DISTINGUISHED CONCERTS INTERNATIONAL NEW YORK (DCINY)  
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Presents  

EXCELLENCE IN EDUCATION SERIES  

OREGON STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE  
CHRISTOPHER C. CHAPMAN, Conductor  

A Celebration of Composers from the Pacific Northwest  

DAVID DZUBAY  
Two Celebratory Fanfares for Six Trumpets  
Movement II  

DAVID DZUBAY  
"Ra!"  

RACHMANINOFF  
Arr. TIMOTHY SALZMAN  
Three Vespers  
ill. Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)  

GREGORY YOUTZ  
Concerto for Percussion and Wind Ensemble  
("The Five Changes") (World Premiere)  
ROBERT BRUDVIG, Percussion  

GEORGE FREDERICK MCKAY  
"Wake Me Up for the Great Jubilee"  
BRADLEY G. TOWNSEND, Guest Conductor  

