

# Wind Symphony

Dr. Scott C. Tobias, conductor

Commander Adam Williamson, guest conductor

Dr. Lisa Williamson, soprano

Mallory Williams, graduate conductor

## Hands Across the Sea

---

Sunday, October 22, 2023 • 2:00pm

Lyell B. Clay Concert Theatre

College of Creative Arts

School of Music



# PROGRAM

---

## WVU Wind Symphony

Scott C. Tobias, conductor

PHILIP SPARKE  
(b. 1951)

### ***Jubilee Overture***

MALCOLM ARNOLD  
(1921-2006)  
TRANS. JOHN PAYNTER

### ***Four Scottish Dances***

- I. PESANTE
- II. VIVACE
- III. ALLEGRETTO
- IV. CON BRIO

*Commander Adam Williamson, guest conductor*

JOHN MACKEY  
(b. 1973)

### ***Songs from the End of the World***

- I. A LONG TIME ALONE
- II. RAVELING
- III. AT SEA

*Lisa Williamson, soprano*

JOHN PHILIP SOUSA  
(1854-1932)

### ***Hands Across the Sea***

*Mallory Williams, graduate conductor*

CLAUDE T. SMITH  
(1932-1987)

### ***Variations on a Hymn by Louis Bourgeois***

## **Jubilee Overture / Philip Sparke (b. 1951)**

**J**ubilee Overture was commissioned for the 50th anniversary of the GUS Brass Band and was premiered at their Golden Jubilee Concert in 1983. After just a year, the work was transcribed by the composer for concert band. Within the piece the letters G-U-S are hidden in a simple code. The note G is used for the letter G. U is replaced by Ut (or the note C in Europe). The S is creatively switched with Es, or E-flat in German. Sparke has stated that this hidden code serves no real purpose other than being a fun little trick to get the creative process started.

(note by Abigail DeKam)

## **Four Scottish Dances / Malcolm Arnold (1921-2006)**

*trans. John Paynter*

**M**alcolm Arnold has been described as being stubbornly tonal and often very witty. His love of music started after experiencing the sounds of American trumpeter and vocalist Louis Armstrong. For Arnold, music was a “social act of communication, a gesture of friendship.” This is evident in his *Four Scottish Dances*, a work inspired by Scottish country folk tunes and dances.

These dances were composed early in 1957 and are dedicated to the BBC Light Music Festival. The first dance is in the style of a slow strathspey - a slow Scottish dance in 4/4 meter - with many dotted notes, frequently in the inverted arrangement of the “Scottish snap.” The name was derived from the strath valley of Spey. The second dance, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer’s day. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

(note by Abigail DeKam and the publisher)

## **Songs from the End of the World / John Mackey (b. 1973)**

**F**or *Songs from the End of the World*, John Mackey takes inspiration from Homer’s timeless epic poem, *The Odyssey*, specifically the passage telling of Odysseus’ time with Kalypso after washing up on the shore of her island. Unlike *The Odyssey*, though, *Songs from the End of the World* presents the story from Kalypso’s point of view and is sung in her voice.

Kalypso is a nymph, an immortal creature, living alone on an island far more beautiful than any living creature can imagine. When she finds Odysseus on the shore of her island, she nurses him back to health and hopes to keep him there with her so that they might share eternity together. While Odysseus does remain on the island for seven years, he eventually informs Kalypso of his desire to leave and to return to his family. In John Mackey’s work, the story is presented in three songs.

### *I. A long time alone*

Kalypso’s island home is beautiful beyond imagining but remote beyond reach. Her immortality is thus an eternal solitude. The first song in the cycle, set before Odysseus’ arrival, is her lament of this loneliness. Standing on her shore, she remembers long-gone days when she could still delight in her paradise, and tells of the slow erosion of sensation and even sense after endless ages alone.

# PROGRAM NOTES

---

## *II. Raveling*

The second movement begins after Odysseus has been with Kalypso for seven years. She sings as she moves back and forth with a golden shuttle at her loom, weaving a tapestry—the work of all that time—that tells their story. At one end, the luminous threads show the near-dead castaway washed ashore; nearby the nymph nurses him back to health. Flowers and fruit, ripe and radiant, tumble through images of the love they found together. But the simple happiness of the scene and the song curdles: Odysseus wants to return to his home, leaving Kalypso to her solitude; nothing she has given or can give means anything to him anymore. She is shattered, but he is cold. So Kalypso returns to her loom, singing again, but now unraveling the tapestry, unmaking the document of love.

