

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  
Thursday, March 4, 2010  
7:30pm

# Program

## Symphonic Wind Ensemble

*The Klaxon March* (1930).....Henry Filmore  
(1881-1956)

*Of Sailors and Whales* (1990).....W. Francis McBeth  
1. *Ishmael* 2. *Queequeg* 3. *Father Mapple* (b. 1933)  
4. *Ahab* 5. *The White Whale*

*Sleep* (2003).....Eric Whitacre  
(b. 1970)

*Century Variants* (2009).....David R. Gillingham  
(b. 1943)

## Jazz Ensemble

Johnny's Theme.....Paul Anka & Johnny Carson

Recuerdos.....Johnny Richards

Ruth.....Bill Holman

Out of Nowhere.....Edward Heyman & Johnny Green

Samba De Rollins.....Don Menza

## Jazz Ensemble Personnel

### SAXOPHONE

Sarah Patnesky, *Allison Park*

Matthew Dahl, *St. Marys*

Matthew McClure, *Baden*

Benjamin Hosler, *Bethal Park*

Jennifer Blakeslee, *Corry*

### TRUMPET

Jeffrey Cramer, *Guys Mills*

Carley Gilson, *Union City*

Seth Howell, *Erie*

Karen Ross, *Mayfield Heights, OH*

### TROMBONE

Brian Gray, *Bridgeville*

Timothy Costello, *Corry*

Sydney Stephenson, *Scottsdale*

Ryan Sestak, *Grove City*

Andrew Wilson, *Bradford*

### RHYTHM

Carrie Szermeta, *Cambridge Springs* – Piano

Jarrold Courter, *Albion* - Guitar

Nick Romer, *Fredonia, NY* - Bass

Max Meyer, *Erie* - Drums

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

Kelly Loomis, *Erie*  
Janel Petro, *Erie*  
Crystal Rose, *Union City*  
Jennifer Barton, *Erie*  
Sara Brummitt, *Monaca*  
Ashley Kriedman, *Painesville Twp, OH*

### OBOE

Jenelle Hoch, *Garnders*

### BASSOON

Brittany Harsen, *Bradford*

### CLARINET

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

### BASS CLARINET

Sarah Thurau, *Centerville*

### ALTO SAXOPHONE

Matt McClure, *Baden*  
Natalie Gardner, *Washington*

### TENOR SAXOPHONE

Sarah Patnesky, *Allison Park*

### BARITONE SAXOPHONE

Jennifer Blakeslee, *Corry*

### FRENCH HORN

Gina Baker, *Erie*  
Steven Derbish, *Pittsburgh*  
Andrew Frank, *Sharon*

### CORNET

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

### TRUMPET

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

### TROMBONE

Brian Gray, *Bridgeville*  
Sydney Stephenson, *Scottdale*  
Dorothy Patsy, *Waterford*  
Travis Keller, *Scottdale*  
Andrew Wilson, *Bradford*

### EUPHONIUM

\*David Bagley, *Pittsburgh*  
\*Kailyn Perry, *Armaugh*  
Christian Smith, *Beaver Falls*  
Maura Gallagher, *Erie*

### TUBA

Matt Gray, *Bridgeville*  
Erin Kipp, *Centerville*  
John Moore, *Edinboro*

### PERCUSSION

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

\*co-principle

## ***The Klaxon March* by Henry Filmore**

Composed in 1929, this march (subtitled March of the Automobiles) was written for the Cincinnati Automobile Show, which began at the Music Hall in January 1930. Fillmore invented a new instrument for the occasion called a Klaxophone. It consisted of twelve automobile horns, mounted on a table and powered by an automobile battery. This march has been edited by Frederick Fennell, founder and director of the Eastman Wind Ensemble. Fennell has made a life's work of restoring old marches, printed in hard-to-read miniature folio versions, to full concert publication size. He has always attempted to stay true to the instrumentation and phrasing characteristic of the original composition.

## ***Of Sailors and Whales* by Francis McBeth**

Dr. Francis McBeth, born March 1933 in Lubbock, Texas, is Professor of Music and Resident Composer at Ouachita University, Arkadelphia, Arkansas. As the Conductor Emeritus of the Arkansas Symphony and composer for all media, his intense interest in the wind symphony has been a shaping force in its literature and his style is much reflected in the younger composers. Residing in Arkansas the past thirty years, he was appointed Composer Laureate of that state by Governor Bob C. Riley in 1975.

*Of Sailors and Whales* is a five-movement work based on five scenes from Herman Melville's "Moby Dick." It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is subdedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor.

**I. Ishmael** - "I go to sea as a simple sailor"

**II. Queequeg** - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."

**III. Father Mapple** - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale  
Arched over me a dismal gloom  
While all God's sunlit waves rolled by,  
And lift me lower down to doom.*

*In black distress I called my God  
when I could scarce believe Him mine,  
He bowed His ear to my complaint,  
no more the whale did me confine.*

*My songs forever shall record,  
That terrible, that joyful hour,  
I give the glory to my God,  
His all the mercy and the power.*

**IV. Ahab** - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

**V. The White Whale** - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot."

### ***Sleep* by Eric Whitacre**

Eric Whitacre (b. 1970) began playing piano at an early age and played keyboards in high school. He played trumpet in the marching band, but was kicked out for being obnoxious. Despite this inauspicious beginning, Whitacre became a music major at the University of Nevada, Las Vegas. His first real exposure to Classical music was when he sang Mozart's *Requiem* with the school choir. The experience caused him to learn to read music and to think like a Classical composer. His first assignment, writing a work for 100 trombones and percussion, was a failure. Shortly afterwards, he overheard the sound of a wind symphony rehearsal and was drawn to it. The director, Tom Leslie, encouraged Whitacre's ideas for a composition that became *Ghost Train*. Whitacre later earned a master's degree from the Juilliard School of Music. He currently lives in Los Angeles and composes film scores and works for chorus and band.

*Sleep* began its life as an a cappella choral setting of a poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sounds of winds.

### ***Century Variants* by David R. Gillingham**

David Gillingham (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century.

*Century Variants* was commissioned by David Knox of [banddirector.com](http://banddirector.com). The project was very unique in that band directors and musicians could have sneak peeks of the composition as it developed via this website.

The composition is dedicated to Dr. Peter Boonshaft, Director of Bands at Hofstra University, for it was Peter who urged me to write a set of variations based on the primary melody of my work, *New Century Dawn*, written in 2000. The composition is designed to be quite versatile, in that it is a set of variations which can introduce the symphonic band to the layman or to young children contemplating playing a band instrument.

After a brief introduction, the theme is played by the entire ensemble. Variation I features the backbone of the band, the percussion section. Variations II and III feature the versatile woodwinds comprised of piccolo, flutes, oboe, bassoon, Bb clarinets, bass clarinet and the saxophones. Variations IV, V and VI feature the brass section with VI ending with the entire ensemble. In conclusion, all sections of the band are recapped in a sort of parade of instruments. Over a continuous ostinato by the hi-hat we hear timpani, temple blocks, tubular bells, orchestra bells, vibraphone, oboe, bassoon, clarinets, saxophones, flutes, piccolo, horns, trombones, euphoniums, tubas, and trumpets, all leading to a grand finale.