

# Program Notes

*Cityscape*, a fanfare for winds and percussion, was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the ensemble's 2006 performance in New York City's Carnegie Hall. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the endless canyons of metal and cement in the heart of the city.

## Biography

Scott Boerma is Associate Director of Bands, Director of the Michigan Marching Band and the Donald R. Shepherd Associate Professor of Conducting at the University of Michigan. Prior to this appointment, Boerma was the Director of Bands at Eastern Michigan University. He began his career teaching music in the Michigan public schools at Lamphere and Novi High Schools, respectively.

Boerma earned his Master of Music degree in music education from the University of Michigan (1991), where he studied composition with William Bolcom. He received his Bachelor of Music degree in music education from Western Michigan University (1986), where he studied composition with Ramon Zupko. Boerma has also studied composition with Anthony Iannaccone at Eastern Michigan University.

Boerma's concert band works have been performed by many outstanding ensembles, including the Dallas Wind Symphony, the University of North Texas Wind Symphony, the Tokyo Kosei Wind Orchestra, the University of Illinois Wind Symphony, the University of Michigan Concert Band, the Interlochen Arts Camp High School Symphonic Band and the BOA Honor Band of America, to name just a few. His works have been heard in such venues as Carnegie Hall, the Myerson Symphony Center, Hill Auditorium, the Krannert Center for the Performing Arts, and at the Chicago Midwest International Band and Orchestra Clinic.

As an arranger, Boerma receives yearly commissions to write music for many high school and university marching bands and drum and bugle corps. From 1989-2006, he was the music arranger and head brass instructor of the top-ranking Madison Scouts Drum & Bugle Corps. Additionally, Boerma has arranged for drum and bugle corps and bands from Japan, United Kingdom, The Netherlands, and Thailand. Other credits include marching band arrangements for the University of Michigan, Michigan State University, the University of Texas (both Austin and Arlington), the University of Illinois, Texas Tech University, Baylor University and Jacksonville State University. Most of the Big Ten University marching bands have performed Boerma's arrangements. He has also written custom arrangements for the Detroit Chamber Winds Brass.

## Instrumentation

- |                                  |                         |                     |
|----------------------------------|-------------------------|---------------------|
| 1 – Piccolo                      | 3 – B $\flat$ Trumpet 1 | 1 – Percussion 1    |
| 4 – Flute 1                      | 3 – B $\flat$ Trumpet 2 | Snare Drum          |
| 4 – Flute 2                      | 3 – B $\flat$ Trumpet 3 | 2 – Percussion 2    |
| 1 – Oboe 1                       | 2 – Horn 1, 2 in F      | Bass Drum, Toms [4] |
| 1 – Oboe 2                       | 2 – Horn 3, 4 in F      | 2 – Percussion 3    |
| 1 – Bassoon 1                    | 2 – Trombone 1          | Crash Cymbals,      |
| 1 – Bassoon 2                    | 2 – Trombone 2          | Suspended Cymbal    |
| 4 – B $\flat$ Clarinet 1         | 2 – Trombone 3          | 2 – Percussion 4    |
| 4 – B $\flat$ Clarinet 2         | 2 – Baritone B.C.       | Vibraphone, Bells   |
| 4 – B $\flat$ Clarinet 3         | 2 – Baritone T.C.       | 1 – Percussion 5    |
| 2 – B $\flat$ Bass Clarinet      | 4 – Tuba                | Marimba             |
| 2 – E $\flat$ Alto Saxophone 1   |                         | 1 – Timpani         |
| 2 – E $\flat$ Alto Saxophone 2   |                         |                     |
| 2 – B $\flat$ Tenor Saxophone    |                         |                     |
| 1 – E $\flat$ Baritone Saxophone |                         |                     |



# COMMISSION AND PREMIERE INFORMATION

*An American Elegy* was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Macky Hall in Boulder, Colorado.

## PROGRAM NOTES

*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.



