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UPCOMING WVU BANDS EVENTS

Wind Symphony Concert
Sunday, October 22nd, 2023 2:00 PM
Luell B. Clay Concert Theatre

Symphonic Band Concert
Tuesday, November 14th, 2023 7:30 PM
Luell B. Clay Concert Theatre

To receive reminders for upcoming events, text CONCERT to 304-935-5444.

WVU BANDS OFFICE

Canady Creative Arts Center, Suite 2101
P.O. Box 6111
Morgantown, WV 26506
304-293-3097

bands.wvu.edu



Symphonic Band

Dr. Cheldon R. Williams, conductor

Tuesday, October 3, 2023 • 7:30pm
Luell B. Clay Concert Theatre
College of Creative Arts
School of Music

WVU Symphonic Band

Dr. Cheldon R. Williams, conductor

JOHN PHILIP SOUSA
(1854 - 1932)
ed. Frederick Fennell

The Black Horse Troop

CLARE GRUNDMAN
(1913 - 1996)

Nocturne for Harp

TEIICHI OKANO
(1878 - 1941)
arr. Yasuhide Ito

Furusato

JOHN MACKEY
(b. 1973)

Lightning Field

DAVID BIEDENBENDER
(b. 1984)

Before the Dawn

OMAR THOMAS
(b. 1982)

Caribana Afterparty



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



Christine Mazza teaches harp to West Virginia University and Community Music students. She established the present WVU harp studio with an Arts Mon Community grant and private donations to rebuild the WVU Lyon Healy Model 17 pedal harp. Christine has taught Community Music harp students since 1995 and has been the founder and director of the annual WVU Summer Harp Academy since 2017.

Mrs. Mazza is the founder and director of the Morgantown Harp Ensemble and the Morgantown Chapter of the American Harp Society. She performs for schools and hospitals with her students and is featured in the West Virginia Arts in Education Program. Since 1995, she has directed Morgantown Harp Ensemble monthly concerts at Healthsouth Rehabilitation Center (now Encompass Health Rehabilitation Hospital) and the Village at Heritage Point Retirement Community. In 2019, Mrs. Mazza assisted former Community Music Director Karen Taddie in attaining a WVU Community Outreach grant to purchase six small harps for Community “hands on harp” concerts.

Christine has performed locally with the Wheeling WV Symphony, Johnstown Symphony, and Pittsburgh Opera Orchestra. Past credits include performances with the Latschaw Pops Orchestra, the New Jersey Symphony, the Cleveland Opera Orchestra, and the Cincinnati Ballet.

She has published 13 volumes of harp ensemble music, chamber music, and harp etudes. Her publications are distributed through Lyon Healy and the Harp Column Magazine.

Christine Mazza studied harp with Alice Chalifoux at the Cleveland Institute of Music, where she received her Master's Degree in Harp Performance.



Dr. Cheldon Williams holds the positions of Associate Director of Bands and Director of Athletic Bands at West Virginia University. Additionally, Williams teaches Music Arranging for Public School Groups as part of the undergraduate music education curriculum. Before his appointment at WVU, Dr. Williams earned his Bachelor of Music Education and Master of Music Education degrees from Florida State University in 2004 and 2014, served as Interim Associate Director of Bands at New Mexico State University in 2016, and earned his Doctor of Musical Arts degree at The University of Texas at Austin in 2020.

Dr. Williams works as a guest clinician and adjudicator for middle and high school bands, orchestras, and color guards across the United States. His research involves providing developing teachers and directors with the tools to assess the quality of an ensemble's music performance, which he initially presented at the 2019 Midwest Band and Orchestra Clinic and other national and international music educators' conferences since. Dr. Williams recently contributed to the Vol. 12 edition of *Teaching Music Through Performance in Band*. Moreover, he is currently arranging and transcribing music for the wind band medium to introduce conductors and young musicians to historically underrepresented composers with his Rediscovery Series project. His work is under distribution through Murphy Music Press, and many major national and international universities and secondary ensembles perform his transcriptions.

Dr. Williams is a former member of the Texas Music Educators Association, New Mexico Music Educators Association, Florida Bandmasters Association, Florida Music Education Association, Florida Orchestra Association, Broward Music Educators Association, and a current member of the West Virginia Music Educators Association, and the National Association for Music Education.

