Concerto for Alto Saxophone and Wind Ensemble	2014	#9	20:00	Manhattan Beach Music
Ticheli, Frank	*1958	USA	Concerto for Clarinet and Wind Ensemble	2011	#10	21:00	Manhattan Beach
Toch, Ernst	1887-1964	AUT	Miniatur-Ouverture	1932	#1	03:00	Schott
Tower, Joan	*1938	USA	Fanfare for the Uncommon Woman, No. 1	1986	#3	03:00	Associated Music Publishers, Inc.
Valencia Rincón, Victoriano	*1970	COL	Utopías (from 200. Tercera Suite Para Banda)	2010	#17	06:30	Ed. Piles
Van der Heide, Hans	*1958	NED	Symphony "The Fool's Journey" (part 1 to 3)	2012/14	#6	40:00	Heide Music
Wijeratne, Dinuk	*1978	CAN	Invisible Cities	2014	#13	30:00	Self-published by composer
Yusupov, Benjamin	*1962	ISR	Trrrra-pa-tam	2013	#5	08:30	New Stream
Zare, Roger	*1985	USA	Mare Tranquillitatis	2007	#14	06:30	Roger Zare (ASCAP)

* Titles in aqua are WASBE Conference Premieres

Repertoire Sessions

Session 1: Monday, July 13

James Logan High School – Adam Wilke, Director, Union City, California

Title	Composer	Grade	Duration	Publisher
D'un Matin de Printemps (1918/2008)	Lili Boulanger/Francois Branciard	4	12'	Editions Robert Martin, France
Impressionist Prints (2008)	Aldo Forte	6	20'	TRN Publications, Texas, US
Roma (2011)	Valerie Coleman	4.5	7'	Carl Fischer/Theodore Presser, US
Letter from Sado (2014)	Jodie Blackshaw	3	6'	American Composers Forum, US
Witches' Cauldron (2003)	Alexander Comitas	6	11'	Opus 33 Music, The Netherlands

D'un Matin de Printemps (1918/2008)

It was in her final winter days, in 1917-1918, that Lili Boulanger imagined a piece, brimming with life, for violin, cello and piano. This bouncy morning reminder, contemplating soft spring sunshine, was performed for the first time in February 1919 at the *Societe Nationale de Musique*. This posthumous act was Nadia's initiative (1887-1979) who herself played the piano part. The little sister of the "Boulangerie" would live decades perpetuating her sister's memory via the transmission of legacies of this older sibling who died much too soon, and worked throughout her lifetime scrupulously on the publication of different versions of *Un Matin de Printemps*. The piece presents a traditional A-B-A format with an obstinate rhythm, using an energetic theme notes as *gay and light*, followed by a mysterious episode in which we see the sun piercing through, blazing and happy, the concluding with a triumphal return of the first episode. Looking with a close eye shows a great deal of subtleties and rich harmonies in this miniature, astounding for the work of a young 24 year old woman. Her older sister Nadia championed this work and eventually worked an orchestrations for symphonic orchestra in the final days of Lili's short life. However, this orchestral version was never published until 1993.

Impressionist Prints (2008)

Impressionist Prints is a major work for band inspired by six Impressionist and Post-Impressionist painters. The work consists of six contrasting sections depicting the work of the six painters followed by an epilogue. These sections can be played with virtually no break. Furthermore, the work is cast into two so-called galleries. Each

gallery can stand on its own, and the work can be played with a pause between the two galleries. The movements are titled

1. Monet – "Impression, Sunrise"/"The House of Parliament"
2. Degas – "The Star"
3. Van Gogh's Storms – "Wheatfield with Crows"
4. Renoir's Elegance and Beauty – "La Parisienne"
5. Seurat's Pointilism – "The Side Show"
6. Toulouse-Lautrec at the Moulin Rouge – "La Goulue"/"Jane Avril"; Dansant – "Valentin-le Desosse"

Epilogue – *The Impressionists*

Roma (2011)

A nation without a country is the best way to describe the nomadic tribes of the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian peninsula, across the ocean to the Americas. Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: "Romani Woman," "Mystic," "Youth," "Trickster," and "History." The melodies and rhythms are a fusion of styles and cultures: Malagueña of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and Jazz.

Letter from Sado (2014)

Letter from Sado is based on a Japanese haiku of the same name. Sado refers to Sado Island in Japan in which various artists, religious and military leaders were sent in exile many years ago. The island



The two conductors of the James Logan High School Band: Patrick Refsnider and Adam Wilke. Cynthia Johnston Turner and Jeff Girard were in charge of the Daily Repertoire Reading Sessions.

has historically a strong community of taiko drummers and as such, the piece incorporates optional homemade taiko drums. In this work, the students are invited to become decision makers during aleatoric sections at the beginning and ending of the piece. For example, the opening and closing sections of the piece use the same material, which is a selection of repeated melodic figures. The students themselves decide how to play these figures as individuals, in small teams and then as a whole band, based partly upon the haiku that this work is inspired from. In-between the aleatoric sections, there is an elaborate, heavily textured section that becomes increasingly powerful. The music doesn't rest harmonically until the whole band plays in unison. These multiple layers of sound represent the many thoughts and ideas that would have surrounded those individuals sent to Sado Island in exile, and the final unison is representative of their own breakthrough experience sending them on a pathway to inner peace and acceptance.

Witches' Cauldron (2003)

This work is inspired by the three witches that appear in Shakespeare's Macbeth. In the fourth act of Scene I, the witches are busying themselves brewing a magic potion in a cauldron. While doing so, they sing the famous song who's repeating refrain is "Double, double, toil and trouble; Fire burn and cauldron bubble". Each witch has a verse preceding that refrain, and this song determines the structure of the whole composition. After an introduction that serves to evoke the atmosphere of eeriness and portray the evil and violent characters of the three witches, the actual brewing of the potion begins. From thereon the music follows the structure of the song, with its alternation of stanzas and refrains. The last and lengthiest stanza has been transformed into music with a development character. The piece gets wilder and wilder as the liquid in the cauldron starts to bubble and steam ever more. It ends with a somber climax as the horrific potion is at last ready.

