

Wind Symphony

Scott C. Tobias, conductor
Sarah Dawson, graduate conductor
Jeffrey Hadfield, graduate conductor

The Big Easy

Tuesday, November 18, 2025 • 7:30pm

Lyell B. Clay Concert Theatre
Canady Creative Arts Center



PROGRAM

WVU Wind Symphony

Scott C. Tobias, conductor

JAMES DAVID
(b. 1978)

Big Four on the River

Sarah Dawson, conductor

CARLOS SIMON
(b. 1986)

Sweet Chariot

STEVE DANYEW
(b. 1983)

Magnolia Star

Jeffrey Hadfield, conductor

LINDSAY BRONNENKANT
(b. 1988)

Tarot

- I. The Fool
- II. The King of Cups
- III. The Tower

Big Four on the River / James David (b. 1978)

Big Four on the River is a short work for wind ensemble inspired by the historic riverfront cities of my native Southeastern United States. Cities like Savannah, Charleston, and New Orleans share a rich cultural heritage that reflects the diversity and conflict found within the region. Of course, jazz played a strong role in these towns and is on full display in this piece. The 'big four' refers to the emphasis on the fourth beat of each bar in traditional jazz (particularly in second line drumming). The work moves through time beginning with a strong Dixieland flavor, moving to the swing era, followed by 70's fusion, and finally a touch of indie grunge. This work is dedicated to my colleague and fellow southerner and trombonist Dr. Rebecca Phillips.

- James David

Sweet Chariot / Carlos Simon (b. 1986)

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, one (a) poor (man), may you have eternal rest."

- Carlos Oliver Simon, Jr.

Magnolia Star / Steve Danyew (b. 1983)

In *Magnolia Star*, I explore various ways to use the pitches of the blues scale in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn't want to create a "blues" piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an Eb minor triad, and an Eb major triad. I explore the alternation of these tonal areas right from the start of the piece, and continue to employ them in different ways throughout the entire work.

When I first started improvising ideas for this piece based around the blues scale, I began to hear the influence of driving rhythms and sonorities which reminded me of trains. The railroad became an important second influence of this piece alongside the blues scale. The American railroad not only provides some intriguing sonic ideas, but it also provides an intimate connection to the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the "Delta South" all the way north to Chicago. Many southern musicians traveled north via the railroad, bringing "delta blues" and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. The *Magnolia Star* was an Illinois Central train that ran from New Orleans to Chicago with the famous *Panama Limited* in the mid-20th century.

- Steve Danyew

PROGRAM NOTES (cont.)

Tarot / Lindsay Bronnenkant (b. 1988)

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian *ragas* into his works, and after investigating Holst's resources and analyzing his *Planets*, I believe that Holst tried to reference *ragas* that evoked similar characters to those of the planets in his suite. However, whether because of his limited access to authentic performance of Indian music, his experience with modal composition during the British folksong revival of the early 20th century, or by suggestion from Indian music expert Maud MacCarthy, Holst used the pitches of *ragas* using western theoretical practices, treating what were once *ragas* as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani *thats*, Karnatak *melakarta ragas*, and pitch sets Holst references in his *Planets* are referenced in *Tarot* using a similarly western approach to portray Tarot card analogs.

In Tarot, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his well, mangles to skip through a minefield unharmed. The movement references the pitches of the *Kalyan that* found in "Jupiter," a benefic planet of good fortune, to represent the Fool's beginner's luck. The movement also uses the whole tone scale hinted at in some of Holst's themes for "Uranus," a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool's steps.

In Tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head, and he leads diplomatically with compassion. The second movement references the pitches of *melakarta raga Dhavalambari* from "Neptune" as a nod to a fellow intuitive and ruler of the sea, and it additionally employs the pitches of *Bhairavi* found in "Venus" to allude to the King's kind and gentle countenance.

