Monday Evening, March 14, 2011, at 8:00

Distinguished Concerts International New York (DCINY)
Iris Derke, Co-Founder and General Director
Jonathan Griffith, Co-Founder and Artistic Director

Presents

Southern Winds

Kingwood High School Symphonic Band (Kingwood, TX)
JASON REICHENBERGER, Director

GUSTOV HOLST First Suite in Eb
I. Chaconne
II. Intermezzo
III. March

LARRY DAEHN As Summer Was Just Beginning

PERCY GRAINGER Theme from “Green Bushes”

Kingwood High School Wind Ensemble (Kingwood, TX)
DESTRY BALCH, Director

JACK STAMP Fanfare for a New Era
FRANK TICHELI Blue Shades
JAMES SWEARINGEN Hymn for a Child
HOWARD HANSON Romantic Symphony No. 2, Third Movement

Intermission

Langley High School Symphony Band (McLean, VA)
ANDREW GEKOSKIE, Director

DANIEL MONTOYA JR. Voodoo (East Coast premiere)
JOHN MACKEY Foundry (East Coast premiere)

(Continued)

Please hold your applause until the end of the last movement.
Notes on the Program

Fanfare for a New Era
Jack Stamp
Born March 5, 1954, Washington, DC

Fanfare for a New Era was written as a celebration of Lt. Col. Lowell E. Graham’s appointment as Commander of the United States Air Force Band.

The opening trumpet motif introduces the main theme. The work then progresses to a polychordal chorale and then a fugue before the fanfare theme returns. After the theme is restated in augmentation, the composition closes with thick chordal scoring in the entire ensemble.

—Note by Neil A. Kjos Music Company

Blue Shades
Frank Ticheli
Born Jan. 21, 1958, Monroe, Louisiana

The composition is not literally a blues piece but is heavily influenced by the blues: “blue notes” (flatted thirds, fifths, and sevenths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of wailing brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of 30 university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

—Note by Manhattan Beach Music

Hymn for a Child
Setting by James Sweringen

James Sweringen composed and arranged this setting of the popular hymn “Jesus Loves Me” in dedication to his granddaughter Hannah Dianne Swearingen. It was premiered in November 2000. From the simple clarinet choir, flute solo, and thick tutti scoring, the popular saying “Sometimes less is more” is so very true of this arrangement.

—Note by C.L. Barnhouse Company
Third Movement from Symphony No. 2
“Romantic”
HOWARD HANSON; arr. W. Francis McBeth
Born October 28, 1896, Wahoo, Nebraska

The Romantic Symphony by Howard Hanson was premiered in 1930 by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. It was composed for the 50th anniversary of the Boston Symphony Orchestra and has become one of the most performed works of any American composer. In speaking of the work, Dr. Hanson commented, “My aim in this symphony has been to create a work young in spirit, romantic in temperament, simple and direct in expression.”

As to this transcription, Dr. McBeth has said, “I thought about doing a transcription of the last movement ever since I studied under Dr. Hanson as a student. Transcribing orchestral music is a very touchy proposition, because it is by belief that a transcription injures the original orchestration, it should not be done. But I have always felt that the last movement of the Second Symphony is truly a wind work, and I was so pleased when Dr. Hanson gave me permission to do it some years ago.”

This transcription had its premier performance at the Texas Tech Band Camp in the summer of 1976.

—Note by Eastman School of Music

First Suite
GUSTOV HOLST
Born September 2, 1874, Cheltenham, England
Died May 25, 1934, London, England

First Suite or Suite in Eb by Gustov Holst is truly a masterpiece in wind band literature. It has been widely performed by groups all over the world since it entered the repertoire in the 1920s.

The composition is comprised of three movements separated by silence. The first, Chaconne, begins with the presentation of melodic material that is found throughout the work. The melody moves through the band over rhythmic accompaniment and flourishing woodwind lines ending with a grand statement of the melody and finishing on a powerful Eb major chord.

