

2008 contemporary music festival

APPALACHIAN WIND ENSEMBLE

Dr. John S. Ross, Director of Bands

April 25, 2008
Rosen Concert Hall
8:00 PM

PROGRAM

Dance Movements

Phillip Sparke
(b. 1951)

- I. Ritmico
- II. Molto Vivo
- III. Lento
- IV. Molto Ritmico

Dr. Scott Tobias, Conductor

Dance Movements was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996. It is cast in four movements which play without a break. The second and third movement each features the woodwinds and brass separately.

The commission itself was an inspiration for Sparke. He had been asked to write a very large band work which included piano and harp. It was the first time he had used these instruments in a concert band score and their presence colored the score and the type of music he wrote. Movement I, Ritmico, has a Latin American feel and uses xylophone, cabasa, tambourine and wood block to give local color. Movement II, Molto Vivo for Woodwinds, uses a tune that plagued Sparke for some time. He feels it is in the style of an English Country Dance. Movement III, Lento for Brass, was composed without a specific dance analogy but it can be seen as a love duet in classical ballet. Movement IV, Molto Ritmico, has been inspired by the music of Bernstein and the fantastic dance music in *West Side Story*.

Trumpet Concerto in A-flat Major

Alexander Arutunian (b. 1920)

Amanda Thrasher, Trumpet Soloist

Alexander Arutunian was born on September 23, 1920 in Erevan, Armenia. After attending and graduating from the Erevan Conservatory in 1941, Alexander went on to win the award of USSR State Prize in 1949 and then the "People's Artist of Armenia" in 1960. Since the mid-century, numerous awards and recognitions have been received by Alexander, both in Armenia and the world over.

Much of Alexander's works are influenced by his artistic views; his play between Classical and Romantic elements paired with the vitalist trends of the post-war Soviet art world. Drawing from the Armenian cultural heritage, and responding to the vitalist views around him, much of Alexander's works took on an improvisatory approach laying out many national melodic styles and concepts. The period in which this particular piece was written, Alexander's style contained a great deal of emotional intensity and thematic development.

The piece is written in three "movements," Andante-Allergro energico, Meno mosso, and Tempo I. However, the performance happens in one flowing motion without stopping. Beginning with great surges of vitality and energy, the middle section shows off a milder side to the trumpet through the use of a mute, and finally draws to an end with a dazzling cadenza.

-Amanda Smith

UFO for Solo Percussion and Orchestra

Michael Daugherty (b. 1954)

- I. Traveling Music
- II. Unidentified
- III. Flying
- IV. ???
- V. Objects

Kyle Wilkerson, Percussion Soloist

UFO (1999) for Solo Percussion and Orchestra was commissioned by the National Symphony Orchestra through a grant from the John and June Hechinger Commissioning Fund and written for Evelyn Glennie. It was first performed by Evelyn Glennie, solo percussion, and the National Symphony Orchestra conducted by Leonard Slatkin, at the Kennedy Center, Washington D.C. on April 10, 1999. In five movements with a total duration of about 40 minutes, the concerto is scored for piccolo, 2 flutes, 2 oboes, English horn, B-flat clarinet, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, and strings.

The concerto is inspired by the unidentified flying objects that have become an obsession in American popular culture. The soloist is introduced as an alien, arriving unexpectedly and playing mysterious percussion instruments in unfamiliar ways. The three major sections of the composition are entitled "Unidentified", "Flying", and "Objects". There are also two brief interludes entitled "Traveling Music" and "???" during which the percussion soloist moves through the audience and around the stage while performing sleight-of-hand improvisations that may leave the listener wondering: is this another UFO sighting?

I. Traveling Music

Soloist performs on a waterphone and mechanical siren, with strings.

II. Unidentified

Soloist performs on xylophone, ice cymbal, crasher, slasher, brake drum, spring (or other "trash" instruments), earth plate, cymbal disc, and Chinese gong, with full orchestra.

In July 1947 near Roswell, New Mexico, a rancher heard a loud explosion and discovered strange metal scraps in the desert. Responding to national newspaper reports of this "UFO crash," government agencies quickly converged on the wreckage site and confiscated the evidence. The "incident at Roswell" resonates in the popular imagination because to this day the government file remains top secret. What happened to those scattered metal scraps? They resonate on the concert stage, as the percussionist plays on xylophone and eight pieces of unidentified metal.

III. Flying

Soloist performs on vibraphone, 3 cymbals, and marktree, with full orchestra.

An airplane pilot flying near Mount Rainier, Washington, spotted a formation of bright objects which he described as "flying saucers," traveling at incredible speed through the sky. This 1947 sighting made international headlines and launched the modern UFO craze, with the proliferation of UFO magazines, clubs, conferences, photographs and films. In this movement we hear an alternation between slow and fast sections. A mysterious melody, introduced by the vibraphone, is echoed kaleidoscopically like a halo of sound throughout the orchestra. Periodically this slow motion music accelerates into fugues flying at supersonic tempos. The solo percussionist gives a virtuoso performance on vibraphone, marktree, and cymbals that hover and shimmer in the air like flying saucers.

