

2024 North Central CBDNA Conference “Chosen Gems” Session
Thursday 4 April 2024 • 5PM • Weigel Auditorium
Timashev Family Music Building • The Ohio State University • Columbus, OH
Conductors from the North Central Division • Musicians of the Ohio State Symphonic Band

Program

Vocalise, Op. 34, No. 14 (1912)

Sergei Rachmaninoff (1873-1943)
arr. Hunsberger

[James Ripley](#), Director of Instrumental Music Activities, Carthage College

Autumn Walk (1958)

Julian Work (1910-1995)

[Brandon D. Jones](#), Professor of Music, Wittenberg University

Three Negro Dances (1933/39/2024)

Florence Price (1897-1953)
arr. Erik Leidzén (1894-1962), ed. Blanco

1. Rabbit Foot
2. Hoe Cake
3. Ticklin' Toes

[Trae Blanco](#), Director of University Bands, Butler University

Wayfaring Stranger (2015)

Christopher M. Nelson (b. 1987)

[Phil Day](#), Associate Director of Marching and Athletic Bands, The Ohio State University

Mr. Atlas (2006/2015)

Andrew Rindfleisch (b. 1964)

[Birch Browning](#), Professor of Music, Cleveland State University

Serenade, No. 11, Op. 85 (1961)

Vincent Persichetti (1915-1987)

1. Pastoral
2. Humoreske
3. Nocturne
4. Intermezzo
5. Capriccio

[Dustin B. Ferguson](#), Doctoral Graduate Teaching Associate, The Ohio State University

1. Majesty
2. Devotion
3. Enchantment

[Shannon Shaker](#), Director of Bands, Grand Rapids Community College

[Benjamin Lorenzo](#), Director of Bands, Kent State University

Program Notes

Vocalise, Op. 34, No. 14 (1912)

This scoring of *Vocalise* is dedicated to Frederick Fennell in celebration of his 90th birthday July 2, 2004. The scoring employed in this setting for wind ensemble is an effort to bring forth individual solo qualities as well as those textures created by coupling certain timbres. These styles of writing highlight two primary compositional aspects of the *Vocalise*, an amazingly simple and straightforward melodic line accompanied by passages highly chromatic in nature and then balanced by quiet strumming-style pulsations. The middle passage offers opportunity for added brass texture, but often in mute or played into the stand. The return of the opening melody is simply stated in solo clarinet, which leads toward a climactic rise and then a quiet closing.

Autumn Walk (1958)

Julian Work was born in Nashville, Tennessee into a musical family. He moved to New York City in the early 1930s where he worked as a staff arranger for CBS and became one of the first Black American composers to write for television and radio. *Autumn Walk* aspires to take the listener on a sound journey, depicting musically what one may encounter out for a stroll on a crisp autumn evening. The chilling sounds of rustling leaves, the warmth of the late afternoon sun when it peers through the clouds, and even the sound of a doorbell announcing a return home can be heard in the piece. Work's use of chromaticism is reminiscent of Impressionistic composers such as Claude Debussy and Maurice Ravel. He takes full advantage of the range of timbres in the wind band to create interesting combinations of colors not typically heard in music for this medium at the time it was composed.

Three Negro Dances (1933/39/2024)

Born in Little Rock, Arkansas, Ms. Florence Price was a pioneer of American composers in the early twentieth century. Although many of her works would not earn recognition until after her death, her breadth of work during this time was substantial. Beyond her world-imposed limitations as a Black woman in the early 1900's, Ms. Price was also a single-mother, having escaped an abusive relationship, where she worked to support her family in addition to her vast compositional output. Her work in 1932 for her *Symphony in E minor* as well as her *Piano Sonata*, earned her awards from the Wanamaker Foundation, which lead to subsequent performances of her music by the Chicago Symphony; thereby marking the first performance of music by a black female composer with a major orchestra.