Intermezzo is held together by a pulsating eighth note ostinato underneath a rhythmic melody in the muted trumpet and clarinet. This gives way to the legato section where lines weave between the winds, closing with a combination of the lyrical and rhythmic sections.

In the final movement of the suite, March, Holst features the entire brass and percussion section in the first strain, then adds the woodwind textures to compose a very lyrical trio. The dogfight features instrument against instrument until they come together and finish in great Holst fashion!

—Note by Jason Reichenberger

As Summer Was Just Beginning
LARRY DAEHN
Born 1939, Rosendale, Wisconsin

As Summer Was Just Beginning, subtitled “Song for James Dean,” is a wonderful example of wind band orchestration. The first statement of the melody is in alto saxophone and French horn, which switches to a second melody stated by flute, oboe, and percussion. Mr. Daehn masterfully changes band color by altering accompaniment instrumentation and rhythm. The work seamlessly goes through three keys resolving on a C major full band chord.

—Note by Jason Reichenberger

Theme from “Green Bushes”
PERCY GRAINGER; arr. Larry Daehn
Born July 8, 1882, Brighton, Victoria, Australia
Died February 20, 1961, White Plains, New York

Theme from “Green Bushes” subtitled “Passacaglia on an English Folksong” was
written by Percy Grainger and arranged by Larry Daehn. This is a classic example of a Grainger composition all the way from folk-song style and influence to the flourishing finish. This piece has a bounce to it throughout in a dance meter. The feel takes some jolts by the implication of different meters in the accompaniment. Every instrument gets a shot at the main musical lines as the piece accelerates to an exhilarating conclusion.

—Note by Jason Reichenberger

Voodoo
DANIEL MONTOYA, JR.
Born October 14, 1978, Austin, Texas

Voodoo is Montoya’s fifth work for symphonic winds and is dedicated to Bernard Rosenberg and the Frank M. Tejeda Middle School Band.

—Note by Daniel Montoya, Jr.

Foundry
JOHN MACKEY
Born October 1, 1973, New Philadelphia, Ohio

The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an “instrument.” Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion—things like salad bowls and mixing bowls? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what I wanted (play a “clang”—a metal instrument, probably struck with a hammer, that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described.

It won’t be surprising that Foundry, for concert band with “found percussion,” much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

—Note by John Mackey

Prism Rhapsody II
KEIKO ABE
Born April 18, 1937, Tokyo, Japan

Abe is both a composer and marimba player who has helped expand the marimba’s technique and repertoire and has collaborated with Yamaha to develop a five-octave concert marimba.

Prism Rhapsody II is a virtuoso marimba work for two marimbas and wind orchestra with a free spirit that does not follow traditional concerto structure, rather more like a modern virtuoso equivalent of the works of Liszt or Paganini. Its theme occurs in various places throughout, symbolically as experienced through a prism. Two sections linked by a cadenza frame this rhapsodic piece. In the first half, the fragments of two different themes are expanded, and they join to make a single subject. In the last half, after the cadenza, a quick passage exploits the unique characteristics of marimba supported by the ostinato rhythm of the accompaniment.

—Note by Keiko Abe

Vesuvius
FRANK TICHELI
Born January 21, 1958, Monroe, Louisiana

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the
Lincoln Center

Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

—Note by Frank Ticheli

Aurora Awakes
JOHN MACKEY

John Mackey’s Aurora Awakes is a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of 11 minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work’s conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in Aurora Awakes. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where the Streets Have No Name.” The other quotation is a sly reference to Gustav Holst’s First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of Aurora Awakes—producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire.

—Note by Jake Wallace

Meet the Artists

Kingwood High School

Kingwood High School opened its doors to students in the fall of 1979. While the marching band at Kingwood plays a big role in the student’s school year, there is an important emphasis placed on concert band and on individual student achievements.

The marching band’s list of accolades during recent years includes the 2007 Tournament of Roses Parade and the 2009 Chicago St. Patrick’s Day Parade. Since the beginning of the school’s history, the marching band has made superior marks and ratings at every contest entered.

