



Western Kentucky University
Potter College of Arts & Letters
Department of Music

Campus and Community Band

Dr. Gary Schallert, *conductor*
Jalen Allred, *graduate conductor*
Brenna Derby, *graduate conductor*
Nathaniel Nash, *graduate conductor*

& Symphonic Band



THE GLORY OF ROME



Dr. Matthew McCurry, *conductor*
Ms. Brenna Derby, *graduate conductor*

Thursday, February 29, 2024 | 7:30 pm
Van Meter Hall
Bowling Green, KY

Campus and Community Band

Dr. Gary Schallert, *conductor*

JOHN FANNIN

Fanfare Nueve

ALAN MENKEN
arr. Jay Bocook

God Help the Outcasts

Ms. Brenna Derby, *graduate conductor*

SAMUEL HAZO

Sòlas Ané

Mr. Nathaniel Nash, *graduate conductor*

KAROL NAMYSLOWSKI

Clarinet Polka

Mx. Jalen Allred, *graduate conductor*

KATAHJ COOPLEY

Infinity

Ms. Brenna Derby, *graduate conductor*

GENARO CORDINA
arr. Andrew Glover

Zacatecas

Mx. Jalen Allred, *graduate conductor*

Brief Intermission

Symphonic Band

Dr. Matthew McCurry, *conductor*

DAVIDE DELE CESE
ed. John Bourgeois

Inglesina (*The Little English Girl*)

LUIGI ZANINELLI

Roma Sacra

GIACOMO PUCCINI

O mio babbino caro *from Gianni Schicci* Nessun Dorma *from Turandot*

Ms. Shelby Stephens, *soprano* | Mr. Dee Mason-Walker, *tenor*

OTTORINO RESPIGHI
arr. James Curnow

Finale *from The Pines of Rome*

Ms. Brenna Derby, *graduate conductor*

FRANK TICHELI

Vesuvius

TRADITIONAL
arr. Alfred Reed

Funiculi, Funicula

Campus & Community Band Personnel

FLUTE

Elizabeth Finkbine
Margaret Dougherty
Tessa Hillman
Tina Logsdon
Linda McBride
Brennan Miller
George Payocong, III
Sheila Smalling
Melissa Valone
Jenny Wilkerson

OBOE

Valerie Feldker
Justin Fiessinger
Angela Nash

BASSOON

Jonathen Alicea
Cassandra Barrett
Keegan Finkbine

CLARINET

Abigayle Bryant
Hunter Fred
Beatrice Dougherty
Brittney Gruber
Dylon Hargis
Gabbie Houchens-Granados
Nihal Jacob
Hayden Johnson
Jill Matthews
Daly Moore
Jose Carlos Rodriguez
Tina Tyrie
Melanie Valone

BASS CLARINET

Shelby Boone
Elise Richmond
Collin Smith
Garett Young

ALTO SAXOPHONES

Olivia Brown
Amy Krull
Michael Netherton
Amy Pence
Daniel Smalling
Benjamin Weintz

TENOR SAXOPHONE

Sorrell Brown
Caroline Galdi
Adriel Morell

BARITONE SAXOPHONE

Silas Foster

HORN

Steven Bernard
Nick Courtnage
Jarrett Johnson
Rebekah Luckett
Brittany Rodriguez
Ethan Smith
Liz Smith

TRUMPET

Kevin Briley
Mollie Crawford
Isabella Enlow
Lukas Ford
Colton Givens
Taryn Guyer
Ryan Hendricks
Ethan Langford
Jillian McLellan
Nathaniel Nash
Darrell Ray
Drew Wade
Zach Watts

TROMBONE

Gary Baker
Sonny Cron
Ron Dunn
Cameron Esters
Charles Price
Alex Sitz
Jacob Sturgeon
Jessie Wells
Rick White