The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure; the crumbling of facades based on faulty foundations. The final movement references "Mars, the Bringer of War" with two similar pitch sets: the one Holst uses in "Mars," as well as a *that* that Holst may have meant to draw from, *Bhairav*.

- Lindsay Bronnenkant

PERSONNEL

Flute

Abigail DeKam

Platte, SD - Music Business & Industry (BA)

Cooper Gibson

Beaver, WV - Music Education (BM)

Leanora Giles

Excelsior, MN - Music Performance (BM)

Marla Hopkins

Winfield, WV - Music Education (BM)

Greta Hulterstrum*

Litchfield, MN - Music Performance (BM)

Emma Wright

Fairmont, WV - Music Education (BM)

Oboe

Taylor Antigo

Wheeling, WV - Music Performance (BM)

Georgia Palmatory*

Morgantown, WV - Music (BA)

Bassoon

Madison Cardenas*

Mundelein, IL - Music Performance (DMA)

Anderson Lee

Pittsburgh, PA - Music (BA)

Clarinet

Natalie Alfera*

New Castle, PA - Music Education (BM)

Kaylee Coleman

Buffalo, WV - Music Education (BM)

Owen Cosner

Morgantown, WV - Music & Health (BS)

Colleen Power

Hedgesville, WV - Forensic Chemistry (BS)

Tiara Simon

Dallas, TX - Music (BA) & Psychology (BA)

Helena Townsend-Grove

*Golena, IL - Music Performance (BM) &
Psychology (BS)*

Savannah Wills

Camp Creek, WV - Music Education (BM)

Bass Clarinet

Gabriel Flanagan

Morgantown, WV - Music Therapy (BM)

Alto Saxophone

Evan Barnette

Ripley, WV - Music Education (BM)

Alexis Mason*

Waynesburg, PA - Music Performance (BM)

Tenor Saxophone

David Gutmann

Morgantown, WV - Music Education (BM)

Baritone Saxophone

Elliot Henry

Morgantown, WV - Music & Health (BS)

Horn

Collin Briggs

Martins Ferry, OH - Music Education (MM)

Kyle Jones*

St. Marys, WV - Music Performance (BM)

Malia Lewis

Morgantown, WV - Music & Health (BS)

Sam Schultz

Morgantown, WV - Music Education (BM)

Ryan Shriver

Clarksburg, WV - Music Education (BM)

Trumpet

Daniel Carroll

East Islip, NY - Music Education (BM)

Grace Fuller

Arlington Heights, IL - Forensic Chemistry (BS)

Ellen Kemp

Shepherdstown, WV - Music Education (BM)

Jameson Loop

Morgantown, WV - Music Performance (BM)

Levi Pardy

*Nokesville, VA - Music Performance (BM) &
Psychology (BA)*

Bethany Piercy*

*Harpers Ferry, WV - Criminology (BS) &
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Brandon Williams

Salisbury, MD - Music Education (BM)

Trombone

Sarah Harris*

Daniels, WV - Music Performance (BM)

Brody Keller

Ripley, WV - Music Education (BM)

Evan Klimowich

New Milford, CT - Music Education (BM)

Jordan Wattie-Shear

Roanoke, VA - Mechanical Engineering (BS)

Phinneaus Wilcox

Morgantown, WV - Music Education (BM)

Euphonium

Sebastian Duenas-Diaz

*Morgantown, WV - Biomedical Laboratory
Diagnostics (BS)*

David Hegele

*Shady Spring, WV - Music Performance (BM) &
Electrical Engineering (BS)*

Zachary Tunick*

Fairfax, VA - Music Education (BM)

PERSONNEL (cont.)

