

# Wind Symphony

Scott C. Tobias, conductor

Sarah Dawson, conductor

Jeffrey Hadfield, conductor

## North Hills High School Wind Ensemble

Len Lavelle, conductor

Lucas Beaver, conductor

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Friday, February 13, 2026 • 7:30 pm

Lyell B. Clay Concert Theatre

Canady Creative Arts Center



# PROGRAM

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## North Hills High School Wind Ensemble

Len Lavelle, conductor  
Lucas Beaver, conductor

KARL L. KING  
(1891-1971)

### *Cyrus the Great*

WALTER HARTLEY  
(1927-2016)

### *Prologue and March*

PERCY GRAINGER  
(1882-1961)  
arr. Adolf Schmid  
ed. Mark Rogers

### *Country Gardens*

JEAN SIBELIUS  
(1865-1957)  
trans. Tim Laughlin

### *Finlandia*

GUSTAV HOLST  
(1874-1934)  
ed. Colin Matthews

### *Second Suite in F*

IV. FANTASIA ON THE DARGASON

VACLAV NELHYBEL  
(1919-1996)

### *Corsican Litany*

\*\*\*\*INTERMISSION\*\*\*\*

# WVU Wind Symphony

Scott C. Tobias, conductor

AARON COPLAND  
(1900-1990)

## ***Fanfare for the Common Man***

OSCAR NAVARRO  
(b. 1981)

## ***Downey Overture***

PERCY GRAINGER  
(1882-1961)

arr. Timothy Topolewski

## ***Colonial Song***

*Jeffrey Hadfield, conductor*

CAMILLE SAINT-SAËNS  
(1835-1921)

trans. Mark Hindsley

## ***Marche Militaire Francaise***

*Sarah Dawson, conductor*

KEVIN POELKING  
(b. 1988)

## ***To Sacred Summits***

DENNIS LLINÁS  
(b. 1980)

## ***La Chancla***

# PROGRAM NOTES

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## **Cyrus the Great / Karl L. King (1891-1971)**

**K**arl King dedicated this march to a personal friend, “Cy” Tremain, but he also had the original Cyrus in mind as indicated by the subtitle “Persian March” and by his choice of rhythms and tonality. Cyrus the Great (600?-529 B.C.) founded the Persian Empire by conquering the Medes in 550 B.C., Lydia in 546 B.C., and Babylon in 539 B.C. His warriors were excellent horsemen who carried light hide-covered shields and were highly skilled with bow and arrow.

(note from *Program Notes for Band*)

## **Prologue and March / Walter Hartley (1927-2016)**

**W**alter Hartley studied composition at the Eastman School of Music, from which he held BM, MM, and PhD degrees. While at Eastman, he studied with Bernard Rogers and Howard Hanson. He began writing for winds during his student days and continued to produce ensemble works of outstanding value. Hartley taught piano and theory at the National Music Camp, was chairman of the music department at David and Elkins College in West Virginia, and was professor emeritus of theory and composition at State University of New York, Fredonia.

*Prologue and March* is one of Hartley’s earlier composition and is derived from his ballet music. It was published in 1960, just three years after his highly successful *Concerto for 23 Winds*.

(note from *Program Notes for Band*)

## **Country Gardens / Percy Grainger (1882-1961)**

*arr. Adolf Schmid / ed. Mark Rogers*

**G**rainger’s first piano arrangement of this English Morris dance tune was completed in 1918 as a birthday gift for his mother. It became extremely popular and was his greatest commercial and financial success. Even this simple tune displays his genius with harmony, counterpoint, and color. As with his other folk song settings, it was “lovingly and reverently dedicated to the memory of Edvard Grieg.”

(note from the publisher)

## **Finlandia / Jean Sibelius (1865-1957)**

*trans. Tim Laughlin*

**W**hile Jean Sibelius was a young man, his native Finland struggled for independence from Russia. In 1899, with press censorship at its peak, a group of Helsinki artists organized a series of celebrations in support of those journalists who wrote about the oppressiveness of Russian rule. There was to be a stage pageant presenting scenes from Finnish history. As the country’s foremost composer, Sibelius was the obvious choice to compose the incidental music. He wrote a prelude and six pieces, one for each scene in the pageant. The final scene was a short segment titled *Finlandia*.

Probably Sibelius’s most widely known work, *Finlandia* gives the impression that it is constructed from folk songs taken from the rich folk music culture of Finland. This belief became so widespread that Sibelius was forced to make a public declaration to dispel the erroneous conclusion. “There is a general impression abroad that my themes are often folk melodies. So far I have never used a theme that was not my own creation. Thus, the thematic material of *Finlandia* is entirely my own.”

