University of Tennessee
Concert Band
Symphonic Band
Wind Ensemble

Thursday, April 13, 2017 at 8 p.m.

James R. Cox Auditorium
Alumni Memorial Building
Concert Band  
Fuller Lyon, conductor

Shine  
Michael Markowski  
(b. 1986)

Sinfonia VI: The Four Elements  
Timothy Broege  
(b. 1947)

I. Wind
II. Earth
III. Water
IV. Fire

Foundry  
John Mackey  
(b. 1973)

Symphonic Band  
Michael Stewart, conductor

Nobles of the Mystic Shrine  
John Philip Sousa  
(1854-1932)

Incantation and Dance  
John Barnes Chance  
(1932-1972)

Arabesque  
Samuel Hazo  
(b. 1966)

Wind Ensemble  
Donald Ryder, conductor

ZING!  
Scott McCallister  
(b. 1969)

Avelynn’s Lullaby  
Joel Puckett  
(b. 1981)

Elsa’s Procession to the Cathedral  
Richard Wagner  
(1813-1883)  
trans. Bourgeois
**Shine**

Michael Markowski writes, “*Shine* is an exploration of brighter instrumental colors within a world of softer, more muted textures. For me, the imagery of light becomes all the more striking when rationed against these darkly romantic landscapes.

You can hear this sort of rationing throughout the piece. For example, the piece begins with a tight, sustained three-note cluster that is meant to induce a kind of quiet, harmonic friction. The saxophones enter first, flickering, and are soon joined by the French horns, whose flutter tonguing intensifies the aural electricity. The rhythmic and melodic energy builds to several short, brighter moments, but these joyful moments don’t stay as long as we quickly submerge back into the more meditative tones.”

**Sinfonia VI: The Four Elements**

Composed in 1974, *Sinfonia VI* is essentially about two kinds of contrast. The first type of contrast is that of mood, or, as the later eighteenth century composers would have it, “affect.” The first movement is melancholy, the second is playful, the third is somber, and the finale is boisterous and aggressive.

The second type of contrast is timbral. Each movement places a solo instrument or instrument-group in opposition to the “tutti” ensemble. In the first movement, three clarinets form the solo group. In the second, a solo baritone horn is used. The third movement uses a duo of trumpet and alto saxophone in a call-and-response pattern, with the full ensemble providing the responses. The finale uses the entire percussion section as a concertante group, although this movement comes closest to conventional “tutti” scoring.

**Foundry**

The composers states, “The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an ‘instrument.’ Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood?

In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what sound I wanted (play a ‘clang’ — a metal instrument, probably struck with a hammer, that creates a rich ‘CLANG!’ sound), and allowed the percussionist to be creative in finding the best ‘instrument’ to make the sound I described.”
Nobles of the Mystic Shrine

John Philip Sousa showed musical aptitude at an early age, learning the violin and studying harmony at the age of ten. Soon after, Sousa began playing wind instruments and, at the age of thirteen, joined the Marine band, of which he became the leader several years later. After directing the Marine band, Sousa set out to organize his own band, which would become famous throughout America and the world. As well as having a great talent for conducting, Sousa also began composing. His output included several hundred pieces, some comic operas and orchestral works.

Sousa belonged to many different organizations, one being the Ancient Arabic Order of Nobles of the Mystic Shrine, also commonly known as the “Shriners”. The Shriners arranged many of Sousa’s appearances, and occasionally the host band joined in the playing of “their” march. This march is also unique among Sousa marches in that it includes a harp part, as well as triangle and tambourine parts, which are an integral part of the Turkish Music so closely associated with the Shriners.

Incantation and Dance

John Barnes Chance studied composition with Clifton Williams at the University of Texas and is best known for his concert band works. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky from 1966 until his death in 1972.

*Incantation and Dance*, which was the first published piece of John Barnes Chance, has become one of his most popular works. He wrote it while serving in the North Carolina public schools under a grant from the Ford Foundation’s Young Composers Project. It consists of two contrasting sections. The Incantation is a short, mournful melody, full of mystery, which gradually builds to a ferocious conclusion. The Dance also begins quietly, moving to a complex rhythmic pattern in the percussion, and culminating in a frenzied dance.