Session 2: Tuesday, July 14				
Ohlone Wind Orchestra – Tony Clements, Director, Fremont, California				
Title	Composer	Grade	Duration	Publisher
For the President's Own (2013)	John Williams	5	4'	Hal Leonard, US
Grand Fanfare (2004)	Giancarlo Castro D'Addona	5.5	8'	Editions BIM, Switzerland
Salome (2013)	Gareth Wood	6	14'	Maecenas Music, England
Starsplitter (2006)	Philip Rothman	5	5'30"	Philip Rothman Music, US
Berglicht (2008)	Oliver Waespi	5	10'30"	Beriato Music/DeHaske Music, The Netherlands

For the President's Own (2013)

Named by President Thomas Jefferson in 1801, "The President's Own" United States Marine Band, at over 200 years of age, is one of our country's most venerable musical organizations, and recognized as one of the finest of its kind anywhere in the world. *For the President's Own* is an original fanfare for band composed for the 215th anniversary of the United States Marine Band. It was premiered on May 26, 2013 at the Wolf Trap National Park for the Performing Arts in Fairfax County, Virginia (Michael J. Colburn/United States Marine Band). John Williams had worked with the band on previous anniversaries in 2003 and 2008, and during a tour concert in 2009 at Royce Hall in Los Angeles. John Williams commented that he has always been impressed by the amazing musicality of the band in its

balance, unity, brilliance of the brass and overall technical ability, and wanted to write a piece that show-cased the amazing ability of this top notch performing organization.

Grand Fanfare (2004)

Grand Fanfare is an exciting and virtuosic showpiece originally composed for the Venezuelan Brass Ensemble, which stems from the famous Simon Bolivar Youth Orchestra of Venezuela. *Grand Fanfare* paints a dramatic vista of the Venezuelan countryside by showcasing all of the instruments in the ensemble to generate an exuberant energy. The composer has transcribed his work for both wind band and traditional brass ensemble, in addition to the original brass band setting.



Tony Clements and the Ohlone Wind Orchestra

Salome (2013)

Salome has come to symbolize the dangerous female seductress and is a story that has long been a subject for painters, authors and musicians including such distinguished names as Leonardo da Vinci, Oscar Wilde and Richard Strauss. Salome was the stepdaughter of King Herod and on the occasion of his birthday danced for him and his court “a dance of excessive inhibition” (the sequence Strauss depicted in his opera as ‘the dance of the seven veils’. The King was so pleased that he offered her anything she desired in return. Through Salome, Herodias her mother, took the opportunity to obtain the head of John the Baptist against who she held a grudge for declaring her marriage to Herod unlawful. Gareth Wood’s graphic, almost tactile score is so descriptive, that he vividly brings to life the anguish, lust and murder found in this tortured and tormented story.

Starsplitter (2006)

Starsplitter is a fast moving, colorful soundscape, with each instrument playing an important role in the vibrant sonic platform. It’s an effervescent work belonging to the episodic ‘color-splash’ end of the spectrum of Minimalism. The piece moves from one aural soundscape to another in a free form, always maintaining a constant driving pulse throughout the work. According to the composer, he arrived at the title after considering many combinations of celestial terms to describe this piece’s explosive energy.

Berglicht (2008)

The sun glides over the white-blue rock, the glaring back-light on the snowflakes whisked up by the wind, mirror-images in waterfalls and ice-fields, glaciers veined with moraines, further on the dark caves and cliffs, stone chasms that seem infinitely dark, the cool shadow on the north flank of the rocks, damp chilliness, woods at the foot of the valley. These powerful, almost poetic images spark off the composer’s creative process for “Berglicht”. Another compositional element is the chorale “Wie schön leuchtet der Morgenstern”, which enhances the idea of ‘light’ even more. In this way “Berglicht” turned out as a choral fantasy for a large wind orchestra. At the start of the work, after a short overture, the brass introduces parts of the chorale theme, accompanied by bright chords from the woodwind. This is followed by a quick section with the first variations on the theme, first very rhythmically, then tunefully. Then we hear an idyllic “Pastorale d  t  ”, though the mood gradually becomes darker. The full theme is now introduced for the first time by muted brass, accompanied by somber chords from the woodwind. Slowly but surely the tension increases, while the theme of the chorale nevertheless unfolds once again in a dramatic but only fragmentary way. Towards the end, calm gradually returns. The light shines once again and the theme rings out one last time, but now with a different timbre and rhythm. The mountain light slowly but surely makes way for a peaceful and joyful atmosphere.

Session 3: Wednesday, July 15

Pacific Symphony Wind Ensemble – David Branter, Director, Vancouver, British Columbia, Canada

Title	Composer	Grade	Duration	Publisher
Symphony No. 6 (2013)	Andrew Boysen	6	33’	Andrew Boysen, US
Luminescence (2009)	David Biedenbender	4	6’	Murphy Music Press, US
Song and Legend (2014)	Eiji Suzuki	3	7’	Brain Music, Japan
Rhythms of the Spirit (2006)	James Stephenson	4,5	9’	Stephenson Music, US
Spirit of the Dance (2011)	Rob Wiffin	5	12’30”	Studio Music, England

Symphony No. 6 (2013)

The symphony is presented in one continuous structure that includes the traditional four movements of a symphony, connected by three transition sections. The musical materials for the entire work are all based on an artificial scale, initially presented in the first movement as C, Db, Eb, F, G, A, Bb, C. This tune is also presented at a “macro” level as the tonal center for each of the seven sections of the symphony (four movements and three transitions). Additionally, each time the tonal center shifts, it is treated as a mode change rather than a key change, allowing each of the sections of the symphony to have their own character. Between the movements intervening transition sections each feature the percussion section in combination with a wind soloist in the ensemble. Despite all of the structural relationships described above, the symphony is really about transformation and emergence from darkness into light. The opening is dark, angry and primal. The second movement is a sarcastic scherzo with an edgy humor to it. The third movement is the moment of metamorphosis as the theme emerges as a melody of love and hope. The final movement is a triumph of strength and celebration, bringing the work to a powerful close.

