

WILKES UNIVERSITY

 BAND

NIGHT

7 p.m. November 22, 2014

The Dorothy Dickson Darte Center for the Performing Arts

FEATURING

The Wilkes University Jazz Orchestra
Nick Driscoll, Director

The Wilkes University Civic Band
Dr. Philip G. Simon, Conductor
Mr. Eugene Magalif, Guest Conductor

The Wilkes University Marching Colonels
Dr. Philip G. Simon, Director
Sofia Soares, Drum Major
Martina Barna, Assistant Drum Major



WILKES UNIVERSITY

THE PROGRAM

Night Illuminates.....The Jazz Orchestra
The Wilkes University Jazz Orchestra
Nick Driscoll, Director

Short Intermission while the stage is reset

Kirkpatrick Fanfare.....Andrew Boysen Jr.

It Is Well With My Soul.....Philip Bliss
Arranged by Dallas Burke

Invincible.....Eugene Magalif
Based On Themes by K. Georgiadi

Eugene Magalif, Guest Conductor

Folk Song Suite.....Ralph Vaughn Williams
1. March-Seventeen Come Sunday
2. Intermezzo-My Bonny Boy
3. March-Folk Songs From Somerset

Loch Lomond.....Frank Ticheli

The Civic Band
Dr. Philip G. Simon, Conductor

15 Minute Intermission

Introduction of the Marching Colonels by Anne Skleder, Senior Vice-President and Provost,
Wilkes University

Pre-Game Entrance (Based on Wilkes Our Alma Mater).....Philip Simon

I Love Rock and Roll.....Performed by Joan Jett
Arranged by Tom Wallace

Shake, Rattle and Roll.....Performed by Bill Haley and the Comets
Arranged by Phil Simon

Got To Get You Into My Life.....Performed by Earth, Wind and Fire
Arranged by Rick Wygant

True Colors.....Performed by Cyndi Lauper
Arranged by Phil Simon

Featuring the Marching Colonels Color Guard and soloists Sofia Soares, flute and Martina
Barna, keyboard

Happy.....Performed by Pharrell Williams
Arranged by Rick Wygant

The Marching Colonels

Dr. Philip G. Simon, Director
Sofia Soares, Drum Major
Martina Barna, Assistant Drum Major

THE JAZZ ORCHESTRA

SAXOPHONES

Jason Klus
Ross LeSoine
Casara McCleaf
Collin Strunk
Michael J. Toss
Moe Woodard

TROMBONES

Emily Smith
Carl Stevenson
David Vest

TRUMPETS

Thomas Adams
Ryan Giberson
Patrick Klus

Justus Mera
Ken "Doc" Reichard

GUITAR

Andrew Lynch

PIANO

Rebecca Keller

BASS

Joe Teeple

DRUMS

Paul Altavilla
James Brown
James Jaskolka

Acknowledgements

Dr. Patrick Leahy, President, Wilkes University
Dr. Anne Skleder, Senior Vice-President/Provost
Dr. Thomas Baldino, Dean, College of Arts, Humanities and Social Sciences
Dr. Steven Thomas, Chair, Division of Performing Arts, Director of Choral Activities
Maryellen Sloat, Office Assistant, Division of Performing Arts
Vicki Mayk, Associate Director of Public Relations
Lisa Reynolds, Program Design
Bruce Phair, Manager, Dart Center
David Shock, Lighting Technician, Dart Center
David Yezefski, Sound Technician, Dart Center

THE CIVIC BAND

Piccolo

Meghan Ertle
Sofia Soares
Cindy F. Thomas+ '79

Flute

Martina Barna
Alex Collett
Terry Elias* + '92
Meghan Ertle
Teresa Sandberg
Amy Slusser
Sofia Soares*
Cindy F. Thomas+ '79

Oboe

Lena Campisi
Lucinda Simon*

Bassoon

James Steigerwalt*

Clarinet

Emily Bly* + '04
Jason Klus*
Lauren McClintock
Courtney McMonagle
Krysta Moyer
Nicholas Prochko
Kelly St. Clair

+ Wilkes University Alumnus

** Wilkes University Senior

* Section Leader or co-section leader

All members of the ensemble are listed in alphabetical order within sections to signify the group. Each member makes an equal and significant contribution to the band.

