Calvin College
Wind Ensemble
Tiffany Engle, conductor

Mini-Tour
February 23-25, 2018

Friday, February 23
Timothy Christian High School
Assembly & Chapel
Elmhurst CRC
7:00pm

Sunday, February 25
Worship performances
Elmhurst CRC
9:00am & 10:30am

Band Boosters
(to be announced from the following)

Miniature Suite (2017)      Steven Bryant
Introit: Tin Riot      (b. 1972)
Echo Dreams
Eristic Zeal
The Low Arc of the Sun
Irrational Joy

(b. 1958)

Handel in the Strand (1911)      Percy Aldridge Grainger
(1882–1961)
Arranged by Richard Franko Goldman

Symphony for Band, Op. 69 (1956)      Vincent Persichetti
I.  Adagio-Allegro      (1915–1987)
II.  Adagio sostenuto
III.  Allegretto
IV.  Vivace

People Who Live in Glass Houses (1909)      John Philip Sousa
I.  The Champagnes      (1854–1932)
II.  The Rhine Wines          Arranged by John R. Bourgeois
III.  The Whiskies (Scotch, Irish, Bourbon and Rye)
IV.  The Convention of the Cordials

San Antonio Dances (2011)      Frank Ticheli
1.  Alamo Gardens      (b. 1958)
2.  Tex-Mex on the Riverwalk
## Calvin College Wind Ensemble

Wind Ensemble is comprised of the most advanced and experienced instrumentalists at Calvin. As such, this ensemble is able to assume two main musical roles: a concert band (performing traditional wind band literature) and a wind ensemble (performing contemporary pieces that require more flexible instrumentation). This ensemble performs regularly throughout the academic year, offering major concerts each semester. Wind Ensemble also extends this musical ministry off campus, participating in local worship services and engaging in various touring opportunities. In May 2012, Wind Ensemble spent two weeks in Central Europe, sharing the gift of music with a wide range of audiences throughout Hungary, Ukraine, and Romania. In March 2014, the group participated in a week-long performance tour throughout portions of Ohio, Tennessee, and Missouri. Wind Ensemble most recently toured northern Germany and The Netherlands in May 2016.

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<tr>
<th>Instrument</th>
<th>Name</th>
<th>City, Country</th>
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<tbody>
<tr>
<td>Flute</td>
<td>Katie Cok, Rochester, NY</td>
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<td></td>
<td>Hannah DeRitter, Jenison, MI</td>
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<td>Caroline Miller, Granger, IN</td>
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<td>Yeogyeong Seo, Tamil Nadu, India</td>
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<td>Oboe</td>
<td>Thomas Woltjer, Wilsonville, OR</td>
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<td>Emily Zerull, Midland, MI</td>
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<td>Clarinet</td>
<td>Emma Chung, Menominee Falls, WI</td>
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<td>Sarah Cok, Rochester, NY</td>
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<td>*Holland Cummisford, Mequon, WI</td>
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<td>Bass Clarinet</td>
<td>Tyler Rozeveld, Jenison, MI</td>
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<td>Alto Saxophone</td>
<td>*Brian Bolton, Jr., Kentwood, MI</td>
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<td>Eric Harper, Grand Rapids, MI</td>
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<td>Camille Vander Veen, Portland, OR</td>
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<td>Shiori Zinnen, Tokyo, Japan</td>
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<td>Tenor Saxophone</td>
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<td>Baritone Saxophone</td>
<td>Robert Capozzoli, Oak Brook, IL</td>
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<tr>
<td>Trumpet</td>
<td>Nathan Phillip Brink, Dearborn, MI</td>
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<td>*Anna Little, Ypsilanti, MI</td>
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<td>Jacklyn Mae Vander Zee, Saint John, IN</td>
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<td>Trombone</td>
<td>Luke Brandsen, Holland, MI</td>
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<td>Matthew George, Grand Rapids, MI</td>
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<td>*Andrew VanZytveld, Grand Rapids, MI</td>
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<td>Euphonium</td>
<td>*Josh Martzke, Lake Odessa, MI</td>
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<td>Tuba</td>
<td>William VanZytveld, Grand Rapids, MI</td>
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<td>Percussion</td>
<td>Luke DeVries, Byron Center, MI</td>
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<td></td>
<td>*Michael De Zeeuw, Dexter, MI</td>
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<tr>
<td>Piano</td>
<td>Xinru Liu, Shandong, China</td>
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*Denotes Section Leader
**The Conductor**

Tiffany Engle joined the music faculty at Calvin College in 2005. In addition to conducting Calvin’s Symphonic Band and Wind Ensemble, she teaches courses in Applied Saxophone and Conducting. Dr. Engle also coordinates the chamber winds program and leads the Jazz Band and Pep Band.