Luminescence (2009)

Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse thyself, my weak spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: The rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. It is commonly known as the Christian hymn, *Break Forth O Beauteous Heavenly Light. Sevearl*

Song and Legend (2014)

Song and Legend is a two movement work for young band. The *Song* starts simple and plaintive, gradually becoming more expansive. After a short introspective interlude in mallets and piano, the expansive melody returns for a climactic cadence, then closes simply and quietly. *Legend* starts out with a heroic fanfare, transitioning to a moodier second theme. The heroic fanfare theme begins to creep back into the texture and eventually takes control through a dramatic finish.



David Branter and the Pacific Symphony Wind Ensemble

Rhythms of the Spirit (2006)

Rhythms of the Spirit was written for the Grand Symphonic Winds and their director, Matthew George. They were looking for a work to celebrate the influx of many international cultures which had become a significant part of the landscape of Minnesota. The piece opens and closes with heroic and beautiful music, signifying what most cultures seem to all be saying, but in different languages: We all just want peace, harmony, and love. The middle section is very rhythmic, using many percussion instruments found in different cultures.

Spirit of the Dance (2011)

In *Spirit of the Dance* the composer attempted to capture some of the elements of this most fundamental of human activities, the urge to move our bodies to the rhythm of music.

The first movement, *Stomping Dance*, starts with the most basic dance feeling, the desire to stomp our feet to music. The heavy stomp is not always present, and sometimes you can sense the dancers trying something a little more refined, but it is always lurking in the background, ready to draw us back to the elemental rhythm of the beat. The second movement, *Waltz Interlude*, is elegant and restrained, emphasizing fluidity of line and movement. The final movement, *Duende*, is inspired by flamenco dancing. The term Duende is defined as the spirit of performance – that moment when you are right in the middle of the creative spirit of the music. It is about soul and a heightened state of emotion.

Session 4: Thursday, July 16

University of Saskatchewan – Darrin Oehlerking, Director, Saskatoon, Saskatchewan, Canada

Title	Composer	Grade	Duration	Publisher
Visionary (2012)	Kenneth Froelich	4	3'30"	GPG Music, US
Miniatures Brasileiras, Sets 1 and 2	Hudson Nogueira	3	16'	Ruh Music, Switzerland
Motus Agnis (2009)	Patrick Hahn	3,5	8'	Tierolff Music, The Netherlands
Sea Goddess (2013)	Hiroaki Kataoka	5,5	9'	Brain Music, Japan



Darrin Oehlerking and his University of Saskatchewan Wind Orchestra and in conversation with Cynthia Johnston Turner and Jeff Girard

Visionary (2012)

Visionary is inspired by the life of Apple co-founder, inventor, and entrepreneur Steve Jobs, who passed away on October 5, 2011. Upon his death, many in the U.S. – including myself – took time to consider the dramatic impact that Jobs' technological innovations had on our daily lives. While listening to an interview discussing Jobs' legacy, I was struck by the interviewees description of Jobs' vision, who explained that Jobs didn't so much create new technologies, but rather had the uncanny ability to take complex technologies and make them simple. Early in the piece, complex fragments of ideas are introduced in a rather ephemeral and intangible manner – more like “melodic wisps” than true melodies. Over the course of the short three-and-a-half minute work, these wisps slowly merge and clarify, eventually transforming into short melodies that can be clearly discerned. Towards the climax of the work, one idea emerges from the rest as the clearest, most present and identifiable melody. It is here that the vision of the work finally comes to fruition in the form of a grand melody that could only occur as a culmination of the ideas and fragments that occurred before it.

Miniatures Brasileiras, Sets 1 and 2 (2005)

Miniatures Brasileiras is a set of 10 dances based on different parts of Brazil, each with a unique style and feel. The suite is published in 2 sets of five movements each, though the movements may be performed in any order and in any combination between the two sets.

Motus Agni (2009)

Originally intended as an arrangement of the composer's choral work “Agnus Dei”, but evolved into something more. The piece was written for performance in two of Europe's most important churches: The St. Stephen's Cathedral in Vienna and the St. Stephen's Basilica in Budapest. However, the piece is suitable as a tone poem for the concert hall. An original theme is the foundation; an off stage fanfare and a majestic conclusion reaffirm the glorifying thoughts, though a quiet last chord makes us reconsider the heroic finale. The warm, guiding light at the end seeks to protect, not to blind.

Sea Goddess (2013)

Sea Goddess is taken from Japanese mythology, commissioned by the Japan Maritime Self-Defense Force Oominato Band. The Sea Goddess (Torinoiwakusufunenokami) is one of many deities born of Izangi-no-Mikoto and Izanami-no-Mikoto, creators of the Japanese isles. It is also a boat for the goddess that flies in the sky and sails in the ocean. It is said that the boat sails like a bird, and the camphor wood used in the boat is rock-hard. That boat figure adorns popular prayer cards promoting inspired and transformational travel in the real and metaphysical sense. The work is constructed in five segments, featuring Japanese modalities and exciting rhythms.

Session 5: Friday, July 17

New Edmonton Wind Sinfonia – Raymond Baril, Director, Edmonton, Alberta, Canada

Title	Composer	Grade	Duration	Publisher
Caveat (2014)	Sally Lamb McCune	5	7'	Sally Lamb McCune, US
Krakatoa (2012)	Kah Chun Wong	4.5	11'30"	Tierolff Music, The Netherlands
Music with Chequered Ears (2013)	Arpad Balazs	3.5	10'	Editions Musica Budapest, Hungary
Symbiophilie (2009)	Jonathan Dagenais	3.5	6'	Editions GAM, Canada
Bohemian Revelry (2013)	Adam Gorb	5	14'30"	Maecenas Music, England

Caveat (2014)

Composer Sally Lamb McCune found herself more and more intrigued by the relationship between humans and machines. New advances in technology range from drones (unmanned flying aircraft) and highly skilled industrial robots to “family” robots and humanoids that can have conversations. Although cautionary tales of man-made creations gone awry or not new, Sally thought it would be interesting to create a kind of musical cautionary tale. In CAVEAT, she imagines a musical idea or creature itself being constructed assembly-line style. As it moves through time, the idea undergoes constant tinkering. Abruptly shifting from one station to another, without regard to a natural sense of pace or cadence, the music is intended to sound mechanistic but playful. As the story progresses, some traits of the object that were once slightly off-kilter become over-developed.

