



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

Dr. Matthew McCurry, *conductor*

Thursday, April 18, 2024 | 7:30 pm
Van Meter Hall
Bowling Green, KY

Campus and Community Band

Dr. Gary Schallert, *conductor*

FRANK ERICKSON

Overture Jubiloso

Mr. Nathaniel Nash, *graduate conductor*

HOWARD HANSON

Chorale and Alleluia

Dr. Gary Schallert, *conductor*

KARL L. KING

True Blue (March)

Ms. Brenna Derby, *graduate conductor*

DAVID GILLINGHAM

Radiant Moonbeams

Ms. Brenna Derby, *graduate conductor*

PHILIP SPARKE

A Klezmer Carnival

Mx. Jalen Allred, *graduate conductor*

Brief Intermission

Symphonic Band

Dr. Matthew McCurry, *conductor*

CAROL BRITTIN CHAMBERS

La Terra Sacrée (*The Sacred Earth*)

FRANK ERICKSON

Toccata for Band

GUSTAV MAHLER
arr. Reynolds

Finale *from Symphony No. 3*

JACK BULLOCK

Five to Go

featuring the WKU Symphonic Band Saxophones

DAVID HOLSINGER

Abram's Pursuit

Campus & Community Band Personnel

FLUTE

Margaret Dougherty
Elizabeth Finkbine
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

Cassandra Barrett
Keegan Finkbine

CLARINET

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 
Collin Smith

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Jonathen Alicea
Sorrell Brown
Caroline Galdi

BARITONE SAXOPHONE

Kelsa Rice

HORN

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

TRUMPET

Kevin Briley
Isabella Enlow
Lukas Ford
Colton Givens
Taryn Guyer
Ethan Langford
Paige Peterson 
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
Sandra Tucker
Tom Wimsatt 

TUBA

Dwight Austin
Allen Jewell
Angelo Rodriguez
Todd Seguin

PERCUSSION

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

 = Graduating Member

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 Brawdars
Arabella Ross

BASS CLARINET

Mckenzie Eversoll *
Zoey Hobdey

ALTO SAXOPHONE

Nathanael Taylor *
Caleb Middleton 
Hannah Herrmann
Cailee Tucker
Anna Ward

TENOR SAXOPHONE

Noah Cherry
Anna Ward

BARITONE SAXOPHONE

Shaylee Baxter

HORN

Jacob Steele *
Hera Patrick
Jeremy Messer
Zariyah Dumas
Sam Porter

TRUMPET

Micah Buckham *
Will Burris
Simon Bozone
Jalen Allred   
Nathaniel Nash   

TROMBONE

Ashton Hoelscher *
Jeremiah Diaz
Kevin Riley
Star VanOver

BASS TROMBONE

JP Gibbs 

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  

PIANO

Anna Donovan

ELECTRIC BASS

JP Gibbs 

DRUMSET

Logan Brent

Saxophone Feature

Nathanael Taylor, *Alto 1*
Caleb Middleton, *Alto 1* 
Hannah Hermann, *Alto 2*
Cailee Tucker, *Alto 2*
Noah Cherry, *Tenor 1*
Anna Ward, *Tenor 2*
Shaylee Baxter, *Bari Sax*

* = Principal / Co-Principal

Δ = Graduate Assistant

 = Assisting Musician

 = Graduating Member

PROGRAM NOTES

Overture Jubiloso (1978)

Frank Erickson (1923-1996)

Frank Erickson grew up in Spokane, Washington, where he played trumpet and wrote his first concert piece for band. During World War II he arranged for army bands, and following the war, worked as a dance band arranger while studying composition. Erickson studied composition at the University of Southern California and taught at the University of California at Los Angeles and at San Jose State University. He was a member of the American Bandmasters Association, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and was associated with quality compositions for school bands over four decades. This work is thrilling for listeners and players alike. Bold flourishes of tone colors are reinforced with brilliantly flowing melodic lines.