The band’s enrollment is spread across four individual classes, or concert bands, that are based on audition. Each band has full and diverse instrument enrollment and performs individually at concerts and contests.

The top group, Wind Ensemble, performs the very best and most difficult wind band literature.

Members of the band have excelled in state level competitions including All-State Band, Solo/Ensemble, chamber music, and jazz band competitions. These items of musical academic instruction are the backbone of the student’s individual success, and thus the overall program’s ability to perform at such a high level.
Jason Reichenberger is a native of Wichita, Kansas. He attended Kansas State University majoring in music education. Upon completion in 2002 he entered the University of Wisconsin-Madison to begin work on a master's degree in percussion performance. In the fall of 2004 Jason moved to Kingwood, Texas, and began assisting Destry Balch teaching band at Kingwood High School. Currently, Mr. Reichenberger conducts Symphonic Band and Concert II and assists Mr. Balch with Wind Ensemble and Concert I. Jason also conducts the Kingwood High School Jazz Band and leads the Drum Line/Percussion Ensemble.

Jason is married to Erin Reichenberger, a native Texan. They have two children, Anna Parrish and Jon Parrish.

Destry Balch, a graduate of University of North Texas in Denton, became the KHS band director in the summer of 2004. Prior to this, he was the Kingwood ninth grade director from 2001 through 2004. He has also worked in the Texas communities of Van, Spring Hill and Lufkin. In the fall of 2010 he began his 23rd year of teaching.

He is the father of two sons, Samuel and Matthew. Other than being a full-time father, he also likes to garden and fish and is a lifelong student of the Biblical Scripture. When band is in full swing, there is not much time for hobbies other than his faith, his family, and band.

Langley High School Wind Symphony and Symphony Band

The Langley High School Wind Symphony is the premiere instrumental ensemble at Langley High School. The Wind Symphony performed at Carnegie Hall three times and performed at the Music Educators National Association for Music Education bi-annual National Music Conference in Minneapolis, MN. In 2005 and 2009 the Wind Symphony performed in the Bands of America National Concert Band Festival to rave reviews. The Langley High School Wind Symphony pursues the highest standards, and is determined to bring its students and audience the finest artistic repertoire from all musical periods, cultures, and styles.

The Langley High School Symphony Band is selected from the finest musicians attending Langley High School. Literature for the group is drawn from the highest quality traditional and contemporary repertoire. The ensemble has performed at many festivals and also at Carnegie Hall. The ensemble is dedicated to playing outstanding and challenging works of diverse musical styles, while furthering wind music of artistic and historical significance.

Andrew Gekoskie

Gekoskie is director of music/conductor of the Winchester Orchestra in Winchester and artistic director/conductor of the Langley Wind Symphony and Symphony Band. Gekoskie has conducted throughout
the U.S. and has been recognized by colleagues, performers, international organizations, and leading professionals. He made his Carnegie Hall conducting debut in 2003 and has conducted ensembles in many major venues in the U.S. and Europe. Other achievements include: guest on National Public Radio’s *Desert Island Disks*, published and featured in music industry magazines, recognized with national awards including the Citation of Excellence, producer of professional and educational concerts with guest artists such as the Hartt Symphony Orchestra, Wynton Marsalis and the Lincoln Center Jazz Orchestra, and the University of Michigan Symphony Band.

**Distinguished Concerts International New York (DCINY)**

Founded by Iris Derke (General Director) and Jonathan Griffith (Artistic Director and Principal Conductor) Distinguished Concerts International is driven by passion, innovative vision, a total belief in its artists, and unwavering commitment to bringing forth unforgettable audience experiences. With over 25 combined years of experience, DCINY is a creative producing entity with unmatched integrity that is a talent incubator, a star-maker, and a presenter of broadly accessible, world-class musical entertainment. For more information about Distinguished Concerts International in New York and upcoming DCINY musical events around the world, please visit: www.dciny.org.