Krakatoa (2012)

The volcanic eruption of Mount Krakatoa, situated off the west coast of Java (Indonesia) in 1883 was one of the deadliest disasters of the 19th century. This tone-poem is in three broad sections, and begins with an aleatoric prologue of woodwind solos evoking the memories of the lost, before the appearance of a more cheerful section representing the daily life of the coastal villagers. A reflective

folk-like tune, with somber foreshadowing of small seismic activity in the background, serves as closure to the first part. A percussive passage begins the next section, creating the tension of increasingly intense eruptions before arriving at a huge fugal sections amidst the presence of a tsunami and pyroclastic surges, and ending with a final explosion that would have shattered the eardrums of survivors. The final part of the work is an elegy in memory of the cruel tragedy, before ending with an epilogue of a new active volcano replacing the former one, aptly named the “Child of Krakatoa”.

Music with Checquered Ears (2013)

Television viewers of nearly a hundred countries have enjoyed Árpád Balázs' touching melodies from this series of cartoons featuring the adventures of the rabbit with checkered ears and his friends. Balázs has rephrased and developed the well-known melodies into an appealing suite of seven movements, each representing characters or episodes from the series. While undeniably related to Prokofiev's *Peter and the Wolf*, it is very different, primarily because the inventive, swelling music, just like the cartoon, is not accompanied by narration. The instruments are the story-tellers. Two possible combinations of movements allow the work to be performed either in a shorter version with modest technical demands, or the complete suite.



Raymond Baril, the New Edmonton Wind Sinfonia and British composer Adam Gorb

Symbiopholie (2009)

Symbiopholie was commissioned by the St-Jerome Concert band for their 160th anniversary; the oldest band in Canada. Jonathan attempted to find musical ideas that would emphasize every aspect of the band and the pride of their long existence. The term *Symbiopholie* describes two feelings: symbiosis and craziness. For the band to go through the different eras of its long existence, a symbiosis of the musical passion by the members of the band was necessary. Also of great importance was showing the spirit of teamwork and the pride of belonging to this group. The work has two distinct sections that oppose and compete themselves at the same time. The first part is a slow march to emphasize the symbiosis of the ensemble and the second part, double time, constitutes the unbridled craziness, lively and almost uncontrollable. The entire piece mixes together in a style reminiscent of a march, the origin of military fanfares.

Bohemian Revelry (2013)

Bohemian Revelry is a tribute to the verve and vigour of the music of the people of the Czech Republic. It is also a celebration of the artistic and social freedom of people without ties or responsibilities who are always ready to party whenever and wherever possible as so vividly and memorably painted in the second act of Puccini's timeless masterpiece, *La Bohème*. The work is in four movements each based on well known Czech dances. The first is a *Polka*, a dance in moderate duple tempo with an unexpectedly violent conclusion. The second is *Furiant* – a very fast dance in triple time with a more nostalgic middle section. The furiant eventually fades away taking us directly into the *Sousdeka*, a more pastoral movement in 3/4. The fourth movement is a *Skocna* – a fast and lively dance which incorporates a hymn like melody drawn from a famous Czech Christmas carol. The individual movements of this work may be purchased separately, or as a complete set.

Session 6: Saturday, July 18				
Amador Valley High School – Jonathan Grantham, Director, Pleasanton, California				
Title	Composer	Grade	Duration	Publisher
Champ-de-Mars, Par Jour de Lumere (2004)	Eric Champagne	5.5	20'	Editions GAM, Canada
Fanfaria (2013)	Javier Perez Garrido	4	3'30"	Molenaar Editions, The Netherlands
On This Bright Morning (2013)	David Maslanka	4	10'	Maslanka Music Press, US
Persian Dances No. 2 & 3 (2014)	Amir Molookpour	3.5	3'	Hafabra Music, Belgium
Arcana (2004)	Kevin Houben	5	10'	DeHaske Publications, The Netherlands

Champ-de-Mars, Par Jour de Lumiere (2004)

The symphonic band work *Champ-de-Mars, Par Jour de Lumiere* (*Champ-de-Mars, By Day of Light*) was inspired by a large, abstract stained-glass design that was integrated into the station above Montreal's Champ-de-Mars metro stop in the 1960s. The composition won the Michael Hennigan Memorial Composition Prize at Oklahoma State University. Written in 12 continually connecting tableaux, Champagne's colorfully orchestrated composition captures the impressions of light refracted by Marcelle Ferron's fresco.

of Copland's *Fanfare for the Common Man*. The theme is developed through the appearance of the different band sections in counterpoint. Finally, a brilliant coda that builds to a final apotheosis ends the composition, which was also written to celebrate the completion of fifty compositions in Perez Garrido's opus collection.

Fanfaria (2013)

Fanfaria is a short fanfare commissioned by the Municipal Symphonic Band of Alicante for the centenary of their founding. The main epic theme is introduced by the trumpets in a style reminiscent

On This Bright Morning (2013)

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of greatest creative change. *On This Bright Morning* acknowledges the struggle, and the feelings of pain and loss in times of transition, but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible.



Jonathan Grantham and the Amador Valley High School Wind Ensemble

Persian Dances Nos. 2 & 3 (2014)

In these four Persia Dances commissioned by Louis Martinus, the Iranian composer uses some of the peculiarities of the Persian traditional and folkloristic music with a mixture of various rhythmic and structural approaches. Each of the dances is written in a different traditional Persian scale and there is a very strong tendency towards the creation of the melodies almost in the same way used by the Iranian composers of the traditional music in the past centuries. Furthermore, Molookpour on the one hand tries to create these dances with this kind of intention toward the melody structures, and on the other hand, he uses the western musical techniques of composition in a very simple manner to bring these two cultural diversities more close. The four dances are each published separately.