Ms. Price's *Three Negro Dances*, originally for piano, was orchestrated by Erik Leizden in 1939 for concert band, and today is unfortunately out of publication. The goal of this 2020 engraving was to correct missing measures, unify articulations throughout the parts, and to create a full-score for the conductor beyond the simple short/condensed score previously available. While new orchestrations of the work have become available, it is the hope of the editor that this revitalized edition of the historical work for our medium will present the conductor/scholar with opportunities for choices within the concert medium.

Upon first read, the title of the work often presents conductors with the challenge of how to present the work within context. The origination of the title comes from Ms. Price's own pen, and she offers: "*In all types of Negro music, rhythm is of preeminent importance. In the dance, it is a compelling, onward-sweeping force that tolerates no interruption...All phases of truly Negro activity—whether work or play, singing or praying—are more than apt to take on a rhythmic quality.*" (Program notes from Florence Price; Bryn Mawr: Theodore Presser, 1939) Her use of the word *Negro* in the title would have been accepted as a common term until the 1960's. While many ensembles perform this music under its pseudonyms, *Three Little Dances*, or just simply *Three Dances*, articulating the composers intent was important in this edition to better represent its seat within Ms. Price's catalog.

Wayfaring Stranger (2015)

Wayfaring Stranger is a setting of the American folk spiritual known as Poor Wayfaring Stranger. While many versions of the lyrics to this tune exist, they all tell the story of a traveler who makes his way on a journey despite a rough road, difficult circumstances, and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his father and mother at journey's end. This setting is intended to convey not only the difficulty experienced by the traveler, but also the resolve which is displayed as he moves forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

Mr. Atlas (2006/2015)

Mr. Atlas, by Andrew Rindfleisch, is inspired by the old Charles Atlas body building advertisements from popular magazines and comic books. In the most popular of these ads, a bully confronts a slight weakling at a beach and kicks sand in his face. Using the Atlas method, the weakling then transforms himself into a muscle-bound hero of sorts. *Mr. Atlas*, then, is a kind of work of musical transformation—from the meek to the triumphant. After an austere introduction giving a hint of what's to come, the solo clarinet presents a lonely, principal theme. Like a muscular exercise, each musical section that follows grows in density and volume, along with the theme, arriving finally at the work's climactic moment—an Americana-like hymn, slowly unfolding into a triumphant conclusion. *Mr. Atlas* was commissioned by fifteen collegiate wind ensembles and was premiered by the Georgia State University wind ensemble, Robert Ambrose, conductor.

Serenade, No. 11, Op. 85 (1961)

Vincent Persichetti's *Serenade No. 11, Op. 85*, stands as a testament to the prolific and influential career of this universally admired American composer and educator. With a catalog boasting over 120 works, Persichetti left an indelible mark on the musical landscape, particularly within the realm of wind band compositions. His artistry, characterized by graceful and colorful compositional techniques encompassing textures, timbres, and harmonies, resonates harmoniously with the wind band medium.

The *Serenade for Band*, one of 15 such compositions spanning various instrumental and vocal settings, was commissioned by Frank Battisti and the Ithaca High School Band in 1960. Remarkably, Persichetti's creative journey had already begun with inspiration before the commission. According to Battisti, Persichetti, driven

by an innate need to create music rather than the obligation of a commission, had embarked on crafting a serenade for the band medium. The resulting opus is a five-movement work of concise duration, offering discernible glimpses into the composer's distinctive stylistic signature.

While Serenade No. 11 may not be as frequently performed as some of Persichetti's more celebrated works, it nonetheless stands as a shining example of his craft. The piece unfolds with a careful balance of intricacy and accessibility, demonstrating Persichetti's mastery in navigating the band repertoire. A champion of the wind band medium, Persichetti's Serenade No. 11, Op. 85, serves as a captivating musical voyage, inviting audiences to explore the genius of a composer who composed not merely for commission, but out of an intrinsic need to enrich the world with his art.

