

Edinboro University of Pennsylvania
Department of Music
Presents an

Instrumental Concert

Symphonic Wind Ensemble

And

Jazz Ensemble

Dr. Gary S. Grant, Conductor
Louis C. Cole Auditorium – Memorial Hall
Tuesday, October 20, 2009
7:30pm

Program

Symphonic Wind Ensemble

Symphonic Fanfare (2006).....Mark Camhouse
(b. 1954)

Spiritual from Symphony 5 1/2 (1946).Don Gillis/Bainum
(1912 – 1978)

Amparito Roca (1936).....Jaime Texidor
(1884 - 1957)

Give Us This Day (2007).....David Maslanka
(b. 1943)

Jazz Ensemble

Tall Cotton.....Sammy Nestico

Council Grove Groove.....Frank Mantooth

Willow Weep For Me.....Ann Ronell

Spencer Is Here!.....Bob Curnow

How High The Moon.....Hamilton & Lewis

Moanin'.....Charles Mingus

Jazz Ensemble Personnel

SAXOPHONE

Sarah Patnesky, *Allison Park*
Matthew Dahl, *St. Marys*
Jennifer Blakeslee, *Edinboro*
Natalie Gardner, *Washington*
Heather Simitoski, *Edinboro*
Christina Campbell, *Girard*

TRUMPET

Ethan Budzynski, *Fairview*
Jeffrey Cramer, *Guys Mills*
Seth Howell, *Erie*
Karen Ross, *Mayfield Heights, OH*

TROMBONE

Brian Gray, *Bridgeville*
Timothy Costello, *Corry*
Sydney Stephenson,
Ryan Sestak, *Grove City*

RHYTHM

Susan Gray, *Erie* – Piano
Jarrod Courter, *Albion* - Guitar
Daniel Miller, *Sewickley* - Bass
Chuck Oliver, *Ashtabula, OH* - Bass
Max Meyer, *Erie* - Drums
Lauren Cecchini, *Jamestown* - Vocals

We appreciate your patronage this evening and invite you to additional Edinboro University Music Department performances throughout this academic year.

Symphonic Wind Ensemble Personnel

FLUTE

Tara Dunn, *Warren*
Kelly Loomis, *Erie*
Janel Petro, *Erie*
Crystal Rose, *Union City*
Jennifer Barton, *Erie*
Sara Brummitt, *Monaca*
Eric Hull, *Erie*
Louise Williams, *Imperial*
Ashley Kriedman, *Painesville Twp, OH*

OBOE

Jenelle Hoch, *Garnders*
Amanda McCracken, *Pittsburgh*

BASSOON

Brittany Harsen, *Bradford*

CLARINET

Nathan Trimpey, *Pittsfield*
Sarah Thurau, *Centerville*
Hilary Anderson, *Niagara Falls, NY*
Emily Stubenbort, *Pittsburgh*
Ashley Hoak, *Westmoreland City*
Paige McMinn, *Edinboro*
Mary Bissell, *Willoughby, OH*

BASS CLARINET

Casey Buchanan, *Pittsburgh*

ALTO SAXOPHONE

Jonathan Freidhoff, *Armagh*
Natalie Gardner, *Washington*

TENOR SAXOPHONE

Matt McClure, *Baden*

BARITONE SAXOPHONE

Matthew Dahl, *St. Marys*

FRENCH HORN

Gina Baker, *Erie*
Steven Derbish, *Pittsburgh*

CORNET

Karen Ross, *Mayfield Heights, OH*
Jeffrey Cramer, *Guys Mills*
Kayla Clark, *Clearfield*
Adam Cvetich, *Ellwood City*
Zachary Byers, *Erie*
Will Steadman, *Edinboro*

TRUMPET

Carley Gilson, *Union City*
Seth Howell, *Erie*

TROMBONE

Greg Jagielo – Miller, *Edinboro*
Sydney Stephenson, *Scottdale*
Dorothy Patsy, *Waterford*