Arcana (2004)

Arcana is the plural of the Latin word “arcanum”, meaning secret. In the title, it is used in the sense of unraveling the rich past of the Royal Fanfare Sint-Jozefsgilde Mol-Sluis (Belgium) and opening up perspectives for its future. During the misterioso beginning of the work, a historic atmosphere is created to reflect the founding of the society. Then follows a bustling middle part, which provides a challenge for each musician because of the difficult rhythms and combined play. After this energetic passage, a very melodious part follows that makes people overlook earlier problems, and that offers new possibilities by means of the musical reflection of a consequent youth policy, which determines the future of each society. Finally, there is a broad build-up to the festive finale, once more symbolizing the strength and energy of youth.

Conductor’s panel

The conductor’s panel and interview on Saturday morning was moderated by Cynthia Johnston Turner and featured conductor’s Eugene Corporon (USA), Marcelo Jardim (Brazil), Jerry Junkin (USA), Glenn Price (Canada/USA), Alberto Roque (Portugal) and Frederick Speck (USA). Questions that illicit the most interesting dialogue revolved around defining quality in repertoire, designing programs and the differences between audiences in Brazil and Portugal versus the United States. Jerry Junkin addressed gender and diversity disparity in our field, particularly in the USA – a fact particularly poignant given the make up of the panel. Although improving, the wind band world has a long way to go to reach parity. A lively Q & A followed, sadly all too short.



Eugene Corporon



Marcelo Jardim



Jerry Junkin



Glenn Price



Alberto Roque



Frederick Speck

Presentations

Dr. Jeffrey Boeckman

Appoggiaturas, Nachschlags, and other Forgotten Terms: Ornamentation & Articulation in the Mozart Wind Serenades

The three great wind serenades of Mozart are cornerstones of the chamber winds literature, and for wind conductors, staples of our performing repertoire. In preparing these works, we are confronted with a variety of grace notes, appoggiaturas, *vorschlags*, & etc., and of course the interpretative decisions they demand. Are *vorschlage* usually stressed or unstressed? What is the difference between a grace note, an appoggiatura and an acciaccatura, and where were they placed? Are those dots or strokes, and do they ask for both separation and emphasis? “Musical common sense” is all well and good, but is often more a function of habit (or habitual reliance on recordings). So where do we turn for musical guidance?

The available editions of the Serenades show great variance in their treatment of appoggiaturas and grace notes, to say nothing of dynamics, slurs, & etc. The Neue Mozart-Ausgabe editions are now considered urtext, and while they have cleaned up a great many discrepancies and errata, they leave most decisions re: ornamentation to the historically-informed performer. The numerous available recordings – by many of the world’s finest professional ensembles and conductors – reveal a startling array of interpretations, with no unanimity of opinion as to placement of grace notes (before, on, or after the beat?), length and



Dr. Jeffrey Boeckman

weight of appoggiaturas, beginning notes for trills, and the like.

Thankfully, music theorists and musicologists have been plumbing these depths for hundreds of years. While the primary sources (Quantz, C.P.E. Bach, Türk, and Leopold Mozart) often disagree, they help us to define our terms. More recently, musicologists such as Clive Brown and Frederick Neumann encourage us to wrestle with the question of musical context: How we define and perform ornaments is as dependent on our understanding of what is happening musically around them as by our understanding of the exact term and its fixed “historical” treatment.

Guided, then, by the written notation, the musical context, our knowledge of Mozart’s era & style, and finally by our own musicianship, we’ll define a “historically-informed performance practice” for the Mozart wind serenades.

Dr. Christian Zembower

“Singular Successes: Contributions to the Wind Band Idiom”

As with any creative mind, inventive success can be through multiple attempts to achieve that desired result, a) through calculated thought and process from hours of research and preparation; b) just by accident; or c) from that one-time creative endeavor that proved quite successful at that moment, but was never repeated again.

As in the case with the following eleven composers, the latter description is synonymous with their result: a singular, creative success in the wind band idiom of which their one-time contribution has proved quite invaluable to the genre, and the wind band composition world is forever in their debt. These eleven composers were all very successful in their compositional output in other genres, but only contributed one (published) work to the wind band idiom.

Those of us in younger generations do not tend to remember that even only 60-70 years ago, the choices for finding original works for wind band was a much more difficult task. Edwin Franko Goldman believed in this young medium for forged ahead with his requests and invitations to prominent composers for commissions of new works for band to begin creating a repertory. Of the eleven works included in this study,



Dr. Christian Zembower

Goldman had direct involvement with over half of the genesis of these works. Including the other works in this study with this group, these are great cornerstones and pillars of the wind band literature.

Col. Dr. Václav Blahunek Czech Wind Band Music – Analysis / an overview

1. Characteristic Traits of Czech Music

In an effort to determine the typical traits of any musical culture of Europe (or anywhere else) one must take note of its inclination to rhythm and general rhythmic character (sometimes almost dance-like), its fondness for lyricism and melody, and a certain tendency toward moods that are more cheerful, joyful (and thus toward major keys) or on the contrary more brooding or sad (preferring minor keys). It must be said at the outset that there are no fundamental differences in musical features among European nations. Perhaps only Spanish music has preserved to this day some typical traits according to which we very quickly recognize its origin. Czech music – judging by the period from the early Baroque to the present time – most often shows a mood that is smiling, pleasing, and emotionally clear. Czech music is fond of rhythmic regularity without complications. It does not have an affinity for pensiveness, excessive complexity, or sedate contemplation.

How did Czech music acquire these traits? First we must realize that our nation is a member of the family of Slavic countries and nations – the Czechs and the Poles are

the westernmost 'outpost' of Slavic cultures. Thus we probably have Slavic 'musical genes', and yet because of our past we are strongly influenced by ideas and emotional traits of Germanic nations (mainly Germany itself) and Romance cultures (especially Italian). It is amazing how all these influences have merged in interesting ways in the works of almost all our musical masters. In addition the Czech military wind band repertoire and the interpretative traditions of Czech wind band music have been influenced also by Hungarian music, by south European cultures, and Turkish band traditions as well. There have certainly been many more influences as well, especially from individual artistic styles, individual important composers of the world, and not least folk music.

