

Envision at Canyon Crest Academy

Envision, The Arts at Canyon Crest Academy, encompasses all of the Visual and Performing Arts (VPA) courses offered at Canyon Crest Academy. Envision is a unique arts program that utilizes working artists as instructors. These professional artists work side by side with our VPA teachers to deliver an outstanding arts experience. Envision is designed to serve the student who may only take one arts course during their high school experience as well as the student who wishes to study at the most intensive level possible. The comprehensive Envision Arts curriculum includes Cinema, Dance, Digital/Fine Arts, Theatre, and Instrumental and Vocal Music, with emphases on collaborative works and the integration of industry standard technology.

Envision Instrumental Music Artists in Residence

Nathan Jarrell - Jazz

Bill Jones - Guitar

Louise Titlow- Brass

Mike Atesalp – Percussion, Samba

Tamara Frazier – Symphonic Band, Woodwinds

Aiana String Quartet-Orchestra, Conservatory

SDSU Wind Symphony

The SDSU Wind Symphony is the premiere wind group at San Diego State University. Membership is selected through audition from the most outstanding musicians attending the university. The ensemble embraces the burgeoning wind band movement through promoting the repertoire of the past as well as the music of today. Although primarily comprised of music majors, membership in the Wind Symphony is open to all university wind and percussion players. Under the leadership of Director of Bands Shannon Kitelinger, the ensemble strives to build on its long tradition and assert itself as a leader in the advancement of the wind band medium. Past ensemble accomplishments have included performances at local and national music conventions, including: the College Band Director's National Association (CBDNA) National Conference, CBDNA Western Division Conference, The California Music Educator's Association – Southern Border Section (CMEA-SBS) conference, and the California Band Director's Association (CBDA) All-State Conference. The SDSU Wind Symphony has also commissioned numerous works by prominent composers, including: Alan Hovhannes, David Ward-Steinman, Warner Hutchison, and Pulitzer Prize winning composer Karel Husa.

Envision <the Arts at Canyon Crest Academy> and SDSU School of Music and Dance



SDSU Wind Symphony and CCA Wind Ensemble In Concert

Shannon Kitelinger – Director, San Diego State Wind Symphony
Amy Villanova - Program Coordinator - Envision Instrumental Music

**Sunday, October 24, 2010
4 PM • Canyon Crest Academy**

Program

CCA Wind Ensemble Amy Villanova, Conductor

Four Dance Episodes for Band (2004).....Gary P. Gilroy

English Dances Set I (1950).....Malcolm Arnold
Andantino
Vivace
Mesto
Allegro Risoluto

Arabesque (2008).....Samuel Hazo

SDSU Wind Symphony Shannon Kitelinger, Conductor


Second Suite in F, Opus 28, No. 2 (1911).....Gustav Holst
March.....Ed. Colin Matthews
Song Without Words: "I'll Love My Love"
Song of the Blacksmith
Fantasia on the "Dargason"

Red Cape Tango (1998).....Michael Daugherty
from "The Metropolis Symphony".....Arr. Mark Spede

Baron Cimetière's Mambo (2004).....Donald Grantham

Combined Bands Shannon Kitelinger, Conductor

God of Our Fathers (1974).....Claude T. Smith



Supporting Canyon Crest Academy - ASB Envision Instrumental Music

has never tasted so good!

Sunday, October 24th
4:00 pm - 8:00 pm

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San Diego, CA 92130
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Program Notes

This concert is being recorded. Please go to the CCA Bands Website for information about purchasing all or part of this performance. Proceeds from these sales directly benefit Envision, the Arts at Canyon Crest Academy

<http://teachers.sduhsd.net/avillanova>

Acknowledgements

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Anne Whattoff – Program Coordinator, Envision Vocal Music
Jeremy Sewell – Technical Director
Canyon Crest Academy Foundation
Resonation Multimedia

Please join us for our upcoming performances

Tuesday, Oct. 26 Jazz Band, Choir, Symphonic Band
and Combined Bands

Wednesday, Oct. 27, CCA and CVMS Orchestras

Malcolm Arnold (1921-2006) was a highly respected and prolific composer who combined traditional music with the 20th century sounds of jazz, pop, brass bands, and music hall. Arnold's music characteristically has an optimistic spirit. He was born in Northampton, England, studied violin with his aunt at the age of 6, then began piano lessons, at age 12 he began trumpet lessons due to a fascination with Louis Armstrong recordings. He entered the Royal College of Music and studied composition with Gordon Jacob. He played trumpet with the London Philharmonic and the BBC Symphony Orchestra. He also played cornet in the army band for a year but received a medical discharge after shooting himself in the foot. His honors include Commander of the British Empire, honorary doctorates from several British and American Universities, an Oscar for his film score to "Bridge Over the River Kwai" and he received knighthood in 1993.