## Program Note

**RIDE** was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me; ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 & 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "just keep sending us music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present along side Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/k/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. **RIDE** was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window.

— Samuel R. Hazo

## Performance Notes

1. The tempo is marked at "♩ = Exactly 167." This is very important for the performance of this piece, in that less of a tempo takes the forward momentum away, and a quicker beginning tempo doesn't allow for the piece to get faster at measure 144 and still hold its clarity.
2. As in any piece, dynamic contrast is key to an effective interpretation. However, such contrast is twice as difficult with a quick tempo. Stress to the ensemble that there *must be a "dynamic" commitment to each note*. Aside from crescendos and decrescendos, dynamic change must be immediate.
3. All trills are either flatted or half-step trills due to the key signature in which they occur. There are no whole step trills in the entire piece. If you hear one being played, it's incorrect.
4. Be sure that measure 30 blooms with sound and stays that way until the *subito piano* at measure 42.
5. At measure 42, the timpanist, snare drummer and bass drummer are to play with their hands. Their dynamic marking is *mp*. This dynamic is to be relative to the ensemble's sound and not measured by the force of their hand striking the drum. They will probably have to hit the drum fairly hard to achieve a *mp* with their hands that is relative to the ensemble's level.
6. The snare drum and bass drum parts are so intertwined that it is strongly encouraged the two musicians have separate extra practices to ensure that there is one "feel" and one "drive" coming from those two parts. To aid this, there is an extra part enclosed titled "Snare Drum and Bass Drum" in which both parts are written together. I prefer that this be the music they use as it reinforces the importance of their unity and helps them follow each other's part.
7. From measures 94 to 106, the ensemble's sound should be connected, smooth and lush. A new sense of beauty has to emerge here to bring the listener a fresh timbre, as well as to provide contrast to the harshness upcoming at measure 108.
8. Measures 144 to the end have to contain a degree of fury. This is where an ensemble can show how huge its sound can be when producing music that demands power. The last three measures must be as loud as musically possible... with a touch extra.
9. In regard to form, please explain to the ensemble that the piece begins and ends in  $E_b$  to symbolize going from one "home" to another, with many key and meter changes in between to take the listener and the musicians for a "ride." I have rarely seen anyone as "at home" when at work as Jack, and his love for being around students and music is outwardly evident.



## Explanatory remarks and thematic analysis

### "AQUARIUM" - Johan de Meij (opus 5)

*Commissioned by the Dutch Composers Fund and SAMO Nederland.*

The Suite "*Aquarium*" is Johan de Meij's third composition for symphonic band after his succesful *Symphony nr. 1 "The Lord of the Rings"* and the symphonic poem "*Loch Ness*", and features six tropical fishes, each of them represented by a motif, and surfacing as such in several guises.

The composition consists of three movements of which the second and third merge uninterruptedly into each other.

I) Allegretto grazioso (*Neon Tetra, Electric Eel and Angelfish*)

II) Andante / Adagio (*Sea Horse and Zebrafish*)

III) Finale: Allegro giocoso (*Guppy & Co.*)

The *Neon tetra motif* functions as a kind of 'Leitmotiv' and describes the beautifully coloured, frisky fish: (ex.1). A number of variants have been derived from this theme (ex.2) and will also appear in the other movements.

The *Electric Eel* in fact is not represented by a motif, but by a rhythm based on the restless electric pulses made audible in some aquaria: (ex.3).

The *Angel fish* is represented by elegant cluster chords: (ex.4).

In the second movement the *Sea Horse* emerges out of the water vegetation (ex.5) and starts a dialogue with the *Zebrafish*, which is represented by one melodic phrase in unison, getting more and more threatening by added parallel fifths and octaves.: (ex.6). Simultaneously with the *Sea Horse motif* the *Neon Tetra theme* emerges, this time in 3/4 time and in Eb minor: (ex.7)

The third movement starts with only two instruments (trumpet and xylophone), but as it is often the case with *Guppies* their number rapidly increases. Piccolo and Alto Saxophone introduce the *Guppy theme* (ex.8) followed by several instrumental combinations. Every theme from the first movement 'swims by' once more, after which the principal motif leads us to a brilliant ending.