2. Messages from prof. Karel HUSA

„When I came to the Unites States I felt honored to be asked to compose for wind ensembles, which I enjoyed listening to. Very often we write music for orchestra or chamber ensembles and are unable to hear it. Also, I studied violin and piano as a boy in Prague, so wind ensembles here were something new. They are excellent and interested in learning new music and every school has at least two of them. Much of musical education and ensembles are in high schools and universities.“

„I thought of Czech composers Smetana, Dvořák, Fučík, Kmoch and others. Dvořák's masterful Serenade, song (Kdož jste Bozi bojovnici) Ye Warriors of God and his Law and many folk tunes are with me all my life. Smetana and practically all Czech composers are reaching to folk melodies in their works. Using the few measures of the old hussite song in Music for Prague was to show the strength of hundred years of hope. And use of others in different com-



Col. Dr. Václav Blahunek

positions was to show the beauty of a folk melody. Unfortunately most of these songs do not know the real author.“

„Dear colleagues and friends , all my best wishes to you and the San José 2015 WASBE Conference! I wish I could be present!“ Most sincerely Yours Karel Husa

3. Czech modern symphonic wind band/ ensemble literature

In the second half of the 20th century, wind ensembles became mostly ideological, mass-oriented, reproductive groups. Slowly, they began to attract the attention of some composers who felt the need to express themselves musically through wind ensembles. For many years, the concert hall scene did not accept wind ensembles at all, and could not even imagine them as participating in the "proper" musical world. The unique qualities of wind-band music were not recognized at first, because the timing wasn't right. The first composers who were trailblazers during the 1950s were Miloslav Kabelá (1908 Prague – 1979 Prague), and Karel Boleslav Jirák (1891 Prague – 1972 Chicago). Unfortunately, the time was not yet ripe, and both managed to compose only one symphonic band piece before the interest in this type of music faded again. Even so, their work paved the way for future Czech wind-band music development.

Zdeněk Lukáš (1928 Prague – 2007 Prague), a generation later, had a very different experience. He found the structure of the wind ensemble congenial for his own musical expression. Starting in the 1970s, his very compelling music was sought after by both American and Czech wind orchestras and he composed 13 pieces in this genre. His last symphonic wind-band work, *Kyrie eleison* (written in 2003), was commissioned by the Band of Castle Guard and Czech Police.

The political events of 1968, esp. Soviet army's entry into Czechoslovakia, had a massive impact on the next two decades of Czech Culture. Many people emigrated, but those who stayed faced serious professional restrictions and even persecution. For many composers of the older generation it was a time of style synthesis. The Velvet Revolution of November 1989 meant the beginning of a new period in contemporary Czech music. Members of the older and middle generation of composers who had often been pushed to the margins of official culture under the communists were now able to work and develop freely. The work of composers who started their careers since 1989 has been very diverse in style. It was only after 1989, that the Czech general public, was able to learn about the works of

significant personalities of Czech and world culture like Karel Husa, Antonín Tučapský, Karel Boleslav Jirák and Václav Nelhybel.

Czech composers who have successfully contributed to the repertoire of symphonic wind music, with one recommended piece of music:

- Zdeněk Šesták (*1925): SONATA SINFONICA FOR WIND INSTRUMENTS, BELLS AND KETTLEDRUMS, Editio Supraphon Prague, 1976, 16:30, gr. 6
- Jiří Teml (*1935): KRAKATIT, unpublished, archive hhs@pcr, 2013, 11:00, gr. 5
- Ivo Bláha (*1936): AIR THERAPY-Treatment by Breath for wind and percussion, Triga – score, 2009, 9:00, gr. 6
- Ivana Loudová (*1941): HYMNOS FOR WINDS AND PERCUSSIONS, Peters, 1972, 10:00, gr. 5
- Juraj Filas (*1955): „COPERNICUS“ CONCERTO GROSSO for Brassquintett and Band, Filas-Service, 2008, 12:00, gr. 6
- Jindra Nardelli-Nečasová (*1960): SPIRIT OF LAKE MICHIGAN, Alliance Publications, 2009, 8:00, gr. 6
- Jan Zástěra (*1984): SYMPHONY IN HONOR TO JACOB TRAUTZL, unpublished, hhs@pcr.cz, 2013, 80:00, gr. 5
- Jan Dušek (*1985): EXCLAMATIO MUTA, unpublished, hhs@pcr.cz, 2010, 10:00, gr. 4

For deeper recognition of Czech music, Czech culture and Czech traditions let receive my invitation and come to Prague for the WASBE Regional Conference 2016, July 8-12.

Dr. Robert J. Cesario

Uni Phillipiana and A Day on the Farm Two Unpublished Works for Band by Ferde Grofé

From 1933 until the present day, The Tri-State Music Festival in Enid Oklahoma has presented massed bands, a parade, and numerous bands, orchestras and choir concerts as well as solo and ensemble contests for high school students from all over the United States.

In its hay day, from the mid 1970s to the mid 1980s the festival regularly hosted 20,000 participants and spectators. Ferde Grofé was a guest conductor and adjudicator in 1947 and was quite taken by the atmosphere of the festival, including a parade with 50 bands, and the quality of performance. He returned to the festival again in 1948 and 1949, these times bringing with him new pieces for band to be premiered by the Phillips University Band. The first piece, "Uni Phillipiana" was



Dr. Robert J. Cesario

finished just before the start of the festival, and dedicated to the Phillips University Band. Since it was finished shortly before the start of the festival, Milburn Carey, the long time Director of Bands at Phillips University, recruited a group of students who then copied the set of parts from which they gave the premiere, at the Tri-State Festival. The following year, 1949, Grofé again returned to the festival, this time with score and parts for his "A Day on the Farm," again to be premiered by the Phillips University Band.

This is part of an ongoing project to take the original scores, and produce a critical edition capable of being published at today's standards. Included are scans of the original scores and parts and samples of updated parts and portions of the score as entered into Finale, the process of which is ongoing at the present time. The seeking of publication rights and/or arrangements to have the finished project published are currently in the works. Preliminary work has been done with one publisher.

Below is a list of material included in today's presentation. Both pieces were premiered at the Tri-State Music Festival in Enid, Oklahoma.