## *III. At sea*

In the final song, Kalypso watches Odysseus sail away on a boat she has given him, born by a breeze she has called up to fill a sail she has fashioned from the unmade tapestry. Waves carry him toward the horizon, and her loneliness washes in again.

(note by Abigail DeKam and A.E Jaques)

## **Hands Across the Sea / John Philip Sousa (1854-1932)**

**W**hen played for the first time by Sousa's Band in Philadelphia's Academy of Music on April 21, 1899, "many feet were beating a tattoo." The band was obliged to repeat it three times. *Hands Across the Sea* was off to a good start, and it has since remained a standard in band literature.

The march was addressed to no particular nation, but to all of America's friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War in which Captain Chichester of the British Navy came to the support of Admiral Dewey at Manila Bay. A second (and more likely) source is a line by Frere, which was printed on the front cover of the music: "A sudden thought strikes me ... Let us swear an eternal friendship."

(note from *John Philip Sousa: A Descriptive Catalog of His Works*)

## **Variations on a Hymn by Louis Bourgeois /**

*Claude T. Smith (1932-1987)*

**C**laude T. Smith started his musical career playing trumpet in the fifth grade. He attended Central Methodist College in Missouri but before finishing his degree was drafted into the United States Army during the Korean War. Following his military service he completed his undergraduate training at the University of Kansas. As a composer, Smith wrote over 180 works for band, orchestra, choir, solos, and small ensembles. During his lifetime, he received numerous prestigious commissions including works for the premiere military bands of the United States. Of note, his composition *Flight* was adopted as the official march of the National Air and Space Museum of the Smithsonian Institute. As an educator, Smith taught instrumental music in the public schools of Nebraska and Missouri before joining the faculty of Southwest Missouri State University where he taught composition and conducted the University Symphony Orchestra.

Loys "Louis" Bourgeois was a 16th century French composer and music theorist, most well-known as one of the main compilers of Calvinist hymn tunes. The Protestant doxology known as *Old 100th* is commonly attributed to him. It is this tune that Claude T. Smith chose to use as the basis for *Variations on a Hymn by Louis Bourgeois*. Smith's composition was commissioned by and for the United States Marine Band, Colonel John R. Bourgeois, conductor. The premiere performance took place on June 14, 1984, at the National Band Association Convention in Knoxville, Tennessee.

(note from windrep.com)