(note from United States Marine Band program, 29 August 2018)

# PROGRAM NOTES

## **Second Suite in F, Mvt. IV** / *Gustav Holst (1874-1934)* ed. Colin Matthews

**T**his movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of the *Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

(note by Imogen Holst)

## **Corsican Litany** / *Vaclav Nelhybel (1919-1996)*

**I**n many parts of the world it was once common practice during burial ceremonies to have professional mourners dramatize the grief of the bereaved by means of loud and emotional lamentations, repeated endlessly like a chant. In some places, notably the Mediterranean countries, these laments were actually sung, usually by women who were skilled in this macabre art and could command pay for their services. Corsican laments, like Corsican deaths, were divided into two types: the ordinary lamento for death from natural causes, and the vocero if the mourned had been murdered. The latter became a song of grief so intense, so filled with pain, that it could only be assuaged by an act of direct vengeance. The murderer was accused and identified by name, and the singer solemnly swore to see to it that he who had murdered would pay for it with his life. *Corsican Litany* is based on a vocero first known to have been sung in 1775 at the funeral of a country doctor named Matju who had been murdered by his own patient, one Natale. The melody is introduced mournfully, but grows steadily in passionate intensity until an astonishing climax is reached in the final menacing oath of vengeance..

(note by the publisher)

\*\*\*\*INTERMISSION\*\*\*\*

## **Fanfare for the Common Man** / *Aaron Copland (1900-1990)*

**I**n the summer of 1942, Eugene Goossens asked eighteen American composers to contribute patriotic fanfares for performance by the Cincinnati Symphony Orchestra during its 1942-43 season. Ten of these were written for brass and percussion alone and were selected for publication. These works were not only to enrich the literature for brass and percussion but to pay tribute to all those involved in World War II. The titles were selected by the composers themselves, and it is not surprising that Aaron Copland should have chosen to do honor to the man who performs no deeds of heroism on the battlefield but who shares the labors, sorrows, and hopes of those who strive for victory

(note by the publisher)

## **Downey Overture** / *Oscar Navarro (b. 1981)*

**D**owney *Overture* is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart.

# PROGRAM NOTES

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An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence to this piece. It is joyful, energetic, and written with all my enthusiasm and dedication. It could not have been any other way for the Downey Symphony Orchestra.

- Oscar Navarro

## **Colonial Song / Percy Grainger (1882-1961)** *arr. Timothy Topolewski*

**G**rainger used no traditional tunes in this piece which was written for and about the people in his native Australia. He expressed the wish to “voice a certain kind of emotion that seems to me not untypical of native-born colonials in general.” Concerning colonials he wrote the following: “Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain’s *Huckleberry Finn*. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia what are also reflected here.

(note from *Program Notes for Band*)

## **Marche Militaire Francaise / Camille Saint-Saëns (1835-1921)** *trans. Mark Hindsley*

**T**his march is the fourth movement of the *Suite Algérienne*, an 1880 work subtitled *Picturesque Impressions of a Voyage to Algeria*. Although the first three movements are decidedly Oriental in coloring, the march is by contrast quite French; it was intended to emphasize the contrast found in Algiers between the native and the French settlements.

(note from *Program Notes for Band*)

## **To Sacred Summits / Kevin Poelking (b. 1988)**

**T**o *Sacred Summits* is a musical representation of the mountains of Colorado. The music aims to capture their unique beauty and power. I am able to see the peaks of Rocky Mountain National Park from the window in my studio, so their influence was profound as I composed this piece of music. After all these years of the same view, I find it fascinating how dynamic the landscape can be as wind, light, clouds, snow, and fire alter the scenery. The title is derived from a line in the poem “Mountain Storm” by Katherine Lee Bates, who also wrote about “purple mountain majesties” in a work that was later adapted to the song *America, the Beautiful*.

- Kevin Poelking

## **La Chancla / Dennis Llinás (b. 1980)**

**L**a Chancla is Spanish for a slipper - more accurately a flip flop. While Cubans usually say “chancleta,” Puerto Ricans refer to it as “chancla.” It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere, and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue.