Arabesque

*Arabesque* was commissioned by the Indiana Bandmasters Association and written for the 2008 Indiana All-State Band. It is based on the mystical sounds of Middle Eastern music, and is composed in three parts. The opening, “Taqasim”, is introduced by a flute cadenza, meant to sound like an Arabic taqasim, or improvisation. The second section, “Dabka”, is a traditional Arabic line dance performed at celebrations, most often at weddings. The final section, the “chorale”, is a recapitulation and combination of previous Arabic themes in the composition.

Born in 1966, Samuel Hazo received his bachelor’s and master’s degrees from Duquesne University in Pittsburgh. Hazo has been a music teacher at every educational grade level from kindergarten through college. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage.
ZING!

Zing! is the first work in a series of short band pieces inspired by catchphrases of a variety of band directors who influenced the composer in high school and college. These phrases were used often during rehearsals to illustrate an image in order to create a specific sound. Zing! belonged to Jim Croft, Director of Bands at Florida State University. Fanfare-like motives juxtaposed with lyrical melodic lines and “shiny” colors emulate this catchphrase. Zing! was commissioned by Kappa Kappa Psi and Tau Beta Sigma, Baylor University.

Scott McCallister is a graduate of Rice University and currently professor of composition at Baylor University. He was born in Vero Beach, Florida, where he met Dr. Jim Croft of Florida State University. McAllister is particularly noted for his clarinet compositions, particularly Black Dog based on hard rock, the music of Led Zeppelin, X Concerto, and Freebirds. Other works include the influence of grunge music.

Avelynn’s Lullaby

My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies (although, to be honest, I’m not sure how that is measured). Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her, and she does her part, fighting the onset of sleep. By far her favorite lullaby is the one my mother used to sing to me: “Sail Far Away, Sail Across the Sea, Only don’t forget to Sail, back again to me.” At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898, by Alice Riley and Jesse Gaynor and has only a passing resemblance to the song I remember my mother singing to me. Better yet, it has virtually no resemblance to the lullaby I had been singing to Avelynn! So, Avelynn’s Lullaby is both a journey of daddy trying to coax daughter to sleep and a journey of daughter enjoying the song, fighting sleep, and eventually succumbing to slumber. (Notes by Joel Puckett)

Named as one of National Public Radio’s listeners’ favorite composers under the age of 40, Joel Puckett is one of the most performed composers in America. Hailed by the Washington Post as “visionary,” Puckett believes in the life-changing power of music to heal and provide comfort to those who need it.

Elsa’s Procession to the Cathedral

In his medieval opera Lohengrin, Richard Wagner provided numerous examples of colorful pageantry and staging. Elsa’s Procession to the Cathedral prefaces her betrothal to Lohengrin, a mystic knight of the Holy Grail, who had come to deliver Brabant (Antwerp) from Hungarian invaders. The beauty and flow of this magical moment in the opera has been cast most effectively for wind band by orchestrator John R. Bourgeois.
### Concert Band
**Fuller Lyon, conductor**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performers</th>
<th>*Denotes Principal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute</strong></td>
<td>Brittany Banks* Jennifer Clark Laura-Ashley Ream Kristina Bercero Maggie Rickards Kylie Schall</td>
<td></td>
</tr>
<tr>
<td><strong>Oboe</strong></td>
<td>Olivia Faulkner* Trevor Ditman</td>
<td></td>
</tr>
<tr>
<td><strong>Clarinet</strong></td>
<td>Travis Greene* Katie Masters David Woods Briana Alred Rachel Manandhar Kelsey Kelley</td>
<td></td>
</tr>
<tr>
<td><strong>Bass Clarinet</strong></td>
<td>Deidria Tankersley</td>
<td></td>
</tr>
<tr>
<td><strong>Bassoon</strong></td>
<td>Julie Edwards* Lindsey Pokrzywinski Sean Bales</td>
<td></td>
</tr>
<tr>
<td><strong>Alto Saxophone</strong></td>
<td>Chris Violet* Kyle Wagner</td>
<td></td>
</tr>
<tr>
<td><strong>Tenor Saxophone</strong></td>
<td>Sophia Fink</td>
<td></td>
</tr>
<tr>
<td><strong>Baritone Saxophone</strong></td>
<td>Carlos Mancilla</td>
<td></td>
</tr>
<tr>
<td><strong>Trumpet</strong></td>
<td>Kathryn Woolsey* Bailey Borchers Conlan Burbrink Emma Kate Chambless Brennan Babb Andrew Brown Samuel Lee Benjamin Smith Taylar Hastings</td>
<td></td>
</tr>
<tr>
<td><strong>Trombone</strong></td>
<td>Brent Davis* Julia Stewart Caleb Cannon Aileen Barry Bryce Corum</td>
<td></td>
</tr>
<tr>
<td><strong>Euphonium</strong></td>
<td>Daisey Kludt* Christian Penna Joey Cole</td>
<td></td>
</tr>
<tr>
<td><strong>Tuba</strong></td>
<td>Lane Graves* Adam Young Ben Brymer</td>
<td></td>
</tr>
<tr>
<td><strong>Percussion</strong></td>
<td>Nick White* Vicki Nguyen Eli Henry Kelsey Rivers</td>
<td></td>
</tr>
<tr>
<td><strong>French Horn</strong></td>
<td>Marisa Brittle* Paige Chang Jocelyn White Macey Gann Faith Huskey</td>
<td></td>
</tr>
</tbody>
</table>