# PERSONNEL

---

## Flute

**Abigail DeKam**

*Platte, SD - Music Performance (BM)*

**Shaylee Groves**

*Weirton, WV - Music Education (BM)*

**Juniper Parker**

*Georgetown, KY - Music Performance (MM)*

**José Fernando Ramírez-Macias\***

*Medellín, Colombia - Music Performance (DMA)*

## Oboe

**Geoffrey Madge\***

*Pittsburgh, PA - Music Performance (BM)*

**Malik Nowlin**

*Rustburg, VA - Music Performance (MM)*

## Bassoon

**Adam Ferguson**

*Charleston, WV - Music Education (BM)*

**Eli Hall\***

*Left Hand, WV - Music Performance (BM)*

## Clarinet

**Natalie Alfera**

*New Castle, PA - Music Education (BM)*

**Magaret Benison**

*Morgantown, WV - Music Education (BM)*

**Sydni Miller\***

*Warren, PA - Music Performance (MM)*

**Tiara Simon**

*Dallas, TX - Music (BA)*

**Lauren Sperry**

*Uniontown, PA - Music Education (BM)*

**Morgan Stratton**

*Dover, DE - Music Education (BM)*

## Bass Clarinet

**Kaylee Coleman**

*Buffalo, WV - Music Education (BM)*

## Alto Saxophone

**Nicky Keefover**

*Fairmont, WV - Music Performance (BM)*

**Alexis Mason\***

*Waynesburg, PA - Music Performance (BM)*

## Tenor Saxophone

**David Gutmann**

*Morgantown, WV - Music Education (BM)*

## Baritone Saxophone

**Dillon Johnson**

*Winfield, WV - Music Education (BM)*

## Horn

**Collin Briggs**

*Martins Ferry, OH - Multidisciplinary Studies (BA)*

**Adam Hatcher**

*Williamstown, WV - Music Education (BM)*

**Katrina Mullen**

*San Antonio, TX - Music Education (BM) &  
Music Composition (BM)*

**Jacob Schear\***

*Leesburg, VA - Music Performance (BM)*

## Trumpet

**Lukas Bojt**

*Topton, PA - Economics (BS)*

**Samara Chamberlain**

*Charleston, WV - Music (BA)*

**Simon Cheuvront**

*Clarksburg, WV - Music Education (BM)*

**Mark Humbert\***

*Pittsburgh, PA - Music Education (BM)*

**Garrett Materne**

*Buckhannon, WV - Music Education (BM)*

**Philip Wilfong**

*Red House, WV - Music Education (BM)*

**Joshua Lugo Zambrano**

*Chantilly, VA - Music Performance (BM)*

## Trombone

**Jakob Baker\***

*Phillippi, WV - Music Education (BM)*

**Ryan Hogue**

*Dunbar, WV - Music Education (BM)*

**Ian McIntyre**

*Shinnston, WV - Music Business & Industry (BS)*

## Bass Trombone

**Olivia Nixon**

*Canonsburg, PA - Music Education (BM)*

## Euphonium

**Cameron Cornwall**

*Leesburg, VA - Music Business & Industry (BS)*

**Isaac Neff**

*Paden City, WV - Music Education (BM)*

**Zachary Tunick\***

*Fairfax, VA - Music Education (BM)*

## Tuba

**Isaac Nazelrodt**

*Petersburg, WV - Music Education (BM)*

**Evan Turner\***

*Hagerstown, MD - Music Education (BM)*

## Double Bass

**Grey Woods**

*Moundsville, WV - Art Therapy (BA)*

# PERSONNEL (cont.)

---

## Percussion

**Dylan Gore**

*Salisbury, MD - Music Education (BM)*

**Jonah Henthorne**

*Wheeling, WV - Music Education (BM)*

**George Kester**

*Middlebourne, WV - Music Education (BM)*

**Christopher Little**

*Bristow, VA - Music Performance (BM)*

**Braden Lloyd\***

*Bethel Park, PA - Music Education (BM)*

**Brandon Saghy**

*Uniontown, PA - Music Education (BM)*

## Piano

**Graham Sterling**

*Masontown, PA - Collaborative Piano (MM)*

## Harp

**Christine Mazza**

*Professor of Harp - West Virginia University*

**Rose Tobery**

*Hagerstown, MD - Engineering (BS)*

\* - Principal

---



**Commander Adam Williamson** serves as the seventh director of the United States Coast Guard Band, carrying out the Band's missions of promoting public goodwill through unwavering dedication to the highest levels of musical performance, preserving and honoring the heritage, history, and traditions of the nation and service, and supporting official Coast Guard functions. CDR Williamson is responsible for the overall presentation of all Coast Guard Band activities, for maintaining the world-class stature of the 55-member ensemble, and for supporting hundreds of engagements annually.

As the leader of the sole official musical representative of the Department of Homeland Security and the Coast Guard, CDR Williamson is the musical authority of the service. He frequently provides musical guidance for official functions and creates musical programs to advance the Coast Guard's public affairs missions. In

his time as director, Williamson has led the Coast Guard Band in performances for President Trump, President Obama, members of congress, DHS secretaries, and Coast Guard leadership. The Coast Guard Band performed for the 2015 National Tree Lighting in Washington D.C., sharing the stage with celebrities Reese Witherspoon, Trombone Shorty, and Andra Day, and marched in the 2017 Presidential Inaugural Parade.

CDR Williamson earned musical degrees from the State University of New York, College at Potsdam, studying saxophone with Tim McAllister. He also began graduate studies at Indiana University with saxophonist Otis Murphy. He attended the Hartt School at the University of Hartford, where he pursued studies in instrumental conducting with Glen Adsit and Edward Cumming.