**Distinguished Concerts Singers International**

**DCINY Administrative Staff**

Iris Derke, General Director  
Jonathan Griffith, Artistic Director  
Johanna B. Kodlick, Director of Artistic Operations  
Sara Sarakanti, Director of Promotions and Audience Development  
Danuta Gross, Director of Finance and Administration

Naghma Husain, Director of Design and Promotions  
Jeffery R. Thyer, Program Development Coordinator  
Nicole Cotton, Production Manager  
Andrea Rush, Program Development  
Lynn Tsai, Executive Assistant

DCINY thanks its kind sponsors and partners in education: VH-1 Save the Music, Education Through Music, High 5, and the National Association of Teachers of Singing.

For information about performing on DCINY’s series or about purchasing tickets to scheduled concerts, e-mail Concerts@DCINY.org or visit our Web site at www.DCINY.org.

**DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK**

250 W. 57TH STREET, SUITE 1610  
NEW YORK, NY 10107
2011 DCINY Concert and Artist Series

Saturday Afternoon, March 26, 2011, at 2:00, Avery Fisher Hall, Lincoln Center
**Carmina Burana Highlights** and More
Mills E. Godwin High School Band and Choir (Richmond, VA)
Sherri Matthews, *Director*;
Leon Auman, *Director*
William Paterson University Orchestra and Choir (Wayne, NJ)
Sandra Dackow, *Director*;
Stephen Bryant, *Director*

Saturday Evening, April 9, 2011, at 8:00, Alice Tully Hall, Lincoln Center
**Winds from the South**
University of North Florida Wind Ensemble, Jacksonville, FL
Gordon R. Brock, *Director*
Atlanta Youth Wind Symphony, Atlanta, GA
Scott Stewart, *Director*
Grand Street Community Band, New York, NY
Jeff W. Ball, *Director*

Sunday Afternoon, April 10, 2011, at 2:00, Avery Fisher Hall, Lincoln Center
**The Music of Eric Whitacre**
Eric Whitacre, *Guest Conductor*
Music for Youth Choruses
Greg Gilpin, Guest Conductor
Featuring Distinguished Concert Singers International

Sunday Afternoon, April 17, 2011, at 2:00, Alice Tully Hall, Lincoln Center
**Atlantic Crossing**
Birmingham Symphonic Winds, Birmingham, England
Keith Allen, *Director*;
David Childs, *Euphonium*;
Simone Rebello, *Percussion*

Monday Evening, April 18, 2011, at 7:00, Avery Fisher Hall, Lincoln Center
**The Royals Meet the Blues**
Mozart: *Coronation Mass*

Martin: *The Awakening*
Richard W. Weymuth, *Guest Conductor*
Todd: *Mass in Blue*
Elena Sharkova, *DCINY Debut Conductor*
Featuring Distinguished Concerts International and Distinguished Concert Singers International
Frisco High School Band, Frisco, TX
Gregory Hayes, *Director*;
Nancy B. Davis, *Director*;
Heath Dillard, *Director*

Sunday Afternoon, May 29, 2011, at 2:00, Memorial Day Weekend, Avery Fisher Hall, Lincoln Center
**The Spirit of Remembrance**
Hayes: *The American Spirit* (World Premiere)
Mark Hayes, *Guest Conductor*
Rutter: *Requiem*
Paul Plew, *DCINY Debut Conductor*
Featuring Distinguished Concerts Singers International
Park Avenue Chamber Symphony
David Bernard, *Music Director*
Beethoven: Symphony No. 8

Monday Evening, May 30, 2011, at 7:00, Memorial Day, Alice Tully Hall, Lincoln Center
**Life and Remembrance in Honor of Memorial Day – The Music of Fauré and Singh**
Singh: Mass with Orchestra (World Premiere)
Jonathan Griffith, *DCINY Artistic Director and Principal Conductor*
Vijay Singh, *Composer-in-Residence*
Fauré: *Requiem*
Paul Neal, *DCINY Emerging Conductor*
Featuring Distinguished Concerts International
Orchestra International and Distinguished Concerts Singers International

See our full concert series at www.DCINY.org.