- Program Note by Steven Ledbetter and publisher

Chorale and Alleluia (1954)

Howard Hanson (1896-1981)

Chorale and Alleluia was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

- Program Note from Wikipedia

True Blue (1925)

Karl L. King (1891-1971)

As a composer, King was one of the most prolific and popular in the history of band music. He composed at least 291 works, including 185 marches, 22 overtures, 12 galops, 29 waltzes, and works in many other styles. *True Blue* is a representation of King's classic march style, full of energy and catchy melodies that will surely get your toe tapping.

- Program Note by Brenna Derby

Radiant Moonbeams (2007)

David Gillingham (b.1947)

Radiant Moonbeams was commissioned by Durham Middle School Bands, Lewisville, Texas, in memory of Christy Hoong, a friend and flute player in the band. Considering Christy's Chinese heritage, I chose an old Chinese folk song, *Shao Hua Tang Shue* ("Gently Flowing Stream") to be used as the basis for the melodic material in the work. I was struck by this love song's simple pentatonic beauty and I couldn't help but think that the words could easily transfer to the thoughts of how the band members now visualize their friend, Christy Hoong, in the "moonlight of the heavens," so to speak. The work begins with a quiet and mysterious introduction based on harmonic clusters comprised of the first four notes of the folk song. Following, the solo flute "sings" the first two phrases of the melody of the folk song ("Radiant moonbeams brighten the heavens tonight, I dream of my sweetheart in the moonlight.") in pentatonic G-minor accompanied by flowing lines in the flutes, clarinets, bells and vibraphone. Solo trumpet states the middle section of the song ("I see her clear image in the moon's path. Sweetheart dear, dear,") and flutes play the final phrase ("tiny stream flows gently in the forest glen."). A developmental episode ensues which utilizes material from the folk song. A transition leads to a flowing melody in pentatonic F major that is a sort of metamorphosis of the folk song melody. The melody is intended to represent Christy's cross over into the afterlife. There is then a return to the folk song in D minor which rises to a climax, subsides, and is followed by the tolling of bells, a final phrase by the solo flute and three final bell tolls in D Major.

- Program Note by the composer

A Klezmer Karnival (2004)

Klezmer music originated in the 'shtetl' (villages) and the ghettos of Eastern Europe, where itinerant Jewish troubadours, known as 'klezmerim', had performed at celebrations, particularly weddings, since the early Middle Ages. Since the 16th century, lyrics had been added to klezmer music, due to the 'badkhn' (the master of ceremony at weddings), to the 'Purimshpil' (the play of Esther at Purim) and to traditions of the Yiddish theatre, but the term gradually became synonymous with instrumental music, particularly featuring the violin and clarinet. In recent years it has again become very popular, and in *A Klezmer Karnival* Philip Sparke has used three contrasting traditional tunes to form a suite that will bring a true carnival atmosphere to any concert: a wedding dance entitled *choson kale mazel tov*, a Jewish circle dance entitled *Freylekh*, and *Sherlele*, a German shepherd's dance.

- Program Note from the composer

Philip Sparke (b.1951)

La Terre Sacrée (2021)

Anyone who really knows me knows how very much I love nature. There's no other place I'd rather be than outside. My friends joke that I affectionately name each hummingbird that comes around. In the most basic sense, this piece is about my love for the earth. I chose to begin right away with bird-like sounds in the opening woodwind solos and then incorporate three other original themes throughout the piece, which I named Purity, Joy, and Renewal. Purity is first heard in an intimate, acoustic setting with the delicate flute choir and guitar sound; later it is heard with the oboe and log drum in a more raw, primal state. Joy is an upbeat, sprightly theme first heard in the clarinets, then passed around to different sections. Renewal appears later, after the storm, in the soulful, hopeful horns. I was compelled to also use two other important melodies that come from hymns I grew up with in my youth. *For the Beauty of the Earth* first appears right at the beginning, with a liale [sic] nod from the Bassoons. Like all of the themes, it is used throughout the piece in different ways, but its most important role is at the very end as a final uplifting anthem. The other hymn I subtly weave throughout is *All Creatures of Our God and King*, with the four-note *Alleluia, Alleluia* appearing purposefully. It saddens me when we are not very thoughtful concerning the planet. When thousands of acres of grand trees are decimated all at once or the wildlife is suddenly displaced. After all, it is ALL creatures of our God and King. These emotions of angst, fear, and sorrow had to be included as well. My hope is that we will try to remember to be good stewards of the earth, to protect these beautiful and important resources, and to not upset the balance. We only have one Earth, so let us cherish her.