- Dennis Llinás

# NORTH HILLS WIND ENSEMBLE PERSONNEL

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## Flute

Faith Adamiak  
Annabelle Bement, *Piccolo*  
Megan Snyder  
Annika Spear  
Morgan Wirtz

## Oboe

Davis Alder  
Claire Corr

## Bassoon

Zoe Kirkton  
Jaydan Niccolai  
Linnea Polen

## Clarinet

Jackson Hill  
Grace Lavelle  
Parker Pile  
Almante Seskatie  
Peyton Spera

## Bass Clarinet

Sydney Mathis  
Elena Williams

## Contrabass Clarinet

Caolán Vance

## Saxophone

Sally Doubet  
Gavin Golis  
Mady Hronec  
Patrick McCaffrey  
Matteo Trombetta

## Trumpet

Evan Lausch  
Dale McMaster  
Ryan Quolke  
Tony Schalcosky  
Dominic Smith

## Horn

Eibhlin McConnell  
Tanina Nguyen  
Jane VanDyke  
Macie Zinger

## Trombone

Aidan Allen  
Caleb Johnson, *Bass*  
Matthew Satariano

## Euphonium

Colin Boyle  
Anthony Geraci

## Tuba

Jackson Fairley  
Wesley Humphreys  
Nathan Strother

## Percussion

Max Griesmann  
Cohen Grigley  
Simon Holderny  
Daniel Imler  
Evan Lantz  
Gavin Malone  
Charlotte Mayer