Dr. Engle is deeply committed to service that inspires rich musical involvement in the lives of others. She is the director of Calvin’s Knollcrest Music Camp, a summer program for middle school and high school students. Dr. Engle regularly serves as a clinician with various school ensembles in the West Michigan area. She is also the conductor of the Rockford Community Band, a position she has held since January 2008. Dr. Engle remains an active performer on saxophone, both as a soloist and as a member of the Lake Effect Saxophone Quartet.

Dr. Engle completed her DMA in Wind Conducting at Michigan State University, where she studied with John Whitwell and conducted such university ensembles as the MSU Wind Symphony. She holds a MM in Wind Conducting from Ithaca College (New York) and a BM (summa cum laude) in Saxophone Performance from Capital University in her native Ohio.

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**Calvin College**

Calvin College is a top-ranked liberal arts college in Grand Rapids, Michigan that prepares students to be Christ’s agents of renewal in the world. Calvin students study the liberal arts and select from a broad range of majors and professional programs. Through rigorous academic study and intentional Christian community, students learn to think deeply, act justly, and live wholeheartedly in everything they do. Calvin College was founded in 1876 by the Christian Reformed Church in North America and named for 16th-century reformer John Calvin. The historic creeds and confessions of Reformed Christianity guide the college’s understanding of scripture and inform its mission.
Born in 1972, Steven Bryant is one of the leading composers of contemporary American music. He has studied with John Corigliano at the Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. Bryant has completed works for a variety of mediums, including those for orchestra, chamber music, and electro-acoustic combinations. Bryant’s compositions have been heard by audiences throughout the United States, as well as in England, Japan, Australia, Singapore, and Germany. He has received numerous commissions, most notably those from the Amherst Saxophone Quartet, the Indiana University Wind Ensemble, and the US Air Force Band of Mid-America. His 2010 work, Ecstatic Waters marked the third time he had won the William D. Revelli Composition Award, sponsored by the National Band Association.

Bryant is a founding member of BCM International, a consortium of four stylistically-diverse American composers (along with Jim Bonney, Jonathan Newman, and Eric Whitacre) who are dedicated to enriching the repertoire of media seemingly stuck in stagnant musical formulas. Sadly, the concert band and its literature often fall into this category. Thanks to the efforts of composers like Bryant, there are an increasing number of quality original works being written for wind ensemble.

Miniature Suite is among one of Bryant’s latest compositions. Commissioned by Kappa Kappa Psi and Tau Beta Sigma (National Band Fraternity and Sorority, respectively), this work was completed and premiered at the organizations’ joint convention in March 2017. It is comprised of five contrasting movements, each of which have been aptly described by the composer:

“Introit: Tin Riot”—A short, brassy fanfare meant to serve as an opener, or the processional entrance into a grand event.

“Echo Dreams”—Echo, a greek nymph cursed by Hera to only repeat the last few words spoken to her, longed for the love of Narcissus. He, in turn, was only in love with his own reflection in a pool of water, leaving them both to waste away from unrequited love.

“Eristic Zeal”—Merriam-Webster defines Eristic as ‘argumentative as well as logically invalid’ and the word derives from Eris, Greek goddess of strife. Eristic Zeal is the eager pursuit of argumentative strife, full of self-certainty, seeking to provoke, rather than resolve.

“The Low Arc of the Sun”—A wistful chorale, evocative of the short, gray days in midwinter, marked by the low path of the sun across the horizon.

“Irrational Joy”—Perpetual motion ostinato in the woodwinds propel the rising brass ever forward to create a joyful music tinged with moments of dissonance; euphoria on the edge of catastrophe.
GORB  *Awayday*
British composer Adam Gorb started his musical career at an early age. By ten, he had completed his first composition; five years later, his works were being broadcast on national radio. Gorb went on to complete his formal training at Cambridge University and the Royal Academy of Music. He later joined the faculty of the London College of Music and Media as well as the Junior Academy of the Royal Academy of Music. Since 2000, Gorb has been on faculty at the Royal Northern College of Music (Manchester), where he is the Head of the School of Composition and Contemporary Music.