- Program Note by the composer

Carol Brittin Chambers (b.1970)

Toccata for Band (1957)

Frank Erickson's *Toccata for Band* has been extremely popular among high school and college bands ever since it was first published. Essentially, two ideas are expressed in the *Allegro non troppo* and *Andante con moto* sections. The first, featuring the trumpets and clarinets, is quick and rhythmic; the second, featuring a horn solo, is slow and lyrical. Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

- Program Note from The Wind Repertory Project

Frank Erickson (1923-1996)

Finale from Symphony No. 3 (1894/1971)

Symphony No. 3 by Gustav Mahler was written between 1893 and 1896. It is his longest piece and is the longest symphony in the standard repertoire, with a typical performance lasting around 90 to 105 minutes. It was completed the year that Mahler became a Roman Catholic. It was entitled *Was mir die Liebe erzählt* (What Love Tells Me). The Finale, the sixth movement, in D major, is marked *Langsam—Ruhevoll—Empfunden* (Slowly, tranquil, deeply felt). The movement can best be described in Mahler's own words: "The peak, the highest level from which one can view the world. I could almost call it 'What God tells me,' in the sense that God can only be comprehended as love."

- Program Note from the composer

Gustav Mahler (1860-1911)

Five To Go (1986)

Jack Bullock's *Five to Go* is written as a saxophone section feature with jazzy wind band accompaniment, also described as Jazz Quintet for Saxes and Wind Band. Featuring the fabulous saxophones of the WKU Symphonic Band, we outfit tonight's performance with four alto saxophones, two tenor saxophones, and the deep voice of the baritone saxophone. Not often found on a wind band stage, the drumset and electric bass accompany as if in any jazz combo of fifty or more members. Listen for saxophone soloists, big band hits, and lots of running notes throughout this exciting piece. Composer Jack Bullock had a varied and illustrious career in music as a performer, composer, arranger and educator. Dr. Bullock wrote more than 600 publications for a diverse group of ensembles, including concert band, orchestra, jazz ensemble and marching band. He also taught instrumental music in the classroom for 20 years. As a performer, he studied trumpet with Harry Glantz, James Ode and Craig McHenry, and performed with the Miami Philharmonic Orchestra and the Miami Opera Company.

- Program Note by conductor

Abram's Pursuit (1998)

In the fourteenth chapter of Genesis there is a story of a rebellion led by Chedorlaomer, the King of Elam. Chedorlaomer and three other Kings joined together to ravage and conquer everything that lay in their path. They were met in battle at the Valley of Siddim (the Salt Sea) by an army mustered from the forces of the King of Sodom, the King of Gomorrah (pre-destruction days, of course...), the King of Admah, the King of Zebolim, and the King of Bela. Unfortunately this opposition army was not a match for Chedorlaomer, and each of these city-kingdoms, including Sodom and Gomorrah, were overrun. Chedorlaomer's forces, as was the custom, pillaged and fled with all the goods and provisions of the cities. Unfortunately for Chedorlaomer, his men also kidnapped Lot, Abram's brother's son. This, of course, is the same Abram who later became Abraham, Father of the Jewish Nation, and a very close friend of God. (In retrospect, this was probably Chedorlaomer's "not-so-bright" decision of the campaign!) When Abram heard that Lot was taken captive, his armed three hundred and eighteen trained servants who were born of his house went in pursuit of the invaders. With his small contingent, he divided his forces against the kings, attacked, and routed Chedorlaomer's entire army, recovering Lot and his goods, as well as all the women and people who had been kidnapped during the conquest.

- Program Note from the composer

David Holsinger (b.1945)



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

We gratefully acknowledge the assistance and support of the following:

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