EUPHONIUM

Ian Roundtree
Evan Dana
Mikael Rodriguez
Sandra Tucker
Tom Wimsatt

TUBA

Dwight Austin
Allen Jewell
Angelo Rodriguez

PERCUSSION

Braden Cutright-Head
Maddie Howard
Connor McElroy
Nate Nash
Eli Simpson
Casey Strange
Nathanael Taylor

Symphonic Band Personnel

FLUTE

Bethany Dashzeveg *
Marina Chiames
Emily Curtsinger
Michael Tafolla
Alex Gehring
Anabel Adamson
Abigail Esters
Sylvia Dodd

OBOE

Logan Graham*

BASSOON

Avery Cunningham *
Taryn Guyer

CLARINET

Amber Cain *
Aaliyah Henry
Denny Oum
Melody Weihrauch
Wyatt Parker
Parker Evans
Nihal Jacob
Sylva Ford
Elise Richmond
Bailey Harris
Chance Brawders
Arabella Ross

BASS CLARINET

Mckenzie Eversoll *
Zoey Hobdey

ALTO SAXOPHONE

Nate Taylor *
Caleb Middleton
Hannah Herrmann
Cailee Tucker
Anna Ward

TENOR SAXOPHONE

Noah Cherry



BARITONE SAXOPHONE

Shaylee Baxter

HORN

Jacob Steele *
Hera Patrick
Jeremy Messer
Zariyah Dumas
Sam Porter

TRUMPET

Micah Buckham *
Will Burris
Simon Bozone
Isaac Ramsey
Jalen Allred ^Δ 
Nathaniel Nash ^Δ 

TROMBONE

Ashton Hoelscher *
Jeremiah Diaz
Kevin Riley
Star VanOver
JP Gibbs (Bass)

EUPHONIUM

Tamika Pullums *
Sorrell Brown

TUBA

David Holt *
Nathaniel Burris
Isaiah Serrano

PERCUSSION

Alijah Brock *
Christopher Hindman
Logan Brent
Wyatt Edmonds
Willy Osorio-Hernandez
Brenna Derby ^Δ 
Patrick Johnson 

GUEST SOLOISTS




Shelby Stephens, *soprano soloist*, is a Vocal Music Education major at Western Kentucky University. Shelby is in her final year of study and has enjoyed many performances at WKU. Some of her favorite roles include First Knitter in *Game of Chance*, Clarissa in *Little Women*, and Violetta from *La traviata* in WKU's "The Menagerie". It is with great joy that she gets to share one last collaboration with the amazing musicians and faculty of this university.



Demetrius Mason-Walker, *tenor soloist*, is currently a graduate student in Choral Conducting at Western Kentucky University. Prior to WKU, Mason-Walker was the Director of Choirs at East Jessamine High School in Nicholasville, KY for seven years. During that time the East Jessamine High School Chorale performed at the 2019 and 2023 Kentucky Music Educators Association Conference. Dee currently serves at the Kentucky Music Educators Association State Choral Chair.

* = Principal / Co-Principal

Δ = Graduate Assistant

 = Assisting Musician

PROGRAM NOTES

Fanfare Nueve (2006)

John Fannin (b.1958)

Fanfare Nueve is a contemporary Spanish fanfare based on a 9/8 meter groove that creates a high energy feel by shifting between three-beat and four-beat groupings. Sections with handclapping are reminiscent of Spanish Flamenco dancing. Some harmonic passages may sound familiar to listeners if they are familiar with the popular Spanish hit, Malaguena.

- Program Note from *The Wind Repertory Project*

God Help the Outcasts (1996)

Alan Menken (b.1949)

"God Help the Outcasts" is a song written by composer Alan Menken and lyricist Stephen Schwartz for Walt Disney Pictures' animated film *The Hunchback of Notre Dame*. A pop ballad, the song is performed by American singer Heidi Mollenhauer as the singing voice of Esmeralda on American actress Demi Moore's behalf, who provides the character's speaking voice. A prayer, "God Help the Outcasts" is a somber hymn in which a beset Esmeralda asks God to shield outcasts and Roma like herself against racism and discrimination at the hands of Paris and Judge Claude Frollo. The song also establishes Esmeralda as a selfless, empathetic character with whom Quasimodo falls in love.