Uni Phillipiana was dedicated to the Phillips University Band and premiered by them at the festival on April 16, 1948, with Ferde Grofé conducting.

A Day on the Farm was premiered by the Phillips University Band, at the Tri-State Festival on May 13, 1949 with Ferde Grofé conducting.

- Ferde Grofé lived from March 27, 1892 until April 3, 1972.
- The Tri-State Music Festival began in 1933 and continues today. Information about the history and current activities of the festival can be found on their website: www.tristatemusicfestival.com

- At its peak, the Tri-State Festival played host to 22,000 participants, greatly increasing the population of Enid, Oklahoma, for the few days of its existence each year.

Dr. Jason Caslor

"Giya Kancheli's *Magnum Ignotum* for Wind Ensemble: Composing in the Present without Compromising the Past"

Giya Kancheli (b. 1935), the celebrated Georgian composer, admits to being deeply inspired by the music and traditions of his homeland. However, in his own words, he is very careful to "approach the spirit, but not assimilate the material." Kancheli's sole work for winds, *Magnum Ignotum*, was composed in 1994 in response to a commission that asked him to incorporate Georgian folk songs. Much like Percy Grainger's desire to capture the nuance of the voices of the people who sang him the songs that would eventually comprise *Lincolnshire Posy*, Kancheli fundamentally believes that transcribing folk music causes it to cease to be authentic. It was this belief that initially caused him to turn down the commission. However, he eventually answered the invitation to compose by using a tape recording of Georgian folk music integrated into his own music being played live. The tape consists of four different sections that are distributed throughout the 20 minute work: a reading of the Gospel for Christmas Eve in the cathedral in Tbilisi, Georgia, an archive recording of a polyphonic Georgian folk song, two layers involving natural and artificial tone colour, and a Georgian hymn, *Upalo Ghmerto*, sung by a choir that leads into fading church bells.



Dr. Jason Caslor

Kancheli states that, "Georgian music is a unique phenomenon. I say this quite consciously as I believe that it is music created by great people whose names we do not know. For me they remain the great and anonymous." *Magnum Ignotum* roughly translates to "The Great Unknown". It is not referring to some spiritual or religious place. Rather, Kancheli is talking about the very people, or rather folk, who have provided centuries of composers with endless amounts of material to draw from.

This presentation will delve into Kancheli's dedication to the musical traditions of his homeland, his compositional process, including his unique incorporation of folk music, performance-specific issues in *Magnum Ignotum*, as well as an introduction to some of Kancheli's orchestral works.

Dr. Clifford N. Towner

Play: Rehearsing with the mindset of a child and the skills of an adult

This best practices session was presented to assist the conductor in creating energetic and creative rehearsals, through the use of play, that are also productive and fun. Designed in a tripartite structure, the session began with a summary of the research on the idea of creativity and play. This included the research and writings of such experts as Stuart Brown, Tim Brown, Kevin Carroll, Mihaly Csikszentmihaly, David Kelley, Bob McKim and Stephen Nachmanovitch. This research defined the state of play and provided methodologies on how to create environments that are conducive to creative play without breaking into chaos. Furthermore the barriers of play, including conformity, habit, fear and impatience were similarly discussed.

Application of the presented research to the score study process filled the second section. Working to create an open state of mind, and opening dialogues with the composer (dead or alive), conductors can put themselves into an inquisitive state of play. This allows them to play with the score by asking questions, singing and creating metaphors and narratives to help communicate ideas to the ensemble.

The final part of the session focused on applying the principles of play to rehearsal planning and execution. Specific rehearsal techniques included a new look at seating arrangements, and providing ensemble members the opportunity to play with the musical material themselves in the ensemble setting, sometimes away from the sheet music. This playful approach often asks the



Dr. Clifford N. Towner

conductor to use more of a Socratic method in influencing the ensemble to perform their desired interpretation and being open to the possibility that the players may bring good points of view to contribute as well. Successful application of the play concepts discussed in this session can create a state of play within the ensemble where musicians can explore music in a creative manner leading to fun and productive rehearsals.

Dr. Cynthia Johnston Turner **Wearable and Other Digital Technologies: Music Pedagogy, and Performance**

Cynthia Johnston Turner and her graduate student from the Hodgson School of Music at the University of Georgia presented their cutting-edge research with Google Glass and music performance and pedagogy as well as their current work with developing a digital music stand for conductors that “speaks” to ensemble musicians’ tablets



Dr. Cynthia Johnston Turner

and iPads in real time. Google Glass was passed around for participants to try on and experiment with, which was particularly cool, and Johnston Turner and Ehrlich talked through a series of slides outlining their application development with Glass. These apps included a score viewer, a metronome, and a time-lapse photo sharing camera. Their research has gained the attention of many on-line technology magazines as well as Fred Childs from National Public Radio’s *Performance Today* who interviewed Johnston Turner on his show. During the Q & A a vigorous discussion on the dangers of technology and the implications on privacy ensued. It was interesting to note that that discussion clearly divided the room by age. One participant concluded that “music is for the ears, not the eyes.” But, isn’t music for all of the senses?

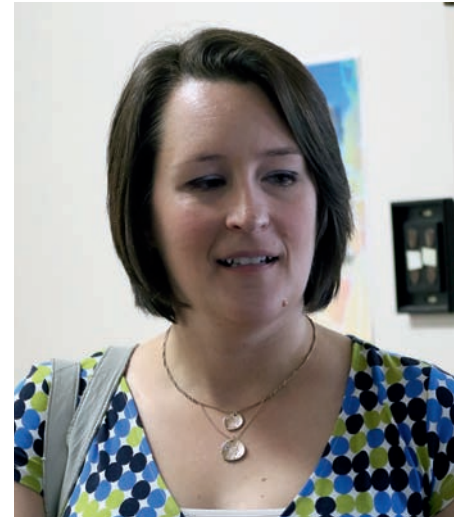
Dr. Danielle Gaudry **L’Âge d’or of the Chamber Wind Ensemble**

Although traditionally understood as peripheral to the history of the modern wind ensemble, the development of the chamber wind ensemble as a genre warrants a new perspective as a unique, independent musical movement that began with an innovative concept and spanned over fifty years on two continents.