Guests

Jose Gonzalez

Lyons, TX - Music Performance (MM)

Chris Little

Bristow, VA - Music Education (BM)

George Kester

Middlebourne, WV - Music Education (BM)

Braden Lloyd

Bethel Park, PA - Music Education (BM)

Aurora Stone

Shepherdstown, WV - Music Education (BM)

The Black Horse Troop / John Philip Sousa

The *Black Horse Troop* was completed on December 30, 1924, at Sousa's Sands Point, Long Island, estate. It was played for the first time about ten months later, on October 17, 1924, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio – and I was there. I had not been to such as this; I remember that as Sousa's march was being played, Troop A rode onto the stage and stood behind the band to the tumultuous cheering of all. America's leading Sousa scholar, Paul E. Bierley, writes in his book *John Philip Sousa, A Descriptive Catalog of His Works*, that the march king enjoyed a long relationship with the men and horses of Cleveland's Ohio National Guard Cavalry, known as Troop A. Sousa was, himself, a devoted horseman.

– Frederick Fennell

Nocturne for Harp / Clare Grundman

Completed in 1975, Grundman's *Nocturne for Harp* demonstrates the composer's versatile and sophisticated hand when orchestrating for a wide array of ensembles. While his famous rhapsodies and fantasies for American symphonic bands occupy a large share of his compositional output, Clare Grundman also composed and provided orchestrations for film, radio, television, and Broadway musicals. His *Nocturne for Harp* is perhaps an example of some of Grundman's more diaphanous writing. It displays a deft use of balance in orchestration, as he completed it just years before his last published work and well after his time studying with famed composition teacher, Paul Hindemith. After a short introduction, the tutti wind ensemble gives way to the solo Harp. Five melodic fragments are presented and echoed throughout the work between solo Harp, upper woodwinds, and brass. The close-position harmonies within like instrument families create a dreamlike effect while the gentle movement from tonic to dominant in the bass voices evoke the piece's namesake.

– Cheldon Williams

Furusato / Teiichi Okano Arranged by Yasuhide Ito

Furusato, or “my country home,” is a popular folk song dear to many, particularly after the East Japan earthquake. This song shares a nostalgic longing for one's hometown. This band arrangement is similar in style to Percy Grainger's “Irish Tune from County Derry.” The tempo is slower than the original song and should be performed like a chorale. It premiered on November 26, 2011, at the FUYUON! 2011 joint concert as an encore piece by the Senzoku Gaukuen College of Music Green-Tie Wind Ensemble and the National Hsinchu University of Education Wind Orchestra.

– Bravo Music/Brain Company

Lightning Field / John Mackey

Lightning Field takes its title from a work of art by Walter De Maria. That work is a massive expanse of the New Mexico desert, claimed and transformed by the artist via an installation of steel rods: planted in the earth and reaching toward the sky, they call down its power, literally creating man-made (or at least “man summoned”) lightning storms. Like them, Mackey's piece speaks to the ancient impulse to summon nature's power and the magic such acts unleash.

– John Mackey

Before the Dawn / *David Biedenbender*

Before the Dawn was written to honor the teaching career of Mr. Dave Gott, who served as Director of Bands at Haslett High School in Haslett, Michigan, for 19 years. The Haslett High School Band Boosters commissioned it. Before I started writing this piece, I visited the HHS Band to ask about their experiences with Mr. Gott and to brainstorm ideas for the piece. What struck me most about their observation and memories of Mr. Gott was how he had helped so many of them do things they did not think they would do, both personally and collectively—he saw potential in them that they could not yet see. He helped them achieve goals they could not have even imagined.

I am also fortunate to call Dave Gott my friend. For as long as I've known him, he wakes up well before dawn, getting a head start on the day. For me, this time when the deep blue night sky moves toward day through glorious red and orange hues is a time of hopefulness, joy, and optimism—it feels like anything is possible. With this piece, I hope to capture that feeling—the same optimism, hope, and inspiration Mr. Gott brought to every student who entered his classroom—and celebrate it through music. A simple melody rises from the distant horizon, repeating and expanding each time as more voices join. Eventually, the melody gives way to unbridled energy, joy, and wonder, with soloists and sections collectively weaving their unique variations of melody into a colorful tapestry.

– David Biedenbender

Caribana Afterparty / *Omar Thomas*

A further exploration and study of the dance styles at the heart of my more considerable work “Caribana,” *Caribana Afterparty* brings soca and calypso music within reach of younger musicians and musicians just beginning their exploration of Caribbean dance music. Caribana is the former name of the largest Caribbean carnival celebration outside of the Caribbean, which takes place in Toronto, Ontario, Canada. Titled this piece an “afterparty” gave me space to incorporate themes from the original work while developing new and different grooves from the region, reimaging them in a more accessible context.

