Baylor University Symphonic Band
Isaiah Odajima, conductor

&

Baylor University Wind Ensemble
J. Eric Wilson, conductor

Thursday, September 14, 2017
Jones Concert Hall
7:30 p.m.
PROGRAM

BAYLOR UNIVERSITY SYMPHONIC BAND
Isaiah Odajima, conductor

X (2013) ........................................................................................................ Daniel Montoya, Jr.
(b. 1978)

À La Machaut (2015) ......................................................................................... Andrew Boss
(b. 1988)

Angels in the Architecture (2008)................................................................. Frank Ticheli
(b. 1958)

~ INTERMISSION ~

BAYLOR UNIVERSITY WIND ENSEMBLE
J. Eric Wilson, conductor

(1906-1975)
transcribed by Donald Hunsberger

Benediction (brass-2002 / band-2010)......................................................... John Stevens
(b. 1951)

Candide Suite (musical-1956 / band-1993) ........................................... Leonard Bernstein
The Best of All Possible Worlds (1918-1990)
Westphalia Chorale and Battle Scene
Auto-da-fé (What a day)
Glitter and Be Gay
Make Our Garden Grow
adapted by Clare Grundman
Montoya: X

Daniel Montoya, Jr.’s X is an essay in abstraction. Although most of Mr. Montoya’s works have some sort of programmatic influence (a characteristic he describes himself as generating from a combination of his love for film scores and marching bands), this particular piece carries no story or overarching imagery. It is, from a fundamental perspective, absolute music, as opposed to the dramatic idée fixe of Hector Berlioz’s Symphonie Fantastique.

This is not to say, however, that X is free from external influence. (Indeed, how can any piece of music be, in a world as saturated in background music as the early twenty-first century?) The title, initially more of a placeholder than anything, began to take on symbolic meaning for its representation of an unknown, like an algebraic variable or the demarcation of hidden treasure on a pirate map. In his search for finding meaning to inspire the composition, he found the opposite: that his composition, in and of itself, created its own meaningful existence. “At some point,” says the composer, “I realized that I just wanted to write a cool piece—a piece of music that people, hopefully, would enjoy without having a pre-conceived idea of what it’s supposed to be ‘about’.”

A secondary game plays out in the course of X. Freely exploring the notion of the influence of others’ music on his own, Mr. Montoya summons forth the voice of nine other composers besides himself (totaling ten, numerically represented by the Roman “X”) with hidden references woven into the tapestry of sound. The identities of these nine (in a literary twist) are left to the listener to discover. Some are more obvious than others.

Although the same basic musical materials are explored throughout the piece, they fall into a series of virtuosic mutations through a flurry of mixed meters. The playful opening motif—shared by bassoon and bass clarinet—is metamorphosed into full-blown themes throughout the orchestration, allowing the composer to evoke the styles of other artists. There are three major sections to the work: a vivace opening that percolates with complicated rhythms and syncopations, a somber midpoint ushered in by a wistful euphonium solo, and a conclusion that weaves the two together (along with some extra fireworks). Each section is concluded by an explosive shout section that provides emphatic punctuation to the musical statement. In the end, X, despite representing an unknown quantity, is a playful and spirited romp, free of the limitations of a fixed label.

Boss: À La Machaut

À La Machaut integrates thematic material from three works of the great Medieval composer, Guillaume de Machaut, and adds a colorfully modern touch. The piece opens with a slow introduction, using melodic and harmonic material from his polyphonic chanson Puis qu’en oubli (“Since I am forgotten”). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular virelai, Douce jame jolie (“Sweet lovely lady”). This piece also uses material from the Kyrie to Machaut’s Messe de Nostre Dame. A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the virelai in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion, and low brass. A final tutti variation harmonizes the virelai and closes the piece.

This work contains strong pedagogical undertones. Aside from introducing high-quality music from (nowadays) lesser-known composers to younger players, it allows numerous opportunities for brief discussions about aspects of Medieval music. The piece’s level of difficulty is ideal for intermediate and advanced high school wind bands/ensembles.

Ticheli: Angels in the Architecture

Angels in the Architecture was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from the countries of Australia and the United States, Matthew George, conductor. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its
halo-shaped acoustical ornaments hanging directly above the performance stage. But the
title also connects to the following quote by twentieth-century Catholic mystic and writer
Thomas Merton: “The peculiar grace of a Shaker chair is due to the fact that it was built by
someone capable of believing that an angel might come and sit on it.”