Bass Clarinet

Nancy Orcutt* + '70
Emily Bly+ '04

Alto Saxophone

Tom Fadden*
Daria Klapproth

Tenor Saxophone

Elena Dominick

Baritone Saxophone

Rebecca Voorhees

Trumpet/Cornet

John Carey* + '10, '12
Katlin Clark
Joel Ignatovich
Brian Mallery
Matthew Miller
Michael Paige
Debra Skripkunis

Horn

Erin Michael
Earl Orcutt* + '69
Rick Schoenknecht

Trombone

Isaac VonRue*
Tyler Byrd

Euphonium

Ryan Bennett
Jason Percival

Tuba

Ryan Lamoreu
Christopher Cl

Timpani

Michael Nede
Michele Fadd

Percussion

Madelyn And
Michele Fadd
Michael Nede
Amy Sekol+

Librarians/S

Martina Barr
Christopher C
Sofia Soares

Dr. Philip G. Simon, Director
Sofia Soares, Drum Major
Martina Barna, Assistant Drum Major

THE JAZZ ORCHESTRA

Justus Mera
Ken "Doc" Reichard

GUITAR
Andrew Lynch

PIANO
Rebecca Keller

BASS
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DRUMS
Paul Altavilla
James Brown
James Jaskolka

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Trombone
Isaac VonRue*
Tyler Byrd

Euphonium
Ryan Bennett
Jason Percival

Tuba
Ryan Lamoreux*
Christopher Clough

Timpani
Michael Nederhood
Michele Fadden

Percussion
Madelyn Andrews
Michele Fadden*
Michael Nederhood
Amy Sekol+ '08

Librarians/Setup Crew
Martina Barna
Christopher Clough
Sofia Soares

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THE MARCHING COLONELS
Sofia Soares, Drum Major
Martina Barna, Assistant Drum Major

Angelena Campisi, Saxophones
 Rebecca Voorhees, Bari. Sax
 Sarah Hankey, Clarinet
 Lauren McClintock, Clarinet
 Autumn Peck, Clarinet
 Courtney McMonagle, Clarinet
 Theresa Sandburg, Fl., Picc.
 Morgan Confer, Guard
 Emma Kraemer, Guard
 Katie Lawlor, Guard
 Melanie Lumi, Guard
 Lara McQue, Guard
 Ashley Smith, Guard
 Victoria Soares, Guard
 Rachel Sprock, Guard Captain

Victoria Yeselevige Rudovitz, Guard
 Erin Reese, Percussion
 Derek Jolley, Percussion Captain
 Samantha Reinhardt, Percussion
 Cassidy Heid, Percussion
 Diane McKinney, Percussion/Mallets
 James Daly, Percussion
 Jeffrey Stanford, Percussion
 Meghan Ertle, Trombone
 Jason Percival, Euphonium
 Liz Jensolowsky, Trumpet
 Matthew Miller, Trumpet
 Joshua Hagen, Euphonium
 Christopher Clough, Tuba

Our Conductor

Philip G. Simon, D.M.A., Associate Professor of Music, is in his twelfth year at Wilkes, where he directs the Civic Band and the Marching Colonels Marching Band, the first collegiate marching band in Northeastern PA. In addition, he teaches courses in the music minor and American popular music. Prior to his position at Wilkes, he was Visiting Professor of Instrumental Studies at Southwestern Adventist University in Keene, Texas. Dr. Simon has directed professional, collegiate and high school bands and honors ensembles in Pennsylvania, Texas, Kansas, Virginia, California, Maryland and the United Kingdom. He is a contributing author to the popular music education series, *Teaching Music Through Performance In Band*, published by GIA. His D.M.A. dissertation is published by VDM Publications. Dr. Simon, who is a published arranger and composer, also performs locally on tuba, string bass and bass guitar.

Dr. Simon taught high school instrumental music for 29 years, including sixteen years as director of the nationally acclaimed Thomas Jefferson High School for Science and Technology Bands in Fairfax County, Virginia. He held a similar position in Prince George's County, Maryland from 1971-1985. He earned a B.Mus. degree from Boston University, a M. Ed. in Music Education from the University of Maryland, and a D.M.A. in Wind Conducting from the University of North Texas where he was a Doctoral Conducting Associate and Teaching Assistant. His conducting teachers include Eugene Corporon, Dennis Fischer, Larry Rachleff and Jack Stamp. At Boston University he was honored in his senior year with the Outstanding Undergraduate Performer Award.