English Dances Set I (1950) "Although a listener might think that the composer had resurrected several forgotten folk tunes, every theme in these boisterous, good humored dances is original with Arnold. Three modes, characteristic of folk music, are used. The first dance, *Andantino*, is in the Dorian mode, the second dance, *Vivace*, is Mixolydian, and the gloomy third dance, *Mesto*, is in Aeolian". Notes compiled by Norman E. Smith

Gary P. Gilroy (b. 1958) is a professor of music at California State University, Fresno, where he served as Associate Director of Bands and Director of the Bulldog Marching Band since 1993. Prior to this appointment he served for a decade as Director of Bands at Fred C. Beyer HS in Modesto, CA, where his band was awarded several national honors, as well as the International Sudler Shield Award from the John Philip Sousa Foundation. Dr. Gilroy is an active participant in furthering the art of music education and is a member of many professional educational organizations and is frequently called upon for guest conducting and clinician opportunities throughout the US

Four Dance Episodes For Band (2004) was composed for the Kern County Music Educators Association High School Honor Band in

Bakersfield, CA. The four dances featured in this work are quite varied.

After a brisk opening, the work moves into a multi-metered group of phrases often punctuated by an exclamation point from the percussion section. A comical dance, almost a "barn dance", is the focus of the second part of this work. The third dance is a lush ballad section and the final movement offers plenty of drive and excitement to bring this work to a dramatic close.

Samuel Hazo (b. 1966) has been a music teacher at every educational grade level, from kindergarten through college, including tenure as a high school and university director. He received his bachelor's and master's degrees from Duquesne University. As a composer, he has been honored by winning both the William D. Revelli and Merrill Jones composition awards. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage.

Arabesque (2008) was commissioned by the Indiana State Bandmasters Association and written for the 2008 Indiana All State Band. It is based in the mystical sounds of Middle Eastern music and is composed in three parts. "Taqaqsim" or improvisation, "Dabka" a traditional Arabic line dance, and "Chorale" is a recapitulation of the previous mystical themes in the composition, interwoven with the grandeur of a sparkling ending.

Gustav Holst (1874-1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets*, which musically portrays the planets as astrological symbols. In addition to astrology, Holst was deeply interested in folk music and in Asian mysticism. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the YMCA Army and Education program.

Second Suite in F, Op. 28 No. 2 (1911), like the *First Suite in E-flat* written in 1909, had to wait more than ten years before it entered the repertoire. The *Second Suite* did not receive a public performance until June 30, 1922, when the band of the Royal Military School of Music played it at the Royal Albert Hall in London. The program note for the performance stated that the piece had been "put aside and forgotten" after 1911. The *Second Suite* is based entirely on material from folk songs and Morris dances. The opening march

SDSU Wind Symphony

Flute

Teresa Díaz Cossio
Lucas Giroux
Emily Heck
Kristen Kort*

Oboe

Sara Duda
Teresa Monaco*

Bassoon

Jim Tompkins-MacLaine

Clarinet

Matthew Acevedo
Camille Dhennin
Richard Levine*
Celestine Perez
Alice Raab
Renee Thompson

Saxophone

Jesse Audelo
Michael Gray*
Jordan Jellison
Bradley Nash

Trumpet

Carl Buntin
William Edwall*
Jim Fogelman
Wesley Leonard
James Myers
Carlos Roldan

French Horn

Ashley Boyles
Sarita Pulver
Paul Rendon*
Dennis Thompson

Trombone

Jonathan Oropeza
Jonathan Tene*
Patrick Yanni

Bass Trombone

Matt Lane

Euphonium

Aaron Smith

Tuba

Kevin Hoff
Israel Torres
Double Bass
Nicholas Farrow

Percussion

Celestine Campbell*
Nathaniel Choung
Caleb Fritel
Michael Meza
Eli Rodriguez
Anthony Zanolini

Piano

Julian Barrera Del Ángel

*Denotes section leader

CCA Wind Ensemble

Flute

Jennifer Bae
Ellie Beniston (piccolo)
Melanie Broussalian
Rachel Duong
Jonathan Edzant
Jonathan Elbaz

Oboe

Kendall York

Clarinet

Harold Chun 🎵
Anastasia DiFonzo
Christina Ding
Lucy Oh
Claudia See
Sae Yokoyama
Leonard Yoon

Bass Clarinet

Jeff Lee

Bassoon

James Quintana 🎵

Alto Saxophone

Alex Powell
Alex Schmidt
Yenny Zhang 🎵

Tenor Saxophone

Jazmin Allen-Collins 🎵
Mitchell White 🎵

Baritone Saxophone

Ashkan Shahband i 🎵

Trumpet

Eric Bartell
Jackson Berg
Jared Schrock
Jeremy Smith
Austin Thesing

French Horn

Christine Chen
Patrick McClanahan
Christina
Swindlehurst-Chan 🎵
Ian Thurston
Claire Worsey