Angels in the Architecture begins with a single voice singing a nineteenth-century Shaker
song:

I am an angel of Light
I have soared from above
I am cloth’d with Mother’s love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel”—represented by the singer—frames the work, surrounding it with a
protective wall of light and establishing the divine. Other representations of light—played by
instruments rather than sung—including a traditional Hebrew song of peace (“Hevenu Shalom
Aleichem”), and the well-known sixteenth-century Genevan psalter, “Old Hundredth.”
These three borrowed songs, despite their varied religious origins, are meant to transcend
any one religion, representing the more universal human ideals of peace, hope, and love.
An original chorale, appearing twice in the work, represents Ticheli’s personal expression
of these aspirations.

Shostakovich: Festive Overture

In the nearly forty years since Shostakovich’s death, his works have become part of
the standard symphonic repertoire, and his music for string quartet and band has been
recorded repeatedly. While Shostakovich’s personal and political life has been the focus of
much attention from intellectuals and sensationalists alike, it is his music that has captivated
audiences. As a composer of almost every genre, Shostakovich’s works are numerous—so
much so that becoming acquainted with every work is an intimidating task.

Festive Overture, composed in 1954, exudes a sense of optimism often absent from
Shostakovich’s works. Full of rhythmic drive and not lacking in melodic inventiveness,
this overture was played extensively during Shostakovich’s lifetime in its arrangement for
Russian military band and is often used today to open concerts. Interestingly, the theme for
this work actually began as a piano piece entitled “Birthday,” which was given as a present
from Shostakovich to his daughter. Appearing on this evening’s program, as arranged for
wind ensemble by Donald Hunsberger, this overture once again shows itself to be rhythmically
driven, melodically interesting, and versatile in character.

Stevens: Benediction

Retiring in 2014, John Stevens worked for nearly thirty years on the music faculty as
Professor of Tuba and Euphonium at the University of Wisconsin-Madison. He was a member
of the Wisconsin Brass Quintet, a UW-Madison faculty ensemble-in-residence, and also served
as Director of the School of Music from 1991 to 1996. Professor Stevens enjoyed a varied
career as a teacher, orchestral, chamber music, solo and jazz performer and recording artist,
composer/arranger, conductor, and administrator. Following the completion of degrees in
Tuba Performance at the Eastman School of Music (BM, 1973) and Yale University (MM,
1975), he was a free-lance performer based in New York City for many years. He performed
with every major orchestra in New York, was a member of the New York Tuba Quartet and
many other chamber groups, principal tubist in the Aspen Festival Orchestra, toured and
recorded with a wide variety of groups including Chuck Mangione, the American Brass
Quintet, and the San Francisco Ballet, and was the tuba soloist in the original Broadway
production of Barnum. Before joining the Wisconsin-Madison faculty, Stevens served on the
faculty of the University of Miami School of Music for four years, while also performing as
principal tubist with the Philharmonic Orchestra of Florida and the Miami Opera.

As a composer and arranger with over fifty original compositions and almost as many
arrangements to his credit, Stevens is internationally renowned for his works for brass—
particularly for solo tuba, euphonium and trombone, tuba/euphonium ensemble, brass
quintet, and other brass chamber combinations—and a growing catalogue of works for
orchestra and wind ensemble. He is the winner of numerous ASCAP awards and received
many composition grants and commissions. Regarding the work performed this evening, the conductor’s score includes the following remarks:

*Benediction* was originally a work for tuba/euphonium quartet. It was composed for the Sotto Voce Quartet in 2002 to be the final work on a recording of all the composer’s tuba quartets (Summit Records). This internationally acclaimed quartet is made up entirely of former students of John Stevens at the University of Wisconsin-Madison. *Benediction* was intended to be a sonorous “amen” of vocal character on this recording primarily comprised of more lively works. The composer’s creation of this version for wind band was encouraged by and is dedicated to Scott Teeple, Director of Bands at the University of Wisconsin-Madison.

**Bernstein: Candide Suite**

Leonard Bernstein was one of America’s foremost musical geniuses. He achieved instant conducting fame when, at the age of twenty-five, with sixteen hours’ notice and without adequate rehearsal, he conducted a Sunday afternoon broadcast of the New York Philharmonic after the scheduled guest conductor, Bruno Walter, became suddenly ill. Equally adept in the various activities of musical performance, composition, and analysis, he did perhaps more than anyone else to make the listening of music exciting and knowledgeable to the layman. Premiering in 1956 as a Broadway musical, *Candide* is a masterful satire based upon the novella by Voltaire, with a libretto by Lillian Hellman and music by Leonard Bernstein. The selections arranged here for concert band maintain a close relationship to the original Broadway versions. The characters’ lives of intellectualism, harsh real-world encounters, and less-than-convincing romance are played out clearly, despite the absence of actors and sets.