Gorb first gained international recognition in 1994, when he won the Walter Beeler Prize for *Metropolis*. Receiving this prestigious award helped to propel him into the upper tier of contemporary composers writing for the wind band. Consequently, Gorb has completed several works for the medium, including *Yiddish Dances* (1998), *Towards Nirvana* (2002), *Adrenaline City* (2006), and *Midnight in Buenos Aires* (2007). In addition to his contributions to the concert band, Gorb has also completed pieces for orchestra, chorus, solo instruments, and chamber ensembles.

Initially completed in 1996, *Awayday* is one of Gorb's first compositions for wind ensemble. He comments:

> In this curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea.

GRAINGER  *Handel in the Strand*
Percy Aldridge Grainger was born in Melbourne, Australia in 1882. As a child, he studied piano with his mother and later with Louis Pabst (a pupil of Anton Rubenstein) and Adelaide Burkitt. At the age of ten, Grainger presented a series of recitals that ultimately financed his continued study in Germany and England. By 1900, Grainger began a career as a virtuoso pianist, achieving tremendous success in England, Australia, and South Africa. Grainger immigrated to the United States in 1914, where he enlisted as an Army bandsman following the outbreak of WWI. There he learned to play and appreciate most of the wind instruments (particularly the saxophone), and began to score and arrange some of his previous compositions for concert band. Along with *Lincolnshire Posy*, some of Grainger's most popular pieces include *Irish Tune from County Derry*, *Shepherd's Hey*, *Country Gardens*, and *Molly on the Shore*. These pieces not only demonstrate Grainger's intelligent mastery of wind instrument scoring, but also his innovative treatment of melodic and rhythmic material.

Grainger first penned *Handel in the Strand* for orchestra in 1911, making it one of his earliest light orchestral pieces. With Grainger's support of adapting his music to suit performance needs (he rescored many of his works himself), it should not be surprising that there exist versions for such diverse performance media as piano (solo and four hands), organ, trombone choir, and, of course, concert band. Tonight's performance features a setting completed by Richard Franko Goldman.
Grainger described his inspiration for this light-hearted work:

My title was originally ‘Clog Dance.’ But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title ‘Handel in the Strand,’ because the music seemed to reflect both Handel and English musical comedy (the ‘Strand,’ a street in London, is the home of London musical comedy) as if jovial old Handel were careening down the Strand to the strains of modern English popular music.

**PERSICHETTI  Symphony for Band, Op. 69**
The son of Italian and German immigrants, Vincent Persichetti was born in Philadelphia in 1915. By the age of eleven, he was thoroughly submerged in musical activity; in addition to performing professionally as an accompanist, radio staff pianist, and church organist, Persichetti was also beginning to compose. He went on to obtain a bachelor's degree from Combs College, a conducting diploma from the Curtis Institute (where he studied with Fritz Reiner), and graduate degrees from the Philadelphia Conservatory (where he studied composition with Paul Nordoff and Roy Harris). In 1937, Persichetti began his career in academia at his alma mater, Combs College, where he taught theory and composition. From 1941 to 1947, he was head of the composition department at the Philadelphia Conservatory. Persichetti later joined the faculty of the Juilliard School, where he became head of the Literature and Materials Department in 1963. He also served as director of publications at Elkan-Vogel Music for several years. Along with his work as a composer, virtuoso pianist, teacher, and administrator, Persichetti achieved a respectable reputation as a music critic and author. His *Twentieth-Century Harmony: Creative Aspects and Practices* and *Essays on Twentieth-Century Choral Music* are particularly well-known.

Prior to his death in 1987, Persichetti contributed numerous works for nearly every concert medium, including nine symphonies and twenty “parables” for solo instruments. He was also one of the first established composers to write legitimate art music for the wind band. His works, which featured prominent percussion writing and limited tutti scoring, helped to showcase the ensemble's capabilities. Persichetti also became a leading advocate for the viability of quality musicianship in concert bands, as seen in this statement made in 1964: “One should no longer apologize for the word ['band.] Band music is virtually the only kind of music in America today (outside the pop field), which can be introduced, accepted, put to immediate use, and become a staple of the literature in a short time.” Some of Persichetti's most popular band pieces include *Divertimento* (1950), *Pageant* (1952), *Symphony for Band* (1956), *Psalm* (1959), and *Masquerade* (1966).