Trombone

Max Goldstein
Catherine Nguyen

Tuba

Jesse Chen

Percussion

Daniel Feldman 🎵
Grant Gilbreth
Ari Jam
Chaz Lamden
Jake Morrison
Tristan Murphy
Thomas Nascenzi

🎵 indicates members of the Envision
Music Conservatories

utilizes three tunes: a lively Morris dance, the lyrical melody of *Swansea Town*, and the lilting style of *Claudy Banks*. The second movement is a slow, tender setting of an English love song, “I’ll Love My Love,” a story of two lovers separated by their parents and the deep love they will always have for each other. *Song of the Blacksmith*, the third movement, demonstrates Holst’s inventive scoring with a lively rhythm imitating the sound of a blacksmith’s anvil. The final movement, *Fantasia on the Dargason*, is based on an English country-dance and folk song dating from the sixteenth century.

Michael Daugherty (b.1954) is one of the most performed and commissioned American composers of his generation. Born in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas and the Manhattan School of Music, and computer music at Pierre Boulez’s IRCAM in Paris. Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany. After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan, Ann Arbor, in 1991, where he is currently Professor of Composition. He has held positions as composer-in-residence with the Detroit Symphony Orchestra and the Colorado Symphony Orchestra. Daugherty has received numerous awards for his music, including the Stoeger Prize from Lincoln Center, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

Red Cape Tango from the Metropolis Symphony (1998) was completed in 1993 on a commission from the Albany Symphony Orchestra. Michael Daugherty’s fascination with American icons lead him to write a five-movement symphony based on the comic book hero Superman. The composer writes of the symphony:

The *Metropolis Symphony* evokes an American mythology that I discovered as an avid reader of comics in the fifties and sixties. Each movement of the symphony - which may be performed separately – is a musical response to the myth of Superman. I have used Superman as a compositional metaphor in order to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured, non-programmatic work, expressing the energies, ambiguities, paradoxes, and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in our century, I draw on my eclectic musical background to reflect on late-twentieth-century urban America. Through complex orchestration, timbral exploration, and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition.

During 1993 Superman received world-wide attention when D.C. Comics allowed the invincible hero to be killed by a monster called Doomsday. *Red Cape Tango* is a musical tribute to the death of Superman, at the same time representing a metaphor for the death of a simpler time, when right was right and wrong was wrong, and good always triumphed over evil.

After a duo horn introduction, the piece introduces the tango rhythm, first played by the string bass, is juxtaposed with the *Dies Irae*, a medieval chant often used in the Requiem Mass (Mass for the Dead). This melancholy tune eventually builds into a triumphant statement of the tango bass line in canon. The work is brought to a dramatic close with a final statement of the tango rhythm in antiphonal crash cymbals over a descending cascade of woodwinds.

Donald Grantham (b. 1947) earned his bachelor of music degree from the University of Oklahoma and the master of music and doctor of philosophy degrees from the University of Southern California. He also studied with Nadia Boulanger at the American Conservatory of Music at Fontainebleau. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. Grantham resides in Austin, Texas where he is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall).

Baron Cimetière's Mambo (2004) was inspired by one of the voodoo spirits of the dead, Baron Cimetière. In voodoo lore, Baron Cimetière is keeper and guardian of cemeteries. Depictions of him are, needless to say, quite chilling. He is usually pictured in a dark tailcoat and tall dark hat (like an undertaker) wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. The Haitian dictator "Papa Doc" Duvalier is said to have adopted his sartorial style in order to intimidate any opponents who were practitioners of Voodoo. As the composer was writing his mambo and began to realize it was taking on a dark, mordant, sinister quality, he decided to link it to the Baron.

Claude T. Smith (1932-1987) received his formal education at Central Methodist College in Fayette, Missouri and the University of Kansas. He was a public school instrumental music teacher in Nebraska and Missouri before joining the faculty at Southwest Missouri State University where he taught composition and conducted the University Symphony Orchestra. Smith received numerous prestigious commissions including works for the U.S. Air Force Band, the U.S. Navy Band, and the Army Field Band.

God of Our Fathers (1974) is a chorale prelude based on the National Hymn of the United States of America. The original hymn "God of Our Fathers Whose Almighty Hand" was written by Daniel C. Roberts. In a letter dated January 8, 1901, Roberts stated:

The hymn was written in 1876 for a celebration of the Centennial Fourth of July, and sung at Brandon, Vermont, to the tune called "Russian Hymn." When our General Convention appointed a commission to revise the Hymnal, I sent it, without my name, promising to send the name if the hymn were accepted. It was accepted, and printed anonymously in the report of the Commission of 1892.

Robert's hymn text was chosen as the official hymn for the national Centennial observance commemorating the adoption of the Constitution. It was decided that an original tune was needed and George Warren, organist of the St. Thomas Episcopal Church in New York City, was commissioned to write it. The hymn first appeared in 1894 with its new tune, the "National Hymn," in the official hymnal of the Episcopal Church, and Robert's text has been used exclusively with this music to the present time.