1. **The Best of All Possible Worlds**
   In the opening movement, the characters (Candide among them) are introduced as students being lectured on the necessity of the “ills of the world” by Doctor Pangloss, Voltaire’s satirical portrait of the philosopher Gottfried von Leibnitz. The music alternately enjoins the pupils’ responses with Pangloss’s pedantic, free-associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this is “the best of all possible worlds.”

2. **Westphalia Chorale and Battle Scene**
   The second selection places some of the students in direct contact with ills of the world, as the devout Westphalians sing a chorale to their homeland, only to be massacred by the invading Bulgarian army. The *Battle Scene* adroitly juxtaposes major and minor modes of material familiar from the *Overture*.

3. **Auto-da-fé (What a day)**
   From the mourning of the students, the scene moves to Candide and Doctor Pangloss in Lisbon. Here they are victims of the Spanish Inquisition because they are “free-thinkers,” and the Inquisition has convinced the populace that eradicating Candide and his teacher will prevent an earthquake. The joyous music depicts the happy crowd celebrating their anticipated deliverance. However, the earthquake occurs anyway, making fools of the inquisitors, and Candide and Doctor Pangloss escape.

4. **Glitter and Be Gay**
   Away from the larger setting of social satire, Candide’s one true love—Paris’s reigning madam, Cunegonde—sings a song of her inner turmoil and her decision to maintain a carefree exterior. Although this could be a section of languid melodies and dark self-loathing, Bernstein turns the music around. Despite the opening tentative low notes the majority of this section is a raucous exposition of the heroine’s carefree life, with the constant presence of seeping darkness underneath the festivities.

5. **Make Our Garden Grow**
   At the conclusion of the musical, and of Voltaire’s novella, Candide realizes the only purpose of living is to cultivate the earth, and “to grow a garden.” He enjoins the others to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. The intellectual optimism of the work is transformed into practical necessity, and the entire cast of characters joins in a hymn full of hope, proclaiming that the practical things really do matter. The hero deduces that in light of the world’s ills only one thing, the act of living, makes it the best of all possible worlds.
FLUTE/PICCOLO
Ellen Backer
Caleb Estrada Valentin
Julia Evers
Kathryn Hong
Amrutha Koteeswaran
Nicole Mattheys
Makenzie Mitchell
Grace Nelson
Jessica Peacock
Alyssa Ruiz

OBOE
Zully Casallas
Truett Ide
Alexis Sampley
Sarah Thomas

CLARINET
Jonathan Carruthers
Jacob Cliborn
Felicia Garza
Taylor Gonzales
Guillermo González
Megan Green
Patrick Guzmán
Kasey McMurtry
Chloe Muñoz
Kyle Popovec

BASSOON
Cody Coen
Zachary Glanzer
Samuel Haug
Haley Houk
Joseph Rodríguez

SAXOPHONE
Annalee Hixson
Colin Murray
James Myers
Zachary Norton
Joshua Schurtz
Isaiah Vernon
Mary Williams

TRUMPET
Spencer Adams
Cordelia DeDecker
Ryan Fitzgerald
Luke Hoet
Jonah Kelly
Ryan Lancaster
Ryan McArthur
Brian Méndez
Tyler Moore

HORN
Brianna Christman
Victoria Dinan
Jenna Lenhard
Keaton Marek
Hunter Poe
Kristine Smith
Greta Williams

TROMBONE
Aaron Blanton
Rachel Cornell
Brandon Johnson
Jaewoo Lee
Derek Moseley
Jonathan Passmore
Scott Quintana

EUPHONIUM
Andrew Dodge
Ian Garner
Elias Sifuentes

TUBA
Seth Aker
Reid Cox
Ethan Gordon
Lauren Huff

PERCUSSION
Benjamin Kauffman
Jacob Clemons
Jamie Dugger
Anna Hughes-Deluca
Bradley Jensen
Mason Lane
Erika Nielsen
Gabriella Reyna
Xin Yin

PIANO
Egle Uljas
FLUTE/PICCOLO
Javier Castro
Lee Ashlee Fletcher
Felicity Fulton
Daniela Ichtzer
David Jiménez
Rachel Madden
Esther Miller
Shelby Mitchell
Callan Monroe
Mikaela Pyle

OBOE/ENGLISH HORN
Stephanie Barrick
Parker Diederich
Wolfgang Draving
Chris Monasmith
Ricky Roshell
Ivan Trefiño, Jr.

