

Musical Arts

CONCERT SERIES 2017-2018

UNIVERSITY OF SOUTH ALABAMA DEPARTMENT OF MUSIC

USA Bands Special Concert at the Saenger

USA Symphony Band

Jason F. Rinehart, conductor

Arie VandeWaa, trombone

USA Wind Ensemble

William H. Petersen, conductor

Jason F. Rinehart, guest conductor

Greg L. Gruner, guest conductor

Luis C. Rivera, percussion

Justin Alexander, percussion

Variations on a Korean Folksong (1965)

Theme

Variation 1 – Vivace

Variation 2 – Larghetto

Variation 3 – Allegro con brio

Variation 4 – Sostenuto

Variation 5: Finale – Con slancio

John Barnes Chance (1932-1972)

American Riversongs (1988)

Down the River

Shenandoah

The Glendy Burk

Creole Bamboula

Pierre La Plante (b. 1943)

Paceline (2018)

Tyler S. Grant (b. 1995)

Arie VandeWaa, trombone

*The USA Symphony Band was a commissioning consortium member
in honor of the retirement of Greg L. Gruner.*

Renaissance Reimagined (2017)

Bryan Balmages (b. 1975)

USA Symphony Band

INTERMISSION

Awayday (1996)

Adam Gorb (b. 1958)

The Rule of Five (2018)

Adam Silverman (b. 1973)

Double Concerto for Two Percussionists and Wind Ensemble

- I. Prelude in Black & White
- II. Claptrap
- III. The loud alarum bells
- IV. Flimflam
- V. Interlude in Color
- VI. Chatterbox

Luis C. Rivera, percussion
Justin Alexander, percussion
(*world premiere performance*)

Transcendent Journey (2010)

Rossano Galante (b. 1967)

Jason F. Rinehart, conductor

Cuban Overture (1932)

George Gershwin (1898-1937)
transcribed for Wind Band by R. Mark Rogers

Symphony No. 3, Movement 6, Finale: Adagio

Gustav Mahler (1860-1911)
transcribed for Wind Band by Jimmy Reynolds

Greg L. Gruner, conductor

USA Wind Ensemble

The Seventy-ninth Concert of Academic Year 2017-2018

Saenger Theatre of Mobile, Alabama

Tuesday, April 24, 2018

7:30 p.m.

USA Symphony Band Personnel

Flute

Emily Denison *
Alicia Daniels
Amanda Gooch
Alexius Lowe
Rebecca Bates
Heather Trinh, piccolo

Oboe

Cameron Swann

Clarinet

Patricia Langham *
Christina Buchler
Haley Nutter
Emily Casteñeda
Gail Lyons

Bass Clarinet

Alexys Bush

Bassoon

Holly Bowman *
Jess Hamlin

Alto Sax

Israel Valenzuela *
Curtis Williams

Tenor Sax

Sam Rolison
Bryce Baggett

Bari Sax

Zac Caskey

Trumpet

Robby Pearson *
Cameron Sansing
Aaron Oliver
Kyle Brookins
Andrew Bumpers
Jaleel Hughes
Nicholas LuGrain

Horn

Elisa Trejo
Emma Brown
Dustin Miller

* - denotes principal

Trombone

Jaelen Armstrong *
Brandon Bodie
Tres Harrison
Ahmod Johnson
Kameron Burns

Euphonium

Kevin Bowlin *
Jeremy Perryman
Brandt Meinhardt

Tuba

Michael Williams *
Timothy Taldon
Kenneth Galloway

Percussion

Brandon Benson *
Dac Brumbelow
Cassidy Wallace
Lucy Puranen
Dylan Daughety

String Bass

Sabrina de Jong

Keyboard

Rocky Lusane

USA Wind Ensemble Personnel

Flute

Hanna Ardrey #
Emily Denison #
Stephen Howze, piccolo
Victoria French
Amanda Gooch

Oboe

Sam Sangster *
Tiffany Fresne, *English horn*
Rebecca Mindock +

Clarinet

Alex Linton *
Allie Randall
Dakota Bilbrey
Patricia Langham
Haley Nutter
Jenaya Simon

Bass Clarinet

Anniestacia Miskel *
Gail Lyons, bass and contra

Bassoon

Christopher Law *
Steven Overlaur

Alto Sax

David Collins #
Carlos Vizoso #

Tenor Sax

Kaleb Malone

Bari Sax

Israel Valenzuela

Trumpet

Tyler Butler *
Erick Wicklund
Dillon Franklin
Cody Morrison
Jake Reosti
Kyle Brookins