**Dr. Lisa Williamson** is a versatile singer who has forged a diverse career that has taken her around the world from Muscat, Oman to the Weill Recital Hall at Carnegie Hall to the Indianapolis Brickyard. She has been described by The Washington Post as "silvery of voice" and "a showstopper" for her recent performances with Washington National Opera as The Rose in *The Little Prince* and The Flamingo in the world premiere of Jeanine Tesori's *The Lion, the Unicorn and Me*.

Dr. Williamson is a dedicated recitalist with a passion for American repertoire, from Songbook to art song, with a special emphasis on works by women and African-American composers. She was a Marc and Eva Stern Fellow at the United States' premiere art song festival, Songfest, where she worked with composers Jake Heggie, Libby Larsen, and John Musto, and presented the world premiere of James Primosh's song "Shadow Memory." In 2013 she performed in The

Song Continues with Marilyn Horne, the Weill Music Institute's Professional Training Program

# FACULTY AND STAFF

---

at Carnegie Hall and in 2017 she curated and presented a solo recital of art song with text by Harlem Renaissance writers at The Beinecke Rare Book and Manuscript Library at Yale in collaboration with the exhibit, "Gather Out of Star-Dust." Williamson is a founding member of the **Bassless Trio**, a first-of-its-kind chamber ensemble made up of soprano voice, cello, and saxophone. The group made its debut in 2018, premiering six new works written for them and has performed throughout Connecticut and New York.

From 2005-2010, Dr. Williamson was the vocal soloist with The United States Coast Guard Band. In her more than two hundred performances with the Coast Guard Band she performed in thirty-four states in the U.S. and throughout Japan singing a variety of repertoire from opera arias to the American Songbook, and twice performing the National Anthem at the Indianapolis 500 for live audiences of over 400,000 and millions on television worldwide.

Dr. Williamson earned the Doctor of Musical Arts degree at the University of Connecticut, and holds a Master of Music in voice from the Yale School of Music, a Performer's Certificate from the University of Connecticut, and a Bachelor of Music in voice performance from the Peabody Conservatory of Music at Johns Hopkins University.



## BANDS FACULTY & STAFF

**Scott C. Tobias**  
*Director of Bands*

**Cheldon R. Williams**  
*Associate Director of Bands*

**Juniper Parker**  
*Graduate Assitant*

**Nate Penven**  
*Graduate Assistant*

**Mallory Williams**  
*Graduate Assistant*

**Brandon Lojewski**  
*Program Assistant*

**Don Wilcox**  
*Director of Bands Emeritus*

## STUDIO FACULTY

**Nina Assimakopoulos**  
*Flute*

**Cynthia Anderson**  
*Oboe*

**Andy Sledge**  
*Bassoon*

**John Weigand**  
*Clarinet*

**Jeffery Siegfried**  
*Saxophone*

**Robert Sears**  
*Trumpet*

**Albert Houde**  
*Horn*

**Hakeem Bilal**  
*Trombone*

**Carson McTeer**  
*Euphonium/Tuba*

**George Willis**  
*Percussion*

**Christine Mazza**  
*Harp*

# ACKNOWLEDGEMENTS

---

## **WEST VIRGINIA UNIVERSITY ADMINISTRATION**

E. Gordon Gee .....President  
Maryanne Reed ..... Vice-President & Provost  
Keith Jackson.....Dean, College of Creative Arts  
Mikylah Myers.....Associate Dean, College of Creative Arts  
Sandra Schwartz .....Associate Dean, College of Creative Arts  
Kelly Burke .....Director, School of Music

## **CREATIVE ARTS CENTER**

Jamie Whoolery ..... Coordinator of Production Services & Facilities  
Martin Chitum..... Facilities Coordinator  
Peter McCumber ..... Academic Lab Manager  
Michael McGinley ..... Academic Lab Manager  
Jason Zeh ..... Academic Lab Manager

## **UPCOMING WVU BANDS EVENTS**

Symphonic Band Concert ..... November 14, 7:30 pm  
Marching Band Keynotes Concert ..... November 27, 7:00 pm  
Wind Symphony Concert..... December 3, 2:00 pm

## **WVU BANDS OFFICE**

Canady Creative Arts Center, Suite 2101  
1436 Evansdale Drive  
Morgantown, WV 26506  
304-293-3097

**[bands.wvu.edu](http://bands.wvu.edu)**