The *Société de musique de chambre pour instruments à vents*, founded by flutist and entrepreneur Paul Taffanel in 1879, proved to be groundbreaking in its ideology and philosophy, and greatly affected the Parisian chamber music scene. The programming and structure of his ensemble established a foundation for others to follow. Georges Barrère’s *Société moderne des instruments à vents* and later his Barrère Ensemble of Wind Instruments in New York, as well as Georges Longy’s Longy Club in Boston, all modelled after Taffanel’s group, embodied younger, modern versions of this new chamber wind aesthetic, taking up the mantle of promoting new and better music for wind players.

The music performed by these groups presents a unique body of literature, because composers wrote these pieces for then-unusual instrumental combinations, and for a performance context outside of amateur music-making. Taffanel, Barrère, and Longy all espoused a shared programming philosophy reflected in the works they performed most often, particularly when considering pieces with an instrumentation of seven or more wind players.

The format adopted by these ensembles



Dr. Danielle Gaudry

and the repertoire they promoted provided the foundation of the wind chamber music genre, and possibly even the basis of the modern concept of the wind ensemble. For all the accomplishments of these ensembles, perhaps it is time to label this period as the golden age of chamber wind ensembles, or more appropriately *l’âge d’or*.

Dr. Jason Caslor **“CONNECT! High-Fidelity Virtual Rehearsals with the Click of a Button”**

The effectiveness of a rehearsal depends largely on the aural acuity of the conductor and the collective musicians working together in a high quality audio environment. Everyone involved must be able to hear the fine nuances of pitch, timbre, and balance. But what happens when we use the Internet to rehearse with an artist from another locale? Is our true sound being accurately transmitted to them or is it being significantly altered due to compression and/or omission? Until now, high quality music interactions over the Internet have occurred primarily at large, wealthy institutions, such as Stanford University, New York University, the University of California, San Diego, and, in Canada, the National Arts Centre, that have the bandwidth and the resources to run and trouble-shoot specialized software and hardware.

With a primary goal of giving large ensembles from small and mid-sized institutions the chance to frequently interact with world-class artists and pedagogues, Memorial University’s School of Music and Department of Computer Science have developed *Connect!*, a user-friendly iPad application that allows ensembles to work with composers and conductors from

around the world with pristine audio and adequate video via the Internet without disadvantaging anyone due to geographic isolation and ever increasing travel costs. All that is required that both parties have high-speed Internet and an iPad. With the right software now in place, students rehearsing in a wind ensemble on an island in the North Atlantic can benefit from the expert ears of a conductor listening from Texas or a composer offering detailed insight from Shanghai. The same conditions allow a university-based conductor to lend his expertise to a high school band in a rural location, and can facilitate a dynamic exchange between two or more co-located ensembles.

This presentation will include a synopsis of the software development, audio and video footage of virtual rehearsals, spectrograph analyses comparing the audio quality of *Connect!* with programs such as Skype and FaceTime, information on how to use it at any institution, and, depending on logistics, a live demonstration.

Dr. Darrin Oehlerking

The Music and History of the Royal Canadian Mounted Police Bands (1876-1993)

The history of the Royal Canadian Mounted Police (RCMP) music program spans 117 years from 1876 to 1993. From its humble beginnings on the new frontier of the fledgling Canadian prairies to the professional, full-time musical organization in Ottawa, Ontario, the band provided pomp and ceremony to many important events in the nation's history.

The bands of the Force sought to provide quality musical experiences to the communities and detachments they served, as well as represent Canadians abroad. Although



Dr. Darrin Oehlerking

the earliest incarnations of the band began as a way to keep the minds of the men focused on their tedious and grueling tasks of establishing law and order in the Northwest Territories of Canada, the musicians quickly strove to provide high-quality performance, regardless of the audience.

The benefits of the band to the people of Canada were extremely important. Besides the ensemble's participation in official functions and events across the country and around the world, the RCMP Band continually provided a message of partnership and cooperation between police and the community. Force musicians also made a point of performing Canadian music as often as possible. This included original compositions, traditional Canadian repertoire, as well as arrangements by members of the ensemble. The tradition of the RCMP Bands is a fascinating study of culture within Canada, as these ensembles were often the only connection to wind band music for a community.

This presentation included historical highlights of the history of the bands, and provided information music composed for and/or dedicated to Canada's national police force. These pieces include historical marches and waltzes that have been rediscovered as part of the extensive research into these ensembles. These compositions are important pieces of Canadian content, and will be of interest to wind band historians and enthusiasts as "new old" repertoire. Specific pieces included *The RCMP Regimental March* by Charles O'Neill, *Mounted Police Waltzes* by George Crozier, and *The Ride of the North West Mounted Police* by Annie Glen Broder.

Dr. Laszlo Marosi

The band Music of Hungarian Composer Frigyes Hidas

Laszlo Marosi's presentation covered the history of band repertoire of his native country, Hungary. He started with the "Rakoczy March", than the Esterhazy March by Joseph Haydn came to topic and he mentioned the Serenades of George Druschetzky as well. Than he described the band music of all the historical periods of Hungary, since the existence of the medium, including the Austrian-Hungarian Monarchy, World War I., the short Communist period in 1919, the band music of the Hungarian Royal Republic between the two world wars, than the repertoire since World War II.

From the 20th century, the most significant and productive composers were under



Dr. Laszlo Marosi

focus including Frigyes Hidas, Kamillo Lendvay, Istvan Bogar, Arpad Balazs, Gyorgy Ranki and several others. The presentation concluded with the Tuba Concerto of Roland Szentpali, the worldwide known tuba virtuoso and composer, that is one of the most recent internationally acclaimed band works.

All photos by Kirby Fong unless otherwise noticed.

WASBE would like to thank official WASBE Conference photographer Kirby Fong for his tremendous job he did the whole week. A very special thank also to all further photographers, especially Robert James Cesario.

You'll find more information on the WASBE Conference San José at the blog-site from Andrew D. Pease at www.windliterature.org or at Fergus O'Carroll's blog on the WASBE Website.