Tuba

Ewan Smith

Weston, WV - Music (BA)

Aveline Stimeling

Morgantown, WV - Music Composition (BM)

Evan Turner*

Hagerstown, MD - Music Education (BM)

Piano

Ryan McWilliams

*Perryopolis, PA - Music Composition (BM) &
Piano Performance (BM)*

Harp

Rose Tobery

Hagerstown, MD - Engineering (BS)

Percussion

Emily Arnett*

Morgantown, WV - Music Performance (BM)

Isaac Beverlin

Paden City, WV - Music Education (BM)

Wilson Bondarchuk

Eldersburg, MD - Music Education (BM)

Tyler Cable

Dunbar, PA - Music Education (BM)

Dylan Gore

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* Principal



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Clarinet

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Scott C. Tobias currently serves as Director of Bands and Professor of Music at West Virginia University where his responsibilities include conducting the WVU Wind Symphony, teaching undergraduate and graduate courses in conducting, and providing administrative leadership for the WVU Bands program. Prior to his appointment at West Virginia University, Dr. Tobias served as Director of Bands at the University of Central Florida and as Associate Director of Bands at Appalachian State University. He also previously served as a high school band director in the public schools of Georgia and South Carolina.

Dr. Tobias is a Past President of the National Band Association and a Past President of the Big 12 Band Directors Association. He currently serves as the Executive Secretary of the National Band Association. Dr. Tobias has been recognized with election to membership in the prestigious American Bandmasters Association and was recently named West Virginia Bandmaster of the Year by Phi Beta Mu. He is also a recipient of the University of North Carolina

Board of Governors Excellence in Teaching Award as well as the Hayes School of Music Outstanding Teacher Award.



Sarah Dawson is in her third semester of the MM program for Wind Band Conducting, and works as a graduate assistant for the WVU Bands Program. She is a Pittsburgh native and holds a BM in Music Education from Grove City College with concentrations in trumpet and voice. Previously, Sarah taught for three years as the Director of Bands at Clarion Area High School in Clarion, PA where she directed ensembles at the middle and high school level. She is a founding director of the Clarion County Community Band, and has appeared as a guest conductor with several local organizations, including the PennWest Clarion University wind ensemble, the Mercer Community Band, and the Carnegie Mellon University Pre-College Brass Ensemble. Sarah is also an educator and performer in the theater arts, currently serving as the music director for the award-winning Elizabeth Forward High School musical program. As a graduate assistant for the WVU Bands Program, Sarah assists with undergraduate courses, "The Pride of West Virginia" Mountaineer Marching Band, and the Mountaineer Pep Band. Also within the School of Music, Sarah

sings with the WVU Chamber Singers and teaches voice lessons through the Community Music Program. Sarah is a WVU Campus Ambassador, a member of the MAESTRA conductors directory, the National Band Association, and national theater honorary Alpha Psi Omega.



Jeffery Hadfield hails from northern Utah and is currently pursuing a Doctorate in Musical Arts in Wind-Band Conducting at West Virginia University, studying under Dr. Scott Tobias. He holds a Master of Music in Wind-Band Conducting from the University of Louisville, where he studied with Dr. Frederick Speck, Dr. Amy Acklin, Dr. Jason Cumberledge, and Brad Rogers, as well as a Bachelor of Arts in Music Education from Brigham Young University-Idaho, where his mentors included Diane Soelberg, Dr. Darrell Brown, and Dr. Robert Tueller.

Prior to his doctoral studies, his teaching experience included work in the Clark County School District in Las Vegas, Nevada. As Director of Bands at Shadow Ridge High School, responsibilities included leading the concert, jazz, and marching band programs, providing students with a variety of musical opportunities both locally and throughout the southwest region. His professional experience includes significant administrative work supporting large-scale events such as the Bands of America Louisville Regional and the 149th and

150th Kentucky Derby performances. Additionally, he managed the Idaho Falls Youth Symphony, overseeing programming, retreats, auditions, and general operations.

Active memberships include the World Association for Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA), the National Band Association (NBA), the National Association for Music Education (NAfME), and Windjammers Unlimited: The Circus Music Historical Society.

ACKNOWLEDGEMENTS

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