Duration: approx. 8'30"  
Grade: 3 (\*\*\*)



## MUSICAL EXAMPLES

Ex. 1 (*mvt. I / measure 9*)



Ex. 2 (*I / m. 42*)

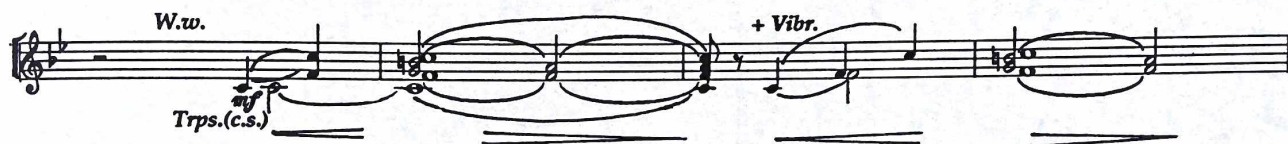


Ex. 3 (*I / m. 61*)

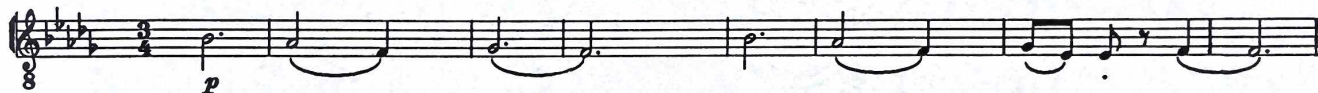
Timpani



Ex. 4 (*I / m. 80*)



Ex. 5 (*II / m. 1*)



Ex. 6 (*II / m. 9*)



Ex. 7 (*II / m. 45*)



Ex. 8 (*III / m. 16*)



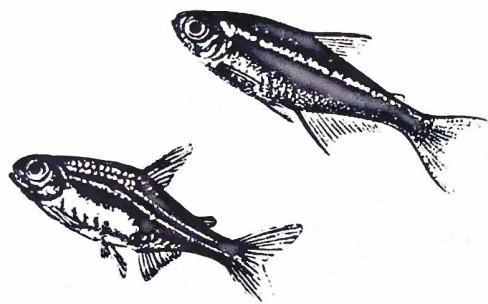


## ***Biography Johan de Meij***

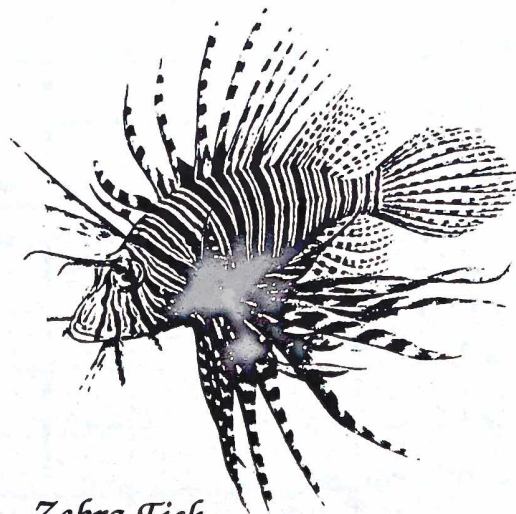
Born November 23, 1953 in Voorburg, Holland, received his musical education at the Royal Conservatory in the Hague, where he studied band conducting and trombone. After his graduation Johan de Meij gained an international reputation as an arranger of the classical as well as the popular repertoire. His first composition for symphonic band, the **Symphony nr. 1 "The Lord of the Rings"**, after Tolkien had its very succesful first performance in Brussels (1988) and was awarded a first prize (\$ 10,000.-) in the **Sudler International Wind Band Composition Competition 1989** in Chicago. In november 1990 the symphony was awarded an \$18,000.- grant by the Dutch Composers Fund. For the International Festival in Uster (Switzerland, september 1989 ) he wrote the symphonic poem **"Loch Ness"**, and for fanfare band the work **"Pentagram"**, **"Aquarium"** (opus 5), scored for symphonic band (commissioned by the Dutch Composers Fund ) Johan de Meij is a versatile musician, regarding he is not only a composer/arranger but also participating as a trombone/euphoniumplayer in several ensembles, such as the Dutch Brass Sextet, the Amsterdam Trombone Quartet, 'Orkest De Volharding' (contemporary music) and "The Amsterdam Wind Orchestra". He is often invited as a guest conductor to perform his own works.