Salon Morisot (2022)

Salon Morisot is a suite of three miniatures that are inspired by the remarkable artistry of little known female French impressionist artist, Berthe Morisot (1841-1895). Morisot was highly admired by her fellow Impressionist colleagues and her works were exhibited in the very first (and many consequential) Impressionist 'Salon' of 1874 (a Salon being an exhibition). Many famous artists held an original Morisot artwork in their private collections including Manet, Monet, Degas and Pissarro. Morisot married Édouard Manet's younger brother Eugene Manet and her painting styles are regarded as a driving force behind the Impressionist style. The three miniatures in this program are inspired by three Morisot artworks that depict a particular period in her life. These three short works are inspired by three paintings that show the very real struggle between her art and her family, finally finding joy and balance.

Fantasia Sobre Motivos Colombianos (1924-26)

Morales Pino was an influential Latin American composer who drew inspiration from Colombian folklore to create his music. He was instrumental in popularizing Colombian musical genres such as bambuco, corridos, and dance, and incorporated European music into his typical ensembles. One of his most famous works is the *Fantasia sobre motivos Colombianos*, which is structured in an ABAB form around two Colombian melodies. The piece begins with a melancholy and dirge-like introduction, gradually revealing the first theme in tandem with the descending harmonic progression. The mood then shifts to a cheerful and dance-like style, introducing the bambuco. The first theme then reappears in a faster tempo, transforming its original melancholy into something more spirited but still in a minor key, paving the way for the second theme's lighthearted introduction. Originally composed for symphony orchestra, the work and has been transcribed for many different ensembles and securing a place in the traditional repertoire of the Colombian wind band.

The Ohio State University Symphonic Band

Scott A. Jones, conductor

Musicians listed in alphabetical order by section.

Piccolo

Lance Korte
Grace Reven

Flute

Karis Brennan
Δ Katelyn Cheng
Nic Digena
Hanna Everding
Grace Gregg
Lance Korte
Julia Norris
Grace Reven
Haley Svec

Oboe

Δ Maddie Wittman
Adil Zafar

English Horn

* Abby Held
Adil Zafar

Bassoon

Will Harper
Δ Lucas Swiderski

Contra Bassoon

* Laila Elhamri

E-flat Clarinet

Jacob Behrend

Clarinet

Δ Jacob Behrend
Samantha Buckley
Mackenzi Buynak
Ethan Dale
§ Zachary Grant
Jenna Harkin
Favius Pena-Amaya
Nicholas Ritchey

Bass Clarinet

Δ Quinn Jensen
Rowan Hauer

Contra Clarinet

Quinn Jensen

Soprano Saxophone

Colin Fogerty
Zach Langbein

Alto Saxophone

Colin Fogerty
Δ Zach Langbein
Nick Paul

Tenor Saxophone

Alyssa Hartman

Baritone Saxophone

§ Katia de Jong

Trumpet

Jude Abuzeide
Graham Bentley
Connor Caviness
Δ Ben Dickson
Will Fisher
Jonathan Levene
Connor Milner
Abbey Zunic

Horn

Caleb Anderson
Nicholas Blum
§ Shawnta Hunter
Katherine Indyk
Δ § Nora Lemmon
Mirai Nawa
Allie Polzin

Trombone

Lucia Cherok
Anthony Frankowski
Nik Henderson
Ashleigh Mastilak
Δ Katie Moore
Jordan Updegrave

Euphonium

Δ Ayden Casa
Zack Ferko
Sayaka Iimura
Clayton Messinger

Tuba

Michael Flowers
Adam Johnson
Lucas Snouffer
Δ Garrett Woolbert

Percussion

* Stephen Alexander
Δ Brody Fogle
TJ Mann
§ Mary Paydock
* Kye Pyeatt
Adam Quinn
Polly Regan

Harp

Jillian Davis

Double Bass

* Dallas Carpenter

Piano

Alex Buckley

Δ *Principal Player*

§ *Board Member*

* *Assisting Musician*