Horn

Amber-Lynn Boothe #
Dustin Miller #
Emma Brown
Shawn Wright

* - denotes principal

- denotes co-principal

+ - denotes USA faculty

Trombone

Samuel Formichella *
Patrick Whitehurst
Brandon Bodie
Jaleen Armstrong, bass

Euphonium

Christopher LeBatard #
Christopher Wren #
Greg Wheat

Tuba

Dalton Horne *
Joshua Davis

Percussion

Kevin Newsome*
Brandon Benson
Jared Messinger
Christian Mixson
Trevor Perez
Aayush Patel
Lucy Paranen

String Bass

Rodik Newsome

Keyboard

LeeArron Klosterman

PROGRAM NOTES

Variations on a Korean Folk Song (1965) – John Barnes Chance (1932-1972)

While stationed with the U.S. Army in Korea in the late 1950's, Chance became fascinated by the popular folk melody "Arirang", using it as the basis for his *Variations on a Korean Folk Song*. "Arirang" is a traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back a thousand years. The pentatonic (5 note) theme is heard at the beginning of this composition and is contrasted with five variations.

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school where he also started composing. Chance attended the University of Texas on a scholarship, where he earned his bachelor's and master's degrees in music, studying composition with Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles which included his famous *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

American Riversongs (1988) – Pierre La Plante (b. 1943)

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of "Down the River", followed by an expansive and dramatic treatment of "Shenandoah" or "Across the Wide Missouri," as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's "The Glendy Burk." As the "Glendy Burk" travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula*, Op. 2 for piano and his *Symphony No. 1*, subtitled *A Night in the Tropics*. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close.

Pierre La Plante, of French-Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, WI. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music degrees. His many years of teaching at the elementary through college levels include classroom, vocal and instrumental music. Mr. La Plante is a bassoonist and has been a member of the Dubuque Symphony, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra.

Paceline (2018) – Tyler S. Grant (b. 1995)

In the world of road cycling, a paceline is one of the most foundational forms of group riding. It provides a unique social experience as the riders travel for long distances under intense conditions while collectively pushing through the wind in an effort to promote acceleration.

Paceline is a 4-minute show piece designed to feature the virtuosic range and skills of a trombone soloist while accompanied by a wind ensemble. The opening of the work is a "warm-up" of sorts - introducing basic rhythms and ideas which are tossed back-and-forth between the band and soloist. As the piece develops, the rhythms and melodic motives become more complex while also settling into a steady groove that propels the soloist and ensemble forward. Sudden bursts from the ensemble represent the shifting of gears as the road becomes unsettling through many inclines, bends, and other obstacles. In short, the work encompasses the physical challenges of riding the paceline while also portraying the euphoria and thrill that comes from this intense activity.

Paceline was commissioned by Jon Whitaker, trombone professor at the University of Alabama, and a consortium of bands, including the USA Symphony Band, from all over the United States. We dedicate

tonight's performance to Dr. Greg Gruner in celebration of his retirement from the University of South Alabama. Like a bicycle tire, this piece comes full circle as Dr. Gruner was the undergraduate trombone professor for Dr. Arie VandeWaa, and then Dr. VandeWaa went on to study with Dr. Jon Whitaker at the University of Alabama. Now, Dr. VandeWaa is back at the University of South Alabama as an adjunct professor in the Department of Music.

Renaissance Reimagined (2017) – Bryan Balmages (b. 1975)

Renaissance Reimagined was commissioned in honor of the 20th anniversary of St. John Paul II Catholic High School (Huntsville, AL). Much as the school has transformed over the years, this music takes a look at Renaissance-style music and then reimagines it in a completely new way, while still paying homage to the original. While the source material for this piece is completely original, it is clearly written with a strong nod toward Renaissance music. The harmonies are largely indicative of the style, yet some occasional contemporary harmonies emerge to foreshadow the development about to take place. As the piece moves into a faster tempo, rhythm takes on a central role and the orchestration becomes heavier with more layered elements. Throughout this evolution, the opening 8 notes of the piece continue to emerge, sometimes in fragments while other times in full form. These fragments continue to develop as the harmonic rhythm of the piece accelerates. The final element of layering begins where the opening theme returns in duple against the triple meter of the presto section. The orchestration continues to develop, becoming more powerful until the final powerful statement of the timpani and brass. Symbolically, this final section combines “old” and “new,” fusing the two together in something better than the sum of its parts.