## Contrabass

Zoe Szymanski



# WVU WIND SYMPHONY PERSONNEL

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## Flute

**Abigail DeKam**  
*Platte, SD - Music Business & Industry (BA)*

**Kaitlyn Dotson**  
*Murrysville, PA - Music (BA)*

**Greta Hulterstrum**  
*Litchfield, MN - Music Performance (BM)*

**Jackson Thee**  
*West Milton, OH - Music Performance (MM)*

**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

**Ella Boyce**  
*Morgantown, WV - Music Education (BM)*

**Owen Cosner**  
*Morgantown, WV - Music & Health (BS)*

**Gabriel Flanagan**  
*Morgantown, WV - Music Therapy (BM)*

**Joel Panas**  
*St. Clairsville, OH - Music Performance (DMA)*

**Tiara Simon**  
*Dallas, TX - Music (BA) & Psychology (BA)*

**Helena Townsend-Grove**  
*Galena, IL - Music Performance (BM) & Psychology (BA)*

**Michael Taylor**  
*Middleway, WV - Music Education (BM)*

## Bass Clarinet

**Jenna Carpenter**  
*Wheeling, WV - Music Education (BM)*

## Alto Saxophone

**Evan Barnette**  
*Ripley, WV - Music Education (BM)*

**Alexis Mason**  
*Waynesburg, PA - Music Performance (BM)*

## Tenor Saxophone

**Catherine Glodowski**  
*Weirton, WV - Music Performance (BM)*

## Baritone Saxophone

**Elliot Henry**  
*Morgantown, WV - Music & Health (BS)*

## Horn

**Collin Briggs**  
*Martins Ferry, OH - Music Education (MM)*

**Isaac Price**  
*Paden City, WV - Music Education (MM)*

**Ryan Shriver**  
*Clarksburg, WV - Music Education (BM)*

**Aiden Swan**  
*Alma, WV - Music Composition (BM)*

**Gwyn Wheeler**  
*Clarksburg, WV - Music Education (BM)*

## Trumpet

**Angelo Buffalini**  
*North Huntingdon, PA - Social Studies Ed (BS)*

**Samara Chamberlain**  
*Charleston, WV - Music (BA)*

**Leah DeGarmo**  
*Kansas City, MO - Music (BA)*

**Carter Egesdal**  
*Duluth, MN - Conducting (MM)*

**Jameson Loop**  
*Morgantown, WV - Music Performance (BM)*

**Garrett Materne**  
*Buckhannon, WV - Music Education (BM)*

**Bethany Piercy**  
*Harpers Ferry, WV - Music (BA) & Criminology (BS)*

## Trombone

**Sarah Harris**  
*Daniels, WV - Music Performance (BM)*

**Brody Keller**  
*Ripley, WV - Music Education (BM)*

**Nicholas Parker**  
*Weirton, WV - Finance (BS)*

**Olivia Smith**  
*Hillsboro, VA - Criminology (BS)*

**Jordan Wattie-Shear**  
*Roanoke, VA - Mechanical Engineering (BS)*

## Euphonium

**Sebastian Duenas-Diaz**  
*Morgantown, WV - Biomedical Lab Diag. (BS)*

**Jacob Tucker**  
*Ashburn, VA - Physics (BS)*

**Zachary Tunick**  
*Fairfax, VA - Music (BA)*

## Tuba

**Ewan Smith**  
*Weston, WV - Music (BA)*

**Aveline Stimeling**  
*Morgantown, WV - Music Composition (BM)*

## Piano

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

# WVU WIND SYMPHONY PERSONNEL

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## Percussion

**Isaac Beverlin**

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

**Jose Gonzales**

*Somerville, TX - Music Performance (DMA)*

**James Kawasaki**

*Wheeling, WV - Music Performance (BM)*

**Jeremiah Rogers**

*Flemmington, WV - Music Business &  
Industry (BA)*

**Jude Thomas**

*Moundsville, WV - Music Composition (BM)*

## Bass

**Joshua Swiger**

*WVU School of Music Faculty*

## Harp

**Rose Tobery**

*Hagerstown, MD - Engineering (BS)*



**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 final 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 taught instrumental music 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 Music Director and Pit Conductor for the award-winning Elizabeth Forward High School musical program. As a graduate assistant for the WVU Bands Program, Sarah assists with ensembles in the band area, including "The Pride of West Virginia" Mountaineer Marching Band, and the Mountaineer Pep Band. Also within the

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

# CONDUCTORS

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**Jeffrey 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.



**Len Lavelle** is the Band Director and Music Department Curriculum Leader at North Hills High School in Pittsburgh, Pennsylvania. He has taught instrumental music from the elementary through the college level and served as conductor of Pittsburgh's Three Rivers Young Peoples Orchestra Wind Symphony.

Since 2011, Mr. Lavelle's ensembles have been featured 7 times at the PMEA All-State Convention, 5 times at the NAfME All-East Convention, at the Music for All National Concert Band Festival, and at Carnegie Hall, all in different years. In his time at North Hills, enrollment in the marching band and orchestra programs have doubled, reaching their largest numbers in school history while overall school enrollment was at a historical low. His bands have been recognized by the National Band Association as a Blue Ribbon Program of Excellence and received the 2021 American Prize. Mr. Lavelle has received the Outstanding Bandmaster Award from Phi Beta Mu, the Citation of Excellence from both the

Pennsylvania Music Educators Association and the National Band Association, the Teacher of Excellence award from the Pittsburgh Teacher Excellence Center, and the Outstanding Music Educator Award from the Pittsburgh Youth Philharmonic Orchestra. The Pittsburgh Post-Gazette has featured him as a "Newsmaker You Should Know" and he was recently named the winner of the Manilow Music Project Teacher Award.



**Lucas Beaver** has the privilege to serve as a Secondary Instrumental Music Teacher in the North Hills School District, where he teaches Middle School and High School Concert Bands, serves as Assistant Marching Band Director, and directs the spring musical Pit Orchestra. Lucas is a graduate of Duquesne University with a B.S in Music Education where he also studied conducting with Dr. Robert Cameron and holds a M.M in Music Education graduate degree from Kent State University.

While at North Hills, Lucas has conducted the North Hills High School Wind Ensemble at numerous PMEA state conventions and NAfME Eastern Division conventions, the Music For All National Concert Band Festival, and Carnegie Hall in 2024. Lucas has enjoyed conducting premiere performances of works by Robert Traugh, Dan Forrest, and James David as part of the North Hills Bands Commission Series. Lucas is also the recipient of two Citations of Excellence awarded by the National Band Association and is a member of the Phi Beta Mu



## STUDIO FACULTY

**Nina Assimakopoulos**  
*Flute*

**Robert Sears**  
*Trumpet*

**Cynthia Anderson**  
*Oboe*

**Albert Houde**  
*Horn*

**Andy Sledge**  
*Bassoon*

**Hakeem Bilal**  
*Trombone*

**Keeheon Nam**  
*Clarinet*

**Carson McTeer**  
*Euphonium/Tuba*

**Jeffery Siegfried**  
*Saxophone*

**George Willis**  
*Percussion*



# ACKNOWLEDGEMENTS

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## **WEST VIRGINIA UNIVERSITY ADMINISTRATION**

Michael T. Benson .....President  
Paul Kreider ..... Interim Vice-President & Provost  
Keith Jackson.....Dean, College of Creative Arts and Media  
Michael Vercelli ..... Interim Director, School of Music

## **CANADY CREATIVE ARTS CENTER**

Jamie Whoolery ..... Assistant Dean, Production & Operations  
Martin Chittum..... Facilities Coordinator  
Lian DeLeon .....Front of House Manager  
Peter McCumber .....Technical Director  
Michael McGinley .....Production Manager

## **WVU BANDS**

Scott C. Tobias..... Director of Bands  
Cheldon R. Williams..... Associate Director of Bands  
Sarah Dawson.....Graduate Assistant  
Jeffrey Hadfield.....Graduate Assistant  
Brandon Lojewski..... Program Assistant

## **WVU BANDS OFFICE**

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