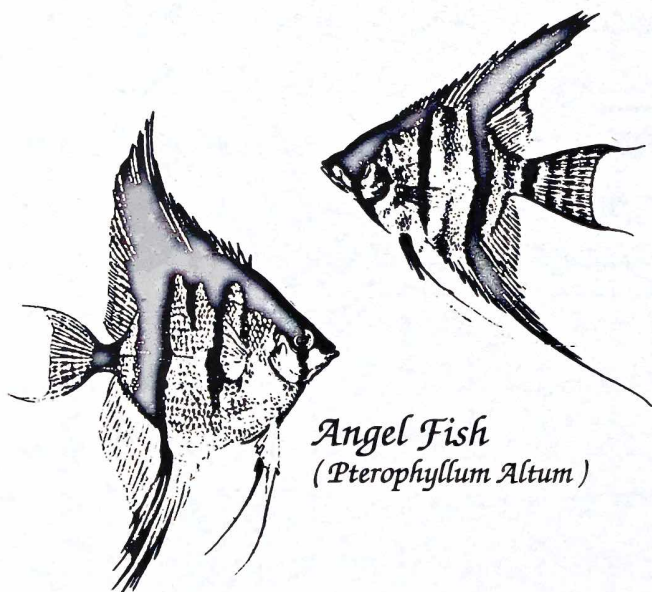




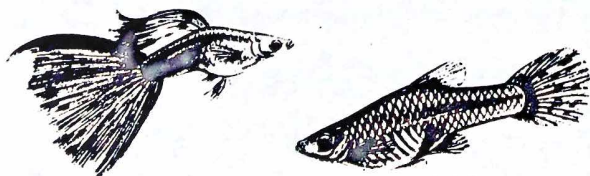
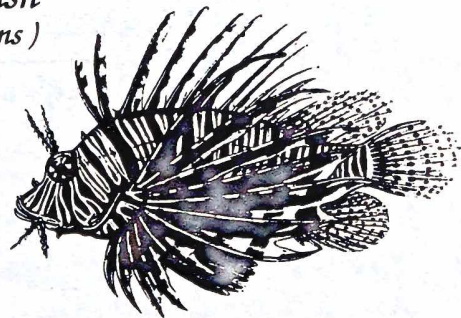
*Neon Tetra*  
(*Paracheirodon innesi*)



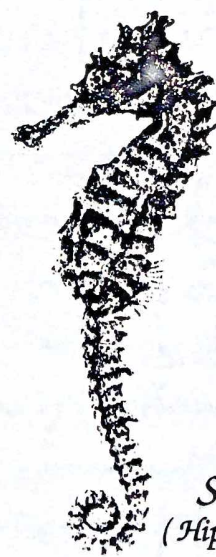
*Zebra Fish*  
(*Pterois volitans*)



*Angel Fish*  
(*Pterophyllum Altum*)



*Guppy*  
(*Lebistes reticulatus*)



*Sea Horse*  
(*Hippocampus*)

# OCTOBER

## A NOTE ON THE COMMISSION

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman, whose members include:

Bellevue East High School, Bellevue, **David Young**, director; Bellevue West High School, Bellevue, **Byron Braasch**, director; Blair High School, Blair, **Andy Sorensen**, director; Burke High School, Omaha, **Murl Mickey**, director; Chadron State College, Chadron, **William Winkle**, director; Creighton Prep High School, Omaha, **Doug Johnson**, director; Dana College, Blair, **William Hall**, director; Doane College, Crete, **Jay Gilbert**, director; East High School, Lincoln, **Jeff Lean**, director; Elkhorn High School, Elkhorn, **Douglas Hauserman**, director; Fremont High School, Fremont, **Brian Anderson**, director; Grand Island High School, Gretna, **Rob Lubbers**, director; Hastings High School, Hastings, **Dale Duensing**, director; Lincoln High School, Lincoln, **Terry Rush**, director; Midland Lutheran College, Fremont, **Steve Steager**, director; Millard North High School School, Omaha, **Jim Johnson**, director; Millard South High School, Omaha, **Rex Barker**, director; Norris High School, Firth, **Lance Nielsen**, director; Northeast High School, Omaha, **William Lovgren**, director; Papillon-La Vista High School, Plattsmouth, **Barb Mock**, director; Southeast High School, Lincoln, **R.J. Metteer**, director; Southwest Texas State University, **James Hudson**, director; University of Nebraska-Kearney, Kearney, **Gary Davis**, director; Waverly High School, Waverly, **Kathy Dalby**, director; Westside High School, Omaha, **Roger Groth**, director.

## PROGRAM NOTES FOR OCTOBER

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

## ABOUT THE COMPOSER

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination (*contemporary classical crossover*).

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. *Godzilla Eats Las Vegas*, a wild theatrical piece for wind symphony, has taken the classical world by storm and was most recently performed by the United States Marine Band (The President's Own) on the steps of the Capitol. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on over 20 different recordings. Eric resides in Los Angeles where he serves as composer-in-residence for the 160 voice Pacific Chorale and works as a full time composer. In 1997 he received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano.

## AND FINALLY...

Please visit Eric and Carpe Ranam Productions at:  
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The HearthStone  
Husaria Cavalry Overture  
Hymn for the Innocent  
Imbizo - for 7 Percussion & Band

One Life Beautiful  
One Torch, Two Women, Three  
Ships and Men Rejoicing  
Opa!

What Child is That Playing  
Carol of the Bells?

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# KHAN

*Composed for Ray E. Cramer*

## Program Notes

***"It is not sufficient that I succeed - all others must fail."***

Temüjin Genghis (Chinggis) Khan

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord", represents Genghis Khan, which is followed by the "Horseback" theme (comprised of A and B sections) starting in measure 22. These 3 musical representations are used throughout the piece, creating a musical "campaign" complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work.

### Genghis Khan (1165-1227)

Genghis Khan (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire that continued to expand even after his death. It became the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation.

His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

### Notes to the Conductor

In places, the percussion - gong, bass drum & taiko drum (the opening in particular), are to be played loud as if you were in a palace introducing the entrance of Genghis Khan. The bundle sticks part used throughout the piece is meant to sound different in each section it is heard. The time to change sounds is marked in the part with a suggested change, like on the rim, on the snare with snare off, etc. However, that is by no means engraved in stone. The particulars are left to you as a way to creatively enhance each passage in whatever way you see fit. When it's a soft passage, a higher sound and a loose setting on the bundle sticks will tend to sound better and a lower and tighter adjustment will sound better in the loud or warmer sections. The ending section is marked normal snare with normal sticks and that will probably be best -- but again, I will leave the final decision to you.

Adjustments will always be necessary depending on the size of the band and the number of percussion players and instruments at your disposal.

The percussion plays an integral part throughout KHAN, but only during the "Warlord" theme should it be bombastic. In the first 3 measures the percussion can indeed be nearly as loud as they can play. Other than that, the percussion should always be heard or felt but never overpower or bury the band.

The gong part calls for one gong however, if you have a Chinese or small ceremonial gong and players at your disposal, 2 gongs playing the identical part would be a nice addition. It would also be possible to use that small gong in place of the suspended cymbal part, which only occurs a few times. J.G.