Brian Balmages is an award-winning composer, conductor, producer, and performer. The music he has written for winds, brass, and orchestra has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts.

Awayday (1996/rev. 1999) – Adam Gorb (b. 1958)

In this six-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of ‘getting away from it all’ for a few short hours on a festive Bank Holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea. – *Adam Gorb*

The Rule of Five: Double Concerto for Two Percussion and Wind Ensemble (2018) – Adam Silverman (b. 1973)

The title *The Rule of Five* refers to these sets of non-pitched instruments; it's a name that sprang to mind without my remember from where it came, and a quick search revealed all sorts of meanings; this piece relates to none of them.

The composition is in six movements, not all are of equal weight, with the music created to allow flexibility in the performance of excerpted versions. The colorful movement titles were inspired by my feelings, as I composed it, that percussive melody without “true” pitches can often seem like arbitrary clickety-clacks. In that spirit, the four main movements gained titles inspired by nonsense conversation (Claptrap, Flimflam, and Chatterbox), with the third movement taking the title The loud alarum bells from Edgar Allan Poe's evocative 1849 poem “The Bells”: Hear the loud alarum bells / Brazen bells! ... In the startled ear of night / How they scream out their affright! ... They can only shriek, shriek / Out of tune / In a clamorous appealing to the mercy of the fire. The remaining two movements, scored for the soloists alone, work as introductions to the movements that follow. The first is Prelude in Black & White (“black and white” because it has no gradation of pitches as it is scored solely for a pair of castanets) and

the other is Interlude in Color (since it adds “color” to the prelude by scoring the existing music for pitched instruments: orchestral chimes (tubular bells) and vibraphone. – *Adam Silverman*

Transcendent Journey (2010) – Rossano Galante (b. 1967)

With the first sounds of *Transcendent Journey*, exhilarating, big, dissonant chords pull in the listener. This introduction begins the “journey” and gives a melodic hint, stated by horns, to the heroic main theme. Galante’s compositional background is in film music, and this indeed sounds like the beginning of an epic movie. The main theme evokes the heroic, yet still beautiful, quality of the melody. Given Galante’s training as a trumpet player, it comes as no surprise that this main theme begins in the trumpet section before moving to the horns and woodwinds. Galante writes, “I feel this is a melody that transcends all my others.”

Fast-paced, rhythmically precise ensemble work creates a stalwart accompaniment. The short B section is introduced by the piccolo, later performed by the oboe, and has a more delicate, relaxed feel. This change in tone segues into the main theme again, this time with the beautiful, warm qualities highlighted through use of the flutes and a fluttering clarinet backdrop. The theme is repeated three times and builds emotionally until the listener is transitioned into the strong, declaratory finale. The finale expresses the joy of achievement. Although quite similar to the introduction, it includes extensive repeated phrasings in the percussion and woodwind sections that make each stand out. The “journey” is brought to conclusion with a slow, grand final statement of the theme by the trumpets and trombones. – *Rossano Galante*

Cuban Overture (1932) – George Gershwin (1898-1937), transcribed by R. Mark Rogers

Gershwin wrote his own program note for the work that showed the composer’s compositional process:

In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture, which embodies the essence of the Cuban dance. It has three main parts. The first part is preceded by an introduction featuring some of the thematic material. Then comes a three-part contrapuntal episode leading to a second theme. The first part finishes with a recurrence of the first theme combined with fragments of the second.

A solo clarinet cadenza leads to a middle part, which is in a plaintive mood. It is a gradual developing canon in a polytonal manner. This part concludes with a climax based on an ostinato of the theme in the canon, after which a sudden change in tempo brings us back to the rumba dance rhythms.

The finale is a development of the preceding material in a stretto-like manner. This leads us back once again to the main theme.

The conclusion of the work is a coda featuring the Cuban instruments of the percussion.

This transcription by R. Mark Rogers has a University of South Alabama connection as Rogers served as Director of Bands at USA prior to the arrival of Dr. Greg Gruner. The band transcription is a step lower than the orchestral version, but captures the excitement and wonderful colors of the original.