Persichetti completed his *Symphony for Band* during the winter of 1955-1956 at the request of the Washington University Chamber Band. The work was premiered by the commissioning ensemble, conducted by Clark Mitze, at the national convention of the Music Educators’ National Conference on April 16, 1956.

Persichetti adheres to classical pattern forms in this large-scale work. The first movement opens with a slow introduction, in which both primary themes are presented. The first, initially stated by the solo horn (performed tonight on alto saxophone), recurs in all subsequent movements of the piece. The second, featuring an ascending scale pattern, is restated and then developed in the allegro. The beautiful second movement is taken from “Round Me Falls the Night,” an original hymn found
in Persichetti's own *Hymns and Responses for the Church Year*. The dance element of the symphony is represented in the ABC form of the third movement. The finale is a free rondo that draws upon the thematic material presented in the previous three movements.

**Sousa**  *People Who Live in Glass Houses*

Despite prolific output in a variety of other genres, John Philip Sousa will be permanently revered as “The March King.” From his parents’ encouragement, he began studying privately at age six. At age eleven, Sousa was occasionally permitted to rehearse with the Marine Band (in which his father played trombone), and became an apprentice musician in the Marine Corps two years later. Remarkably, at 26, Sousa was appointed leader of the Marine Band, which he molded into one of the finest military ensembles in the world. Sousa retired to form his own professional concert band twelve years later. The Sousa Band soon became highly regarded, employing the finest available instrumentalists in extensive tours across the United States and Europe. Sousa’s mastery of programming and pleasing audiences undoubtedly resulted in his overwhelming popularity during the early decades of the twentieth century. As such, The Sousa Band was often invited to participate in prestigious venues around the globe.

In addition to his duties as a conductor and composer, Sousa adjudicated numerous regional and national band festivals, appeared as guest conductor, and advocated for musicians’ benefits in several areas of legislation. His personality was best articulated in his musical philosophy: “I would rather be the composer of an inspired march than the composer of a manufactured symphony.” Moreover, Sousa was a humble and deeply religious man who composed only in times of inspiration, often stating that many of his melodies came from a “higher power.”

*People Who Live in Glass Houses* is a wonderful example of Sousa’s “other” concert works. He composed this unique and lively suite in 1909, shortly before the Sousa Band’s first world tour. This “Bacchanalian” collection reflects Sousa’s sense of humor as each movement honors—through music—the various countries from which the title beverages originated. Sousa later revised this suite for orchestra, and even used it as ballet music for the revival of his operetta, *The Bride Elect* (1923).

**Tichele**  *San Antonio Dances*

A native of Monroe, Louisiana, Frank Ticheli is currently associate professor of composition at the University of Southern California. Prior to this appointment, he taught at Lakeview Centennial High School (Garland, Texas) and Trinity University. Ticheli obtained his bachelor’s degree from Southern Methodist University and later completed his master’s and doctoral degrees at the University of Michigan, where he studied composition with William Albright, George Wilson, Leslie Bassett, and William Bolcolm. From 1991 to 1998, he served as composer-in-residence with the Pacific Symphony Orchestra.

Ticheli’s music has been warmly received throughout the world. Performances by such talented ensembles as the Philadelphia Orchestra, Atlanta Symphony, Dallas Symphony, and American Composers Orchestra, have propelled him into international recognition. Ticheli’s works for band are equally respected by wind conductors and music educators around the globe. Examples of his wind pieces include *Cajun Folk Songs, Postcard, Blue Shades, Symphony No. 2, Rest,* and *Dancing on Water.*
In addition to his composing and teaching, Ticheli serves as a guest conductor and clinician. Recent appearances have been with the Singapore National Armed Forces Band and at conferences of the British Association of Symphonic Bands and Wind Ensembles, New England Band Directors Association, Texas Bandmasters Association, and College Band Directors National Association.

Completed in 2010, *San Antonio Dances* serves as a tribute to the city in which he lived and worked during the early stages of his career. The piece is comprised of two movements. The first depicts the Alamo Gardens with its beautiful live oak trees that provide welcome shade from the hot Texas sun. Ticheli provides a “tango mood and lazily winding lines” that ultimately give way to a brief, yet powerful climax depicting the Alamo itself. The second movement celebrates San Antonio’s famous Riverwalk. The composer describes:

Picture a group of friends seated at an outdoor patio of one of the Riverwalk’s many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

—Program Notes compiled by Tiffany Engle