- Program Note from *Wikipedia*

Sòlas Ané (2006)

Samual Hazo (b.1966)

Sòlas Ané are two Gaelic words meaning Joy (Sòlas) and Yesterday/Yesteryear (Ané). It was named for the absolute pleasure Margene Pappas, director of bands at Oswego High School in Oswego, Illinois, had spending every day living the music with her students. Sure, the byproducts of her teaching included Oswego High School's performances at the Midwest Clinic, Tournament of Roses Parade, and IMEA All-State Convention. And yes, her accolades included the Sudler Legion of Honor, Phi Beta Mu Hall of Fame, Mr. Holland's Opus Award, and far too many more to list. But Margene is the epitome of the phrase, "Winners aren't in it for the race. They just love to run." Turning on the band room lights every morning for 37 years was Margene Pappas' passion. Sòlas Ané was premiered on May 28th, 2006. That day was declared "Margene Pappas Day" in Oswego and the concert featured her present band as well as an Oswego High School alumni band comprised of some of the top professional musicians and music professors in the world. Sadly, the title, Sòlas Ané, gained a deeper and most unfortunate meaning as, one half hour after her final concert, on a day named after her, Margene's father passed away of pneumonia in Champaign, IL.

- Program Note from *The Wind Repertory Project*

Clarinet Polka (unknown)

Unknown

The Clarinet Polka or "A Hupfata" is a popular musical composition from the end of the 19th century. Since 1971 it has been used as an opener in Lato z Radiem – one of the most popular shows of Polskie Radio Program I. The piece, performed (as its name implies) as a polka, has a simple and catchy melody, featuring a prominent extended eight-note arpeggio. It is typically performed in B-flat major. According to Polskie Radio Program I, the music was created in Austria by a composer named A. Hupfat. Other sources claim that The Clarinet Polka was written under the name Dziadunio Polka by the Polish composer Karol Namysłowski.

- Program Note from *The Wind Repertory Project*

Infinity (2020)

Katahj Copley (b.1998)

Shooting stars symbolize good luck, a change or big event is coming towards your life, or it can also be a symbol of endings and beginnings. Shooting stars are actually one of the most diverse omens we have throughout our history. A shooting star symbolizes a brief fleeting moment in one's life just like the brief wonder of seeing a shooting star race across the night sky. They can also be a symbol of reaching one's ultimate destiny. Shooting stars, asteroids, and the movement of the heavenly

bodies in the night sky have always fascinated humans. Some cultures have always had strong beliefs and superstitions in the meaning of shooting stars. Traditionally, shooting stars also meant a new birth and changes in one's life and also a wish for a better life. With *Infinity* I wanted to create the sense of shooting stars flying through the infinite playground known as space. As the piece begins, the world of space is filled with stars running through the skies. Throughout the piece, the shooting stars go through many different scenarios both dark and light until finally at the end of the piece the stars – with their bright colors and lights – flash across the sky with spectacular grandeur.

- Program Note from the composer

Zacatecas (1891/1996)

Gernaro Cordina (1852-1901)

The Mexican March, *Zacatecas*, was composed around 1891 and premiered by the Municipal Band of Zacatecas in October 1893 and dedicated to Gen. Jesus Arechiga, the governor of the state. The composition resulted from a number of meetings with other musicians in Villalpando's home. The conductor decided to sponsor a march composition contest and also to submit his own entry. Both Codina (using his faithful harp) and Villalpando worked tirelessly on their manuscripts throughout the time period. Even though Villalpando's match was described as "beautiful" by the other musicians, Codina won the contest. His brother-in-law exhibited his good sportsmanship not only by premiering the work, but also by assisting with the arrangement. After publishing the march in 1893, it was performed by the largest bands in the cities as well as by every conceivable type of ensemble in the villages. *Zacatecas* has become Mexico's "second national anthem".