Symphony No. 3, Movement 6, Finale: Adagio (1896) –

Gustav Mahler (1860-1911), transcribed for Wind Band by Jimmy Reynolds

Gustav Mahler wanted to create a complete musical cosmology in his Third Symphony: from the inanimate matter over plants, animals, humans, and angels all the way up to divine love. Mahler originally titled the last movement “What love tells me” and he explains that it “refers to the top and the highest level that the world can be seen.” All the humoristic elements of the previous movements are abandoned here in favor of a great intimacy. The conclusion is one of his most beautiful passages of music and it is complemented by a comparable inner peace.

Dr. Will Petersen, Director of Bands, graciously asked me to conduct any piece I wanted on this concert. This was a difficult decision as there is so much beautiful and wonderful music available for bands. However, I kept coming back to the Mahler as a fitting selection as well as being one of my favorites.

To me, this superb adagio clearly illustrates the wide range of emotions I have experienced as I prepare to leave the Department of Music where I have spent the past twenty-five years learning and teaching. There are so many people to thank: my beautiful partner of thirty-seven years, Kathy; my daughter, Ashley and son-in-law Caleb; my colleagues at USA and across the country; the USA music faculty and staff; and mostly, all of my many students from the past thirty-seven years of teaching music. Thank you for all of your kindness, patience, and love: I dedicate this performance to you. – *Greg Gruner*

SOLOIST BIOGRAPHIES

Arie VandeWaa, trombone

Arie VandeWaa is an adjunct instructor of music at the University of South Alabama. A Mobile native, Dr. VandeWaa has worked as a freelance trombonist in Alabama since 2010 and has performed with the Mobile Symphony, the Tuscaloosa Symphony, The Mobile Big Band Society, The Mobile Pops, Band, The Druid City Big Band, and the Southeast Chamber Orchestra, as well as various Jazz, pop, second line, and chamber ensembles. While in the Mobile area Dr. VandeWaa has also maintained a healthy trombone studio, teaching private lessons to high school and middle school students in Baldwin and Mobile counties, and has worked as a low brass technician for Daphne and Spanish Fort High Schools.

Dr. VandeWaa completed his Doctoral Degree in Trombone Performance at the University of Alabama, where he worked as a Teaching Assistant for the Department of Music Education and the Trombone Studio, where he taught Brass Methods courses for Music Education majors and applied lessons for music majors and minors. Dr. VandeWaa has participated in and audited numerous festivals and seminars including the 2013 Alessi Seminar, as well as the Southeast Trombone Symposium, and the International Trombone Festival. In addition to his studies at Alabama, Arie has taken lessons from Peter Ellefson, James Markey, Michael Mulcahy, Brian Hecht, Craig Mulcahy, Jim Nova, Bradley Palmer, Brent Phillips, and Martin McCain, and has performed in masterclass settings for Joseph Alessi, Denson Paul Pollard, David Finlayson, Nathan Zgonc, George Curran, and Alex Iles.

Arie completed his Bachelor's degree in Music with elective studies in Business at the University of South Alabama, where he studied trombone under Dr. Greg Gruner and completed his Master's Degree at the University of Alabama, where he studied with Dr. Jon Whitaker.

Justin Alexander, percussion

Justin Alexander, assistant professor of music at Virginia Commonwealth University, earned the Doctorate of Music from The Florida State University in Tallahassee, Florida. He holds Bachelor's and Master's Degree from the University of Central Arkansas. Justin's primary teachers include Dr. John Parks, Dr. Blake Tyson, and Mr. Leon Anderson. He is an endorser of Pearl / Adams musical instruments, Zildjian cymbals, Vic Firth sticks and mallets, Grover Pro Percussion, and Remo drumheads.

Justin's performance portfolio reflects his diverse interests and abilities. Justin has held the position of Principal Percussion with the Wintergreen Summer Performing Arts Festival since 2015 and has appeared with The Florida Orchestra, The Richmond Symphony, The Arkansas Symphony Orchestra, The Aspen Festival Orchestra, The Eastern Music Festival Faculty Orchestra, and the Tallahassee Symphony. As a chamber musician, Justin is a founding member of Novus Percutere, with percussionist Dr. Luis Rivera, and The AarK Duo, with flutist Dr. Tabatha Easley. Recent highlights include the release of The AarK Duo's debut recording, Hair |Cloth |Thread on the Garnet House label, as well as collaborative performances in Sweden, Australia, and as a part of the 6th International Conference on Music and Minimalism in Knoxville, Tennessee. As a soloist, Justin recently premiered Adam Silverman's concerto for drum set and wind ensemble, Zip-Zap, with the Rowan University Wind Ensemble, and has given performances, clinics, and master classes throughout the United States. Active in the creation and performance of contemporary music, Justin has commissioned, premiered, and recorded works by noted composers John Luther Adams, Christopher Adler, Blake Tyson, Halim El-Dahb, Ivan Treviño, Brian Nozny, and Nathaniel Bartlett.