BASSOON
Haley Blanchard
Kody Harrington
Brandon Nath
John Shaw
Andrew Sierra

CLARINET
Benjamin Alaniz
John Cermak
Talia Dugan
Taylor Gonzales
Kasey McMurray
Lorin Mott
Ben Quarles
Marissa Stanfill
Hannah Thorp
Justin Vance
Teng Xu
Julie Yu

BASS CLARINET
Luke Camarillo
Kyle Popovec
Justin Vance

SAXOPHONE
Cole Allex
Mitchell Brackett
Cameron Clements
Chandler Davis
Mitch Gilly
Tina Sala
John Wardlaw

TRUMPET
Abby Barto
Clare Hogan
Nathan Little
Ross Mitchell
Stephen Spink
Sigurjon Stefansson
Sally Tepper
Joseph Tkach

FRENCH HORN
Craig Adams
Paulina Aguirre
David Anders
Lizbeth Barrera
Stephen Buley
Jerrick Cendejas
Brady Diffee
Seth Rodriguez
Corey Simmel

TROMBONE
Nick Halbig
Collin Napper
Andrew Moser
Eric Sweet
Austin Westjohn
Connor Wooley

EUPHONIUM
Tyler Burden
Josh Mistrot
Chase Windmueller

TUBA
Brianna Compton
Austin Crumrine
Calvin Goetsch
Dillon Jefferies

PERCUSSION
James Deluca
Richard Donahue
Caleb Evans
Esteban Ganem
Ian Houston
David Medina
Bryce Turner

STRING BASS
Jeffry Langford

HARP
Abigail Taylor
**Instrumental Faculty**

Bruce Berg, violin  
Eka Gogichashvili, violin  
Kathryn Steely, viola  
Gary Hardie, cello  
Sandor Ostlund, double bass  
Charlotte Daniel, flute  
Doris DeLoach, oboe  
Jun Qian, clarinet  
Ann Shoemaker, bassoon  
Michael Jacobson, saxophone  
Jeffrey Powers, horn  
Wiff Rudd, trumpet  
Mark Schubert, trumpet  
Brent Phillips, trombone  
Kent Eshelman,  
tuba and euphonium  
Karen Abrahamson Thomas, harp  
Todd Meehan, percussion

**Conducting Faculty**

Michael Alexander .................................................. Campus Orchestra  
Bob Avant .......................................................... Baylor Bronze  
Randall Bradley ................................................... Men’s Choir  
Jann Cosart ...................................................... Early Music Ensembles  
Steve Dailey ......................................................... Assistant Director of Bands, Concert Band, Courtside Players, Golden Wave Marching Band  
Lynne Gackle ...................................................... Director of Choral Activities, Concert Choir, Bella Voce  
Stephen Gusukumama .......................................... Women’s Choir, VirtuOSO  
Stephen Heyde ..................................................... Director of Orchestral Activities, Baylor Symphony Orchestra  
Isaiah Odajima ..................................................... Associate Director of Bands, Symphonic Band, Golden Wave Marching Band  
Alex Parker ........................................................ Jazz Ensembles  
Brian A. Schmidt .................................................. A Cappella Choir, Chamber Singers  
J. Eric Wilson ....................................................... Director of Bands, Wind Ensemble

**Upcoming Instrumental Ensemble Performances**

*September 16—Kaleidoscope Concert: Baylor Symphony Orchestra, Wind Ensemble, and Jazz Ensemble, Jones Concert Hall, 3:00 p.m.*  
*September 26—Baylor Symphony Orchestra, Jones Concert Hall, 7:30 p.m.*  
*October 3—Concert Jazz Ensemble, Jones Concert Hall, 7:30 p.m.*  
*October 10—Jazz Ensemble, Jones Concert Hall, 7:30 p.m.*  
*October 16—Campus Orchestra and Symphonic Band, Jones Concert Hall, 7:30 p.m.*  
*October 26—Wind Ensemble, Jones Concert Hall, 7:30 p.m.*  
*November 9—Concert Jazz Ensemble, Jones Concert Hall, 7:30 p.m.*  
*November 13—Campus Orchestra, Jones Concert Hall, 6:00 p.m.*  
*November 13—Baylor Symphony Orchestra, Jones Concert Hall, 7:30 p.m.*  
*November 14—Jazz Ensemble, Jones Concert Hall, 7:30 p.m.*  
*November 16—Early Music Ensembles, Armstrong Browning Library, 5:30 p.m.*  
*November 20—Symphonic Band and Wind Ensemble, Jones Concert Hall, 7:30 p.m.*  
*November 30—Baylor Bronze, Roxy Grove Hall, 5:30 p.m.*