- Program Note from Program Notes for Band

Inglesina (1897/2000)

Davide Dele Cese (1856-1938)

Inglesina, originally *L'inglesina* (The Little English Girl), was written in 1897 while the composer was bandmaster at Bitonto, a town near the Adriatic seaport city of Bari. This area, a port of embarkation during the Crusades and a longtime center for exchanges between East and West, has been visited by tourists from many countries, including England. A concert march or *marcia sinfonica*, it is composed in a more flexible form than the standard military march. Its phrases and sections are often asymmetrical. Various elements are reintroduced to create dramatic effect, along with sudden dynamic shifts and wide-ranging expressiveness. This piece is an important part of the march repertoire, particularly as an example of the late nineteenth-century, Italian concert march style. This edition by John Bourgeois, former director of the United States Marine Band, brings new excitement and freshness to the original European classic. Whether Delle Cese has a certain "Inglesina" in mind when composing this march is not known. Considering the appreciative attention which mature young ladies traditionally receive from young Italian men, the subject in title was probably not too little, nor too young.

- Program Note from The Wind Repertory Project

Roma Sacra (2007)

Luigi Zaninelli (b.1932)

Composer Luigi Zaninelli writes: "*In 1951, at the age of 19, I first saw Rome. I was awe-struck by its beauty and grandeur. There is an aura of mystical magic which envelops me whenever I am there. At dawn, dusk, or by moonlight I sense the ghosts of the past. This work is inspired by these powerful feelings which have never ceased to haunt me.*" With the opening sound of distant church bells, we are drawn into a work inspired by the grandeur and magnificence of the Eternal City. Drawing from his Italian Catholic roots, Zaninelli demonstrates his unabashed love for Rome. It is quite easy to fall victim to the enchanting beauty of *Roma Sacra*, as it is an unending arch of melodic inspiration.

- Program Note from The Wind Repertory Project

O Mio Babbino Caro (1918)

Giacomo Puccini (1858-1924)

"O Mio Babbino Caro" is an aria from Puccini's one act comic opera entitled *Gianni Schicchi*. Following the death of Buoso Donati, the cast is left to devise a plot to rewrite Buoso's will. *O mio babbino caro* is the soprano aria sung by Lauretta as tension mounts and she may be forced to separate from her love interest, Rinuccio. *O mio babbino caro* is considered one of Puccini's most famous arias and is a standard of vocal repertoire.

*Oh my dear father,
I like him, he is very handsome.
I want to go to Porta Rossa
to buy the ring!*

*Yes, yes, I want to go there!
And if my love were in vain,
I would go to Ponte Vecchio
and throw myself in the Arno!*

*I am pining and I am tormented,
Oh God! I would want to die!
Daddy, have mercy, have mercy!
Daddy, have mercy, have mercy!*

Nessun Dorma from *Turandot* (1926) Giacomo Puccini (1858-1924)

Nessun dorma (*None shall sleep*) is an aria from the final act of Giacomo Puccini's opera *Turandot*, and is one of the best-known tenor arias in all opera. It is sung by Calaf, *il principe ignoto* (the unknown prince), who falls in love at first sight with the beautiful but cold Princess Turandot. However, any man who wishes to wed Turandot must first answer her three riddles; if he fails, he will be beheaded. In the act before this aria, Calaf has correctly answered the three riddles put to all of Princess Turandot's prospective suitors. Nonetheless, she recoils at the thought of marriage to him. Calaf offers her another chance by challenging her to guess his name by dawn. If she does so, she can execute him; but if she does not, she must marry him. The cruel and emotionally cold princess then decrees that none of her subjects shall sleep that night until his name is discovered. If they fail, all will be killed. As the final act opens, it is now night. Calaf is alone in the moonlit palace gardens. In the distance, he hears Turandot's heralds proclaiming her command. His aria begins with an echo of their cry and a reflection on Princess Turandot.