Justin currently serves on the Percussive Arts Society's University Pedagogy Committee and has published articles in Percussive Notes, the official research journal of PAS.

Luis C. Rivera, percussion

Dr. Luis C. Rivera (b. 1983) serves as Assistant Professor of Music and the Director of Percussion Studies at the University of South Alabama teaching applied lessons, the USA Percussion Ensemble, the Jaguar Drumline, the USA Steel Band, and the World Music Ensemble. He received his Bachelor's degree in Music Education from the University of Central Florida under the direction of Jeff Moore and Kirk Gay. He holds a Master of Music degree in Percussion Performance from the University of South Carolina, under the direction of Dr. Scott Herring and Jim Hall, and his Doctor of Music degree in Percussion Performance from Florida State University, studying under Dr. John W. Parks IV, where he was a recipient of the McKnight Doctoral Fellowship. Dr. Rivera is a published composer/arranger through Bachovich Publications, TapSPACE Publications, self-publishes various classical arrangements, and has scholarly works published with the Percussive Arts Society (PAS) journals *Percussive Notes* and *Rhythm! Scene*. He also serves on the PAS Composition Committee.

Outside of the classroom, Dr. Rivera is an active performer and educator across the United States. He currently performs as a percussionist with the Mobile Symphony, Gulf Coast Symphony, and Pensacola Symphony Orchestras. Dr. Rivera is an active adjudicator in the Gulf Coast marching band and indoor drumline circuits for Louisiana, Mississippi, Alabama and Florida, the Florida Bandmasters Association, and has served as a clinician at the Alabama Day of Percussion, Alabama Music Educators Association In-State Conference, and several universities around the nation. Dr. Rivera is also one half of a percussion duo with Dr. Justin Alexander called Novus Percutere, releasing their debut album *symmetry reflection* through Synced Up Designs in 2015. The duo is committed to commissioning new works for percussion as well as promoting contemporary music through master classes and recitals around the globe.

Dr. Rivera has been a featured arranger or performer at PASIC from 2011 through 2014. He also has taken the USA Percussion Ensemble to compete in the Concert Chamber Percussion Ensemble Competition at PASIC 2014 and 2015 where they earned Second Place in the Collegiate Division both years. Dr. Rivera is a proud endorser of Pearl/Adams instruments, Zildjian cymbals, Remo drumheads, Grover Percussion, and Vic Firth sticks and mallets.

Greg L. Gruner, Guest Conductor (Director of Bands 1993-2014, Department of Music Chairman 2002-2018)

Tonight's performance is dedicated to Dr. Greg L. Gruner, Chair of the Department of Music and Director of Bands at the University of South Alabama from 1993-2014. Dr. Gruner is retiring in June after 25 years of service to the University of South Alabama.

Dr. Greg Gruner, Professor of Music and Department Chair, received his Bachelor of Music Education Degree from New Mexico State University. He was awarded a Master of Music Education degree from the Indiana University School of Music, and a Doctor of Arts in Music degree from the Ball State University School of Music.

From 1993 until 2014, Dr. Gruner served the USA Department of Music as the Director of Bands and in 2003, after a brief time as the Interim Chair, he was appointed Chair of the department on a full-time basis. Prior to his appointment at USA, Dr. Gruner taught in the public schools of Missouri and Kentucky for nine years and was also the Assistant Director of Bands at Ball State University for three years where he taught instrumental conducting, and conducted the Ball State Symphony Band and the 360 member Pride of Mid-America Marching Band. His junior high, high school, and collegiate ensembles have been recognized consistently for their excellence in performance at the regional and national levels. Currently, Dr. Gruner teaches instrumental conducting, applied trombone, music business, and graduate courses in music education and conducting.

Dr. Gruner is active in the National Association for Music Education, College Band Directors National Association, National Band Association, Phi Beta Mu National Bandmaster Fraternity, and the Golden Key National Honor Society. He is a Past-President of the Mobile Jazz Festival and was the Conductor of the Mobile Pops from 2000-2012.

Dr. Gruner remains a popular guest conductor, adjudicator, clinician, consultant, and composer/arranger for concert, marching, and jazz bands throughout the United States.