IV. ???

Soloist performs on non-pitched "alien" instruments, with contrabassoon and optional percussion performers placed in the performance space, in order to create a surround-sound effect.

V. Objects

Soloist performs on 5 tom-toms, 8 octobans, bongos, kit bass drum, alien cymbal, 3 small cymbals, various metal objects, 3 temple blocks, 3 Latin cowbells, mechanical siren, and waterphone, with full orchestra.

One of the most persistent arguments against the existence of UFO's has been the lack of physical evidence of alien spacecraft after crashing. The secret military base called Area 51 is located somewhere in the Nevada Nuclear Test Site and is reputed to be the repository for alien objects. UFO buffs from around the world make their pilgrimages here, hoping to catch a glimpse of a captured flying saucer. Pulsating with rhythms in 5/4 time, this section features percussion instruments that suggest the outer trappings and inner machinery of a fine-tuned alien aircraft.

- Michael Daugherty

Wind Ensemble personnel listed on next page

2008 contemporary music festival

Mr. Kyle Wilkerson

Kyle Wilkerson is currently a 20 year old junior studying under Dr. Robert J. Falvo and Dr. Scott Meister. Kyle is pursuing degrees in both Music Performance and Music Education. Kyle's accomplishments include being a Cratis Williams Scholar and a member of the Percussive Arts Society as well as Phi Mu Alpha Sinfonia music fraternity. In the fall of 2006 Kyle won the Appalachian State Hayes School of Music Concerto-Aria competition performing Toshio Mayuzumi's Concertino for Xylophone and Orchestra. Currently, Kyle performs with the Western Piedmont Symphony, the Appalachian Wind Ensemble, the Appalachian Chamber Orchestra, the Steely Pan Steel Band, the Appalachian Percussion Ensemble, and other groups and bands around North Carolina. Kyle has shared the stage with some of the best musicians and artistic groups in the United States including critically acclaimed jazz pianist Chad Lawson, Ryan Cavanaugh, Joseph Robinson, Brice Andrus, Michael Lewin, Noel Friedline, Scott Pope, Mac Galleon, Todd Wright, John Alexander, Rick Simerly, Andy Page, Christian Tamburr, Seth Carper, the Western Jazz Quartet, the North Carolina Dance Studio, the Hickory Choral Society, the Greensboro Symphony.

Ms. Amanda Thrasher

Amanda Thrasher is a junior music education major from Winston-Salem, NC. She is currently a student of Mr. Joe Phelps.

WIND ENSEMBLE PERSONNEL

FLUTES

*Katie Grunwald, Raleigh
Jessica Stallings, Winston-Salem
Carina Shojinaga, Raleigh

PICCOLOS

Hunter Soots, Lenoir

OBOES

*Beverly Benton, Durham
Adam Mouser, Charlotte

ENGLISH HORN

Kathryn Yeager, Raleigh

BASSOONS

*Mary Propst, Concord
Elizabeth Marquardt, Rockledge FL

CONTRABASSON

Clay Andrews, Castle Hayne

CLARINETS

*Kenneth Tysor, Charlotte
Kari Tatum, Denver
John Haynes, Roaring Gap
Casey Lewis, Cary
Casey Oakes, Hickory
Travis Parker, Jacksonville
Susanna James, Lawrenceville, GA
Anna Packer, Asheville
Jennifer Helfst, Rutherfordton

BASS CLARINETS

Sarah Rogerson, Granite Falls
Ashley Sparks, Whispering Pines

ALTO SAXOPHONES

*Alli Schroeder, Mooresville
Heather Triplett, Lenoir

TENOR SAXOPHONES

Evan Raines, Greensboro

BARATONE SAXOPHONES

Mike Krier, Raleigh

TRUMPETS

*Derek Blankenship, Lexington
*David Toler, Newland
Matthew Mercurio, Charlotte
Arabo Bay, Charlotte
Blake McCraw, Mount Airy
Joe Roudabush, Villamont, VA

HORNS

*Whitney Vinsel, Salem, VA
Tracy Bass, Sherrills Ford
CJ Michael, Peachtree City, GA
Jessica Alexander, Thomasville
Adam Reinhardt, Newton

TROMBONES

*Mary Kathryn Bowman,
Winston-Salem
Jordan Craig, Greensboro

Joseph DuBose, Boone

BASS TROMBONES
Justin McCrary, Dobson

EUPHONIUMS

*David Shives, Kernersville
Simon Jones, Asheville
Patrick Watkins, Salisbury

TUBAS

*Daniel Knox, Troutman
Jordan Lance, Asheville
William Saunders, Charlotte

STING BASS

Derek Cohen

PERCUSSION

*Kyle Wilkerson, Hickory
Thomas Smith, Baltimore, MA
Heath Tousan, Asheville
Will Miller, Durham
Matt Powers, High Point
Jack Wright, Chesapeake Beach, MA

PIANO

Jonathan Carter, Oxford

* indicates principal