EUPHONIUM

Brian Gray, *Bridgeville*
David Bagley, *Pittsburgh*
Kailyn Perry, *Armaugh*
Christian Smith, *Beaver Falls*
Maura Gallagher, *Erie*

TUBA

Matt Gray, *Bridgeville*
Erin Kipp, *Centerville*
Donald Kunkle, *Pittsburgh*

PERCUSSION

Ryan Cannon, *Bradford*
Brandon Maxwell, *Erie*
Max Meyer, *Erie*
Robert Pennington, *Irvona*
Ronuel Viera, *Erie*

PIANO

Marcia Becker, *West Kensington*

Symphonic Fanfare by Mark Camphouse

Born in Illinois in 1954, Mark Camphouse graduated from high school a year early and went on to receive his formal musical training at Northwestern University. He has taught at universities in Illinois, Minnesota, Oklahoma and Virginia. His musical composition started at an early age, with his *First Symphony* being premiered when he was just seventeen. Several of his compositions have won band association awards. Camphouse has served as guest conductor, lecturer and clinician in North America and Europe.

This stunning new fanfare by Mark Camphouse will open our concert. It was commissioned to celebrate the 75th anniversary of the Municipal Band of Wheaton, Illinois. Mr. Camphouse, who was the band's principal trumpet player while attending high school and college in the Chicago area during the early 1970s, is now one of America's most highly respected composers.

Spiritual from Symphony 5 ½ by Don Gillis / arranged by Glenn Bainum

Born in Missouri and educated in Kansas, Don Gillis (1912 - 1978) received the B.A., B.M., and honorary Mus. D. from Texas Christian University and the M.M. degree from North Texas State University. He served as musical director for NBC radio during a long series of Toscanini broadcasts and was a promoter for the National Music Camp. Composing over 200 works for choral and instrumental ensembles, popular scores include *Tulsa*, *Ballet for Band*, and *The Man Who Invented Music*. At the time of his death, Gillis was the director of the Center for Media Arts Studies and composer-in-residence at the University of South Carolina.

Symphony 5 1/2, composed in 1946, is subtitled "A Symphony for Fun," and it is just that. Considered to be Gillis' finest work, it is strongly influenced by jazz and folk music with four brief, colorful movements: "Perpetual Emotion," "Spiritual?," "Schizophrenia," and "Conclusion!" Arthur Fiedler and the Boston Pops premiered the work in May 1947 with Arturo Toscanini conducting the radio premiere with the NBC Symphony in September of the same year.

***Amparito Roca* by Jaime Texidor**

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona in 1885, and it is said that he played saxophone in a military band for several years. In 1927, he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the Paso Doble genre, including “Amparito Roca,” which is one of the most well known of its kind in the North American band repertoire.

There is some mystery attached to “Amparito Roca:” although Texidor’s name is on this edition, the music reportedly was written by British bandmaster Reginald Ridewood. Texidor arranged the piece for publication by Musica Moderna in Madrid in 1936, but the original score by Ridewood -- under another name -- was performed in England before the copyright date. It is assumed that Ridewood wrote the music but failed to apply for a copyright and Texidor rearranged the piece for Spanish bands and reissued it under copyright as his composition.

***Give Us This Day (Short Symphony for Band)* by David Maslanka**

David Maslanka was born in New Bedford, Massachusetts in 1943. He was a composition student of Joseph Wood at the Oberlin Conservatory, and did masters and doctoral work at Michigan State University with H. Owen Reed. Between 1970 and 1990 he taught at the State University of New York at Geneseo, Sarah Lawrence College, and Kingsborough Community College of the City University of New York. Since that time he has resided in western Montana, and devoted his life entirely to composing.

The composer writes the follow about the piece:

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tich Not Hahn”) entitled *For a Future to be Possible*.

His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality I mean a true awakensness and awareness. *Give us This Day...* give us this very moment of awakensness and aware aliveness so that we can build a future in face of a most dangerous and difficult time.

I chose the subtitle Short Symphony for Wind Ensemble because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* (Our Father in Heaven), #110 from the 371 *Four-Part Chorales* by J.S. Bach.