The main melodic material of *Caribana Afterparty* is taken directly from its older sibling, “Caribana,” and is presented in this work, in part, as a lush opening statement before quickly giving way to the full theme over an easy calypso groove. As the piece progresses, we are carried from the earlier, more calming styling of calypso music to the more jumping rhythms of soca music.

Complete with a “riddim section” breakdown section that calls for all wind to use their body or music stands to add to the celebratory groove. This work promises to be a blast to listen to and to play while providing pedagogical richness and stylistic diversity to your program.

– Omar Thomas

Flute

Kaitlyn Dotson

Murrysville, PA - Music Performance (BM)

Marla Hopkins

Winfield, WV - Music Education (BM)

Clara Long

Lewisburg, WV - Multidisciplinary Studies (BA)

Cristina Wilcox

Columbia, MA - Music and Health (BM)

Oboe

Robert Harsh

Stafford, VA - Health Sciences (MS)

Bassoon

Ky Moore

Morgantown, WV - Multidisciplinary Studies (BA)

Clarinet

Erwin Dorsainville

Miami, FL - Jazz Studies (BM)

Gabriel Flanagan

Morgantown, WV - Music Therapy (BM)

Kyle Gildner

Brockton, MA - Jazz Studies (BM)

Haley Gompers

Buckhannon, WV - Multidisciplinary Studies (BA)

Paige Watson

Martinsburg, WV - Accounting (BSBAD)

Savannah Wills

Camp Creek, WV - Music Education (BM)

Ethan Yetter

Parkersburg, WV - Multidisciplinary Studies (BA)

Bass Clarinet

Nate Penven

Blackburg, VA - Saxophone Performance (MM)

Alto Saxophone

Evan Barnette

Oil City, PA - Music Education (BM)

Jacob Holbert

Bridgeport, WV - Music Business and Industry (BM)

Tenor Saxophone

Joseph McLeod

Martins Ferry, OH - Music Education (BM)

Baritone Saxophone

Ashly Yost

Lock Haven, PA - Music Education (BM)

Horn

Liliana Barbosa

Fulshear, TX - Forensic Chemistry (BS)

Roman Columbus

Dallas, TX - Music Education (BM)

Regina Head

Dallas, TX - Music Therapy (BM)

Madison Knapp

Roanoke, VA - Music Education (BM)

Samuel Schultz

Morgantown, WV - Music Education (BM)

Mallory Williams

Newark, NY - Conducting (MM)

Trumpet

Ismael Brito

Ripley, WV - Engineering (BS)

Ellen Kemp

Shepherdstown, WV - Music Education (BM)

Daniel Lufburrow

Nazareth, PA - Engineering (BS)

Gordon Merriman

Martins Ferry, OH - Music Education (BM)

Dominic Neureiter

Ridgway, PA - Music Education (BM)

Bethany Piercy

Weston, WV - Music Industry (BM)

Brandon Williams

Salisbury, MD - Music Education (BM)

Trombone

Katelyn Aluise

Huntington, WV - Journalism (BS)

Justin Butcher

Shinnston, WV - Music Education (BM)

Daniel Connoley

Morgantown, WV - Music Education (BM)

Hunter Karpulk

York, PA - Multidisciplinary Studies (BA)

Evan Klimowich

New Milford, CT - Music Education (BM)

Badyn Woodford

St. Clairsville, OH - Music Education (BM)

Euphonium

Ayden Jacobs-Endicott

Man, WV - Music Education (BM)

Andrew Kiehl

Westover, WV - Music Education (BM)

Avery Kiehl

Westover, WV - Music Education (BM)

Tuba

Aidan Hamrick

Charleston, WV - Music Therapy (BM)

Ewan Smith

Mount Clare, PA - Music Education (BM)

Brayden Snider

Moundsville, WV - Music Education (BM)

Percussion

Sasha Bondarchuk

Eldersburg, MD - Music Education (BM)

Tyler Cable

Randolph, NJ - Music Education (BM)

McKenna Lee

Charleston, WV - Music Performance (MM)

James Kawasaki

Salisbury, MD - Music Education (BM)

Paige Wallace

Bethel Park, PA - Music Education (BM)

Mikey Mullican

Taneytown, MD - Music Education (BM)