- Program Note from the composer

Finale from the *Pines of Rome* (1924) Ottorino Respighi (1879-1936)

Pines of Rome (*Pini di Roma*) is the second of three tone poems written by Respighi between 1917 and 1929. These tone poems are the most well-known works in his oeuvre. *Pines of Rome* combines his skill for colorful orchestration with his interest in early music, particularly medieval music and folk songs. This work is based on children's folk tunes, which he learned from his wife. In four movements, Respighi notates specifically in the score how he envisioned each movement. He offers the following for the finale: **IV. The Pines of the Appian Way** - Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol.

- Program Note from the Wind Repertory Project

Vesuvius (1999)

Frank Ticheli (b.1958)

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* as found in the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program Note from the composer

Funiculi, Funicula (1880/1994)

Luigi Denza (1846-1922)

The words to *Funiculi, Funicula* were written by journalist Peppino Turco and set to music by Luigi Denza in 1880, for the opening of the first funicular railway on Mt. Vesuvius. Although the song was composed in only a few hours, it has remained popular for over a century. Richard Strauss later included the tune in the fourth movement of his orchestral tone poem, *Aus Italien*, believing it to be a popular Neapolitan folk tune. In the original lyrics, a young man compares his sweetheart to a volcano, and invites her to join him in a romantic trip to the summit.

- Program Note from the composer



2023-2024 ENDOWED SCHOLARSHIP RECIPIENTS

Sam Hines	Bennie Beach Scholarship
Steven Bernard	Dr. Kent Campbell Scholarship
Sammy Wooten	Melissa and Wes Madison Scholarship
Rilee Boisseau	Charles Smith Music Scholarship
Emily Boyle	Patti Stanton Scholarship
Alison Schimmell	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Jervon Orr	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Cameron Taylor	Ida Weidemann Music Scholarship
Dalton Childress	Mitzi Groom Music Scholarship
Wyatt Parker	Edith Wilson Music Scholarship

DEPARTMENT OF MUSIC

Woodwind, Brass, and Percussion Faculty

Heidi Álvarez, D.M.A.	Florida State University	Flute
Mark S. Berry, D.M.A.	University of Michigan	Percussion
Emily Britton, D.M.A.	Florida State University	Horn
John Cipolla, D.M.A.	University of North Carolina, Greensboro	Clarinet/Saxophone
Diana Dunn, M.M.	Rice University	Oboe
Keegan Finkbine, M.M.	University of Georgia	Bassoon
Scott Harris, D.M.A.	University of Oklahoma	Percussion Tech/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music	Trumpet
David Humphreys, D.M.A.	University of North Texas	Tuba & Euphonium
Matthew McCurry, D.M.A.	West Virginia University	Associate Director of Bands
Gary Schallert, D.A.	University of Northern Colorado	Director of Bands
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music	Trombone

Western Kentucky University Bands

Director of Bands	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands.....	Dr. Matthew McCurry
Assistant Director of Athletic Bands.....	Dr. Scott Harris
Ensembles Office Coordinator	TBA
Graduate Assistants	Jalen Allred, Brenna Derby Nathaniel Nash
Band Managers.....	Shaylee Baxter, Rilee Boisseau, Mollie Crawford Patrick Johnson, Colby Monarch, Alison Schimmell

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Dr. Timothy Caboni, President, Western Kentucky University
 Dr. Robert "Bud" Fischer, Provost, Western Kentucky University
 Dr. Terrance Brown, Dean, Potter College
 Dr. Liza Kelly, Co-Chair, Department of Music
 Dr. Zachary Lopes, Co-Chair, Department of Music
 Emily Lindsey, Office Coordinator, Department of Music
 Jeffrey "Smitty" Smith, Technical Director, Van Meter Auditorium
 Delta Omicron | Phi Mu Alpha | Sigma Alpha Iota