*Denotes Principal*
Symphonic Band
Michael Stewart, conductor

**Piccolo**
Chelsea Cutler

**Flute**
Shelby Carver
Chelsea Cutler
Shannon Frisco*
Ashley Kappelman
Isabelle Lee
Cynthia Roberts

**Clarinet**
Morgan Cox
Corbin Hines
Alexus Keith
Jacob Peterson
Keely Rogers
Lauren Smith
Michelle Untch
David Woods
Alec Yen*

**Bass Clarinet**
Bruce Johnson

**Oboe**
Kimberly Bress*
Kallista Karastamatis
Candace Rhodes-Mull

**Bassoon**
Elan Barry*
Cydnee Young

**Alto Saxophone**
Lily Ginder*
Bernell Jones

**Tenor Saxophone**
A.C. Cabrera

**Baritone Saxophone**
Austin Fox

**Trumpet**
Seth Felker+
Joseph Goyeau
Trey Green+
Aaron Northcutt
Gabe Nunley
Zane Winchester

**Horn**
Ross Bates
Davis Harmon*
Ann Marie Lawson
Hannah Mai

**Trombone**
Chris Bean
Andrew Dixson
Austin Kelly
Baylor Merritt*
Peyton Shown

**Euphonium**
Preston Abbott*
Christian McNeal

**Tuba**
Jonathan Bradshaw*
Austin Smith

**Percussion**
Alex Douglass
Nathaniel Gallagher
Will Hoover*
Nikolai Regenold
Nathan Williamson

*Denotes Principal
+Denotes Co-Principal
Wind Ensemble
Donald Ryder, conductor

**Flute/Piccolo**
Elizabeth Wolfrey*
Rebecca Percy
Natalie Gregg
Moriah Franklin
Heather Smith

**Oboe**
Sarah Emmons*
Paul Royse
Alex Hall

**Bassoon**
Ryan Ramsey *
Laiton Pigg

**B-flat Clarinet**
Matthew Little*
Jacob Gonzalez
David Floyd
AJ Perry
Emma Burkin
Lucy Terrell
Jamie Wilkererson
Bruce Johnson

**Alto Saxophone**
Sydney Warren*
Alfredo Maruri

**Tenor Saxophone**
John Flores

**Baritone Saxophone**
Brianna Terry

**French Horn**
Matthew Howard*
Hannah Smith
Seth Hall
Bailye Hendley
Zanae Locke

**Cornet**
Aaron Kannengeiser*
Darbi Flaherty
Andrew Lane
Elliot Rose
Kevin Marcus
Joseph Greer

**Bass Trombone**
Reilly Fox

**Euphonium**
Katie Prince*
Sarah Dixon

**Tuba**
Brandon Smith*
Tony Tortora

**Percussion**
Colton Morris*
Christian Swafford
Alexander Smith
Eric Roundy
Alex Richard

**Piano**
Kelvin Ying

**Organ**
Ericka McCarty

**Trombone**
Landon Brady*
Noah Schoenike
Harris Taylor
Joey Cole

*Denotes Principal