The recipient of three Citations of Excellence by the National Band Association, Dr. Simon was nominated for Fairfax County Teacher of the Year in 1988. His biography appears in the most recent editions of *Marquis Who's Who in America* and *Who's Who In American Education*. He is a member of the College Band Directors National Association, the College Music Society, the National Band Association, the Music Educators National Conference, Phi Kappa Lambda National Music Honor Society, and the Pennsylvania Music Educators Association. Dr. Simon has served on the Executive Board of PMEA District 9, and received The Pennsylvania Music Educators Association District 9 Citation of Excellence In Teaching Award for 2007. In fall, 2012, he was awarded the Multiculturalism Award by Wilkes University for excellence in teaching multiculturalism in the classroom.

Guest Conductor and Composer

Composer Eugene Magalif (b. 1957, Vitebsk, Belarus), has lived from Vitebsk Music College and Belarusian State Conservatory, Belarus. Mr. Magalif became well known for his pop-songs were recorded by famous singers and orchestras from different countries. Currently, his compositions are performed in more than 30 countries.

Mr. Magalif is the author of the musical *Swineherd*, cantata, TV, chamber and orchestral works, Christian music for the church and ballads.

Maestro Yuri Temirkanov, Chief Conductor of the St. Petersburg Philharmonic, wrote, "Eugene Magalif's music is delightful, first of all in its melody and wit."

In 2012 his piece for flute and piano, *Autumn* was chosen for the International Competition, My Favorite Flute (Russia). Four mandatory pieces for the Children's Piano Duet Contest in Poland.

Magalif's *Colibri* [Hummingbird] for Flute and String Quartet, "flute music" (Olga Brilon, musicologist, Belarus) and has been performed by well-known orchestras and conductors. Among them: the California, USA; the Sonorus Chamber Orchestra, Belarus; Academic Symphony Orchestra, Ukraine; the National Philharmonic, more.

Magalif's music was performed in different Festivals (France), Via Regia (Germany), Belarusian Musical Autumn Festival (Spain) and in prestigious concert halls, such as the Kennedy Center (USA), Rachmaninoff Concert Hall (Russia), G. S. Pribludnyy Theater (Belarus) and the Baltazar Dias Theater (Portugal).

In 2013 his music for Piccolo Flute was performed at the His Sacred Choir Our Father won the First prize at the International Competition (USA). Forton Music (UK) has published Magalif's music.

Eugene Magalif works in Trenton, New Jersey, and is a resident of Belarus.

About the Composer:

Andrew Boysen Jr. is presently an assistant professor of Music at Hampshire, where he conducts the wind symphony and orchestra. Previously, Boysen served as an assistant professor at Indiana State University, where he directed the Marching Band and taught in the music education department. Prior to that, he was at Cary-Grove (IL) High School and was the music director of the Cary-Grove Concert Band. He remains active as a guest conductor with university and festival ensembles across the United States.

Boysen earned his Doctor of Musical Arts degree from the Eastman School of Music, where he served as conductor of the Eastman Wind Ensemble. He received his Master of Music degree from the University of Iowa in 1993 and his Bachelor of Music degree from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from the Presidential Library, the Cedar Rapids Metropolitan Orchestra, the Rhode Island All-State Band, the Nebraska State Band, and the

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Martina Barna, Assistant Drum Major

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Becca Voorhees, Bari. Sax
Ah Hankey, Clarinet
Iren McClintock, Clarinet
Autumn Peck, Clarinet
Courtney McMonagle, Clarinet
Peresa Sandburg, Fl., Picc.
Organ Confer, Guard
Ma Kraemer, Guard
Tie Lawlor, Guard
Janie Lumi, Guard
Ra McQue, Guard
Nley Smith, Guard
Toria Soares, Guard
Chel Sprock, Guard Captain

Victoria Yeselevige Rudovitz, Guard
Erin Reese, Percussion
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Maestro Yuri Temirkanov, Chief Conductor of the St. Petersburg State Philharmonic Orchestra, wrote, "*Eugene Magalif's music is delightful, first of all in its professionalism, as well as quite amusing and witty.*"

In 2012 his piece for flute and piano, *Autumn* was chosen as the mandatory piece for Children's International Competition, *My Favorite Flute* (Russia). Four Seasons for Two Pianos were chosen as the mandatory pieces for the Children's Piano Duet Contest in Poland.

Magalif's *Colibri* [Hummingbird] for Flute and String Orchestra was named a "*Gem of the World's flute music*" (Olga Brilon, musicologist, Belarus) and has been successfully performed in many countries by well-known orchestras and conductors. Among them the Santa Barbara Chamber Orchestra, California, USA; the Sonorus Chamber Orchestra, Belarus; the Lower Silesian Philharmonic, Poland; the Academic Symphony Orchestra, Ukraine; the National Academic Folk Orchestra, Belarus and many more.

Magalif's music was performed in different Festivals: Anaheim Heritage (USA), Eurochestra (France), Via Regia (Germany), Belarusian Musical Autumn and Slavianski Bazaar (Belarus), Organ Festival (Spain) and in prestigious concert halls, such as Weill Recital Hall at Carnegie Hall and Lobero Theater (USA), Rachmaninoff Concert Hall (Russia), Görlitz Theater (Germany), State Philharmonic (Belarus) and the Baltazar Dias Theater (Portugal).

In 2013 his music for Piccolo Flute was performed at the International Piccolo Symposium (USA). His Sacred Choir *Our Father* won the First prize at International Festival CHORUS-INSIDE (Moscow). *Colibri* for Flute and Piano was performed at Carnegie Hall by the winner of Aleksandr & Buono International Competition (USA). Forton Music (UK) and ALRY Publications (USA) publish Mr. Magalif's music.

Eugene Magalif works in Trenton, New Jersey, as a public school music teacher.

About the Composers and the Music

Andrew Boysen Jr. is presently an assistant professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and Acting Associate Director of Bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the Director of Bands at Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

He maintains an active schedule as a composer, receiving commissions from the Herbert Hoover Presidential Library, the Cedar Rapids Metropolitan Orchestra Festival, the Iowa All-State Band, the Rhode Island All-State Band, the Nebraska State Bandmasters Association, and many university and high

school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude T. Smith Memorial Band Composition Contest, in 1991 for I Am and in 1994 for Ovations. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music and Ludwig Music, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library. The premiere took place at the dedication ceremony held March 24, 1999, and the piece was conducted by Patrick F. Casey. James C. Kirkpatrick had been Missouri's secretary of state for twenty years. Then CMSU conductor Patrick Casey described Kirkpatrick as "famously 'Irish' with his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage, hence the resulting Irish flavor, including a strain of *Danny Boy* that seems to rise out of nowhere for a powerful finale. The entire work grows in texture and excitement after opening with a drum and piccolo duet. The "Fanfare" features driving rhythms and exciting brass figures that climax with a resounding finish.

Dallas Burke has been the Director of Bands for Seminole County Middle/High School in Donalsonville, Georgia for nine years. He taught previously in Daleville, Alabama, Foley Alabama and Panama City, Florida. In addition to his duties writing for Jalen Publication's Marching and Jazz divisions, he has served as the Concert Band editor since its inception in 2005. Dallas is an active producer in the tri-state area, recording demos and full-length recordings for local artists. He is also a guitarist and bassist, having performed in rock bands, R&B bands, and jazz bands since 1986. Dallas composes and records film scores for the Video Team at Grace Christian Church of Bainbridge, Georgia. He has a Bachelor of Music Education and Master of Science in Education, both from Troy University. While at Troy, Dallas studied under Dr. John M. Long, Ralph Ford, Robert W. Smith, and Dr. Harry Begian. He is currently seeking a Master's Certificate in Orchestration for Film and TV through Berklee College of Music in Boston, Massachusetts, studying with Professors Ben Newhouse and Jack Freeman. As a member of ASCAP, Dallas has won an Ascap Plus award each year since 2007 for his compositions through Matrix Music's Concert publications.

It Is Well With My Soul is a hymn penned by hymnist Horatio Spafford and composed by Philip Bliss. It is possibly the most influential and enduring in the Bliss repertoire and is often taken as a choral model, appearing in hymnals of a wide variety of Christian fellowships.

Invincible-Maestro Magalif writes, as a child, I heard my father occasionally play a March by Konstantin Georgiadi. I know that the conductor K. Georgiadi spent around 20 years in Stalin's jails and labor camps. My father, also a GULAG prisoner, met him in one of the camps. My father heard the March performed by the composer in camp, in the early 1950's. Probably, I remain the only person who had once heard this wonderful march, however, transcribed by my father. 45 years hence, I tried to find relatives or acquaintances who knew Georgiadi. Based on my mother's recollections, I know that after he was liberated from the camps following Stalin's death, Georgiadi taught at a music college and conducted a band in the town of Zaporozhye, Ukraine. There are no mentions of Georgiadi on the college's website. My letters there remain unanswered. No one knows anything about him in the Greek community there. There is no information about him in the Moscow Institute of Military Conductors. There is no mention of him in lists of the repressed, either. On my request, a musician acquaintance of mine somehow found one of K. Georgiadi's former students and talked with him. The student said that Georgiadi had no children and after his death, his archives were destroyed. The House of Culture, where Georgiadi once rehearsed, was also destroyed. I think that I remembered some themes or even phrases of the March, but finished and arranged them myself. The tragic theme of the middle part of the March make my heart constrict, when I think about the difficult fate of K. Georgiadi.

Ralph Vaughn Williams, 1872–1958, was England's most important composer from the 1950s. He is best known for his nine symphonies, his songs and choral works, but his influence extends to popular music, with a handful of notable film scores, composed between 1941 and 1958. As a collector and scholar in the field of folk songs, he, along with his friend Gustav Holst, revived British folk songs. His most famous wind band composition is the *English Folk Song Suite*. In 1872, Vaughan Williams was educated at the Royal College of Music and Cambridge University.

Written in 1923, the *English Folk Song Suite* is one of English composer Ralph Vaughn Williams' famous works for military band. It was actually published originally as "Folk Song Suite" and the piece was arranged for full orchestra by Vaughn Williams' student Gordon Jacob, with the title at the beginning of the title. Frank Wright produced a version for an English-style brass band, copyrighted in 1956. Its premiere was given at Kneller Hall on 4 July 1923, conducted by John Adkins.

The suite consists of three movements: March, Intermezzo and another March, called *Seventeen Come Sunday*, the Intermezzo is subtitled *My Bonny Boy* and the finale is based on four *Folk Songs from Somerset*.

It originally had a fourth movement, *Sea Songs*, which was played second, but the concert was cancelled after the first performance and published it separately, with his own orchestration.

1. March: *Seventeen Come Sunday*

Seventeen Come Sunday opens after a four-bar introduction with the principal melody in the woodwind section. This melody is followed as a quiet melody for solo clarinet and solo cornet which is also repeated. A third tune then enters in the lower instruments. This third tune is particularly interesting for having played as a counterpoint by the upper woodwinds, against the straight 2/4 rhythm of the brasses. This third theme is repeated, then leads straight back to the second theme. It is repeated in a Da capo al Fine. The form of this movement can be represented by the following form).

2. Intermezzo: *My Bonny Boy*

My Bonny Boy opens with a solo for the oboe on the tune of the folk song of the same name, repeated by the low-register instruments. Halfway through the movement, a *Poco. Green Bushes*, a typically English waltz, first sounded by a piccolo, E-flat clarinet in minor context, then repeated in the major with the lower-brass. The first melody is in a fragmented form before the close of the movement.

3. March: *Folk Songs from Somerset*

Folk Songs from Somerset opens with a light introduction of four measures before the folk song *Blow Away the Morning Dew*, played by the solo cornet. This melody is played by the band before finishing with a fortissimo reprise. A second melody (*High Green Trees So High*, played by the woodwind with a light accompaniment. This cornet signature changes again, back to the original 2/4. Along with this time change, a Barleycorn enters in the lower instruments while the cornets play decorative figures, then repeated in full before a D.C. is reached. The form of this movement can be represented by the following form).

As this second melody dies away, the original melody is heard once again with leads into the key change, time change (6/8) and the trio. The trio introduces a new melody, *Trees So High*, played by the woodwind with a light accompaniment. This cornet signature changes again, back to the original 2/4. Along with this time change, a Barleycorn enters in the lower instruments while the cornets play decorative figures, then repeated in full before a D.C. is reached. The form of this movement can be represented by the following form).

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was the Music Director of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have been recorded by the Pacific Symphony.

school concert bands across the United States. Boysen won the International Horn Society Composition Contest in 2000, the University of Iowa Honors Composition Prize in 1991 and has twice won the Claude Smith Memorial Band Composition Contest, in 1991 for I Am and in 1994 for Ovarions. Boysen has several published works with the Neil A. Kjos Music Company, Wingert-Jones Music and Ludwig Music, including pieces for band, orchestra, clarinet and piano, and brass choir. Recordings of his music appear on the Sony, R-Kal, Mark, St. Olaf and Elf labels.

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library. The premiere took place at the dedication ceremony held March 24, 1999, and the piece was conducted by Patrick F. Casey. James C. Kirkpatrick had been Missouri's secretary of State for twenty years. Then CMSU conductor Patrick Casey described Kirkpatrick as "famously 'Irish' in his humor and attire." Boysen had been made aware that Kirkpatrick was very proud of his Irish heritage, hence the resulting Irish flavor, including a strain of *Danny Boy* that seems to rise out of the piece for a powerful finale. The entire work grows in texture and excitement after opening with a drum and piccolo duet. The "Fanfare" features driving rhythms and exciting brass figures that climax with a rousing finish.

Las Burke has been the Director of Bands for Seminole County Middle/High School in Donalsonville, Georgia for nine years. He taught previously in Daleville, Alabama, Foley Alabama and Panama City, Florida. In addition to his duties writing for Jalen Publication's Marching and Jazz divisions, he has served as the Concert Band editor since its inception in 2005. Dallas is an active producer in the tri-state area, recording demos and full-length recordings for local artists. He is also a guitarist and bassist, having performed in rock bands, R&B bands, and jazz bands since 1986. Dallas composes and records scores for the Video Team at Grace Christian Church of Bainbridge, Georgia. He has a Bachelor of Music Education and Master of Science in Education, both from Troy University. While at Troy, Dallas studied under Dr. John M. Long, Ralph Ford, Robert W. Smith, and Dr. Harry Begian. He is currently earning a Master's Certificate in Orchestration for Film and TV through Berklee College of Music in Boston, Massachusetts, studying with Professors Ben Newhouse and Jack Freeman. As a member of ASCAP, Dallas has won an Ascap Plus award each year since 2007 for his compositions through Matrix Music's Concert publications.

As Well With My Soul is a hymn penned by hymnist Horatio Spafford and composed by Philip Bliss. It is possibly the most influential and enduring in the Bliss repertoire and is often taken as a choral model, appearing in hymnals of a wide variety of Christian fellowships.

Incible-Maestro Magalif writes, as a child, I heard my father occasionally play a March by Konstantin Georgiadi. I know that the conductor K. Georgiadi spent around 20 years in Stalin's jails and labor camps. My father, also a GULAG prisoner, met him in one of the camps. My father heard the March performed by the composer in camp, in the early 1950's. Probably, I remain the only person who had once heard this wonderful march, however, transcribed by my father. 45 years hence, I tried to find relatives or acquaintances who knew Georgiadi. Based on my mother's recollections, I know that after he was liberated from the camps following Stalin's death, Georgiadi taught at a music college and conducted a band in the town of Zaporozhye, Ukraine. There are no mentions of Georgiadi on the college's website. Letters there remain unanswered. No one knows anything about him in the Greek community there. There is no information about him in the Moscow Institute of Military Conductors. There is no mention of him in lists of the repressed, either. On my request, a musician acquaintance of mine somehow found out that K. Georgiadi's former students and talked with him. The student said that Georgiadi had no children and after his death, his archives were destroyed. The House of Culture, where Georgiadi once worked, was also destroyed. I think that I remembered some themes or even phrases of the March, but I could not find them myself. The tragic theme of the middle part of the March make my heart aching, when I think about the difficult fate of K. Georgiadi.

Ralph Vaughn Williams, 1872-1958, was England's most important composer from the 1920s to the 1950s. He is best known for his nine symphonies, his songs and choral works, but his influence also extends to popular music, with a handful of notable film scores, composed between 1941 and 1948. As a collector and scholar in the field of folk songs, he, along with his friend Gustav Holst, revived interest in British folk songs. His most famous wind band composition is the English Folk Song Suite. Born in 1872, Vaughan Williams was educated at the Royal College of Music and Cambridge University.

Written in 1923, the *English Folk Song Suite* is one of English composer Ralph Vaughn Williams's most famous works for military band. It was actually published originally as "Folk Song Suite". In 1924, the piece was arranged for full orchestra by Vaughn Williams' student Gordon Jacob, with the word "English" at the beginning of the title. Frank Wright produced a version for an English-style brass band; it was copyrighted in 1956. Its premiere was given at Kneller Hall on 4 July 1923, conducted by Lt Hector Adkins.

The suite consists of three movements: March, Intermezzo and another March. The first march is called *Seventeen Come Sunday*, the Intermezzo is subtitled *My Bonny Boy* and the final movement is based on four *Folk Songs from Somerset*.

It originally had a fourth movement, *Sea Songs*, which was played second, but the composer removed it after the first performance and published it separately, with his own orchestration.

1. March: *Seventeen Come Sunday*

Seventeen Come Sunday opens after a four-bar introduction with the principal melody – the folk song *Seventeen Come Sunday*, played by the woodwind section. This melody is followed by "Pretty Caroline" as a quiet melody for solo clarinet and solo cornet which is also repeated. A third tune, *Dives and Lazarus*, then enters in the lower instruments. This third tune is particularly interesting for having a 6/8 rhythm played as a counterpoint by the upper woodwinds, against the straight 2/4 rhythm of the saxophones and brasses. This third theme is repeated, then leads straight back to the second theme. Finally, the first theme is repeated in a Da capo al Fine. The form of this movement can be represented by A-B-C-B-A (Arch form).

2. Intermezzo: *My Bonny Boy*

My Bonny Boy opens with a solo for the oboe on the tune of the folk song of the same name, which is repeated by the low-register instruments. Halfway through the movement, a *Poco Allegro* begins on *Green Bushes*, a typically English waltz, first sounded by a piccolo, E-flat clarinet, and oboe first in the minor context, then repeated in the major with the lower-brass. The first melody is played again in fragmented form before the close of the movement.

3. March: *Folk Songs from Somerset*

Folk Songs from Somerset opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by the solo cornet. This melody is then dovetailed around the band before finishing with a fortissimo reprise. A second melody (*High Germany*) then takes over, being played by the tenor and lower register instruments, while the remainder takes over the on beat chordal structure.

As this second melody dies away, the original melody is heard once again with the tutti reprise. This then leads into the key change, time change (6/8) and the trio. The trio introduces a more delicate melody, *The Trees So High*, played by the woodwind with a light accompaniment. This continues until the time signature changes again, back to the original 2/4. Along with this time change a final heavy melody (John Barleycorn) enters in the lower instruments while the cornets play decorative features above. This trio is then repeated in full before a D.C. is reached. The form of this movement can be represented by A-B-A.

Frank Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire.

the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Loch Lomond- At the time in Scottish history when "Loch Lomond" was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous *Battle of Culloden Moor*.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. "Loch Lomond" tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

Loch Lomond was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

Upcoming Concerts:

Wilkes University Chamber Orchestra, John Vaida, Conductor
November 23 at 3:00, in the Theatre of the Dorothy Dickson Darte Center for the

Wilkes University Jazz Orchestra, Nick Driscoll, Director
Tuesday, Dec. 4, 8:00 pm, in the Theatre of the Dorothy Dickson Darte Center fo

Wilkes University Flute Ensemble, Alicia "Lish" Lindsey, Conductor, Sunday,
Upper Lobby of the Dorothy Dickson DarteCenter for the Performing Arts

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Wilkes University Flute Ensemble, Alicia "Lish" Lindsay, Conductor, Sunday, Dec. 7, 7:30 pm, in the Upper Lobby of the Dorothy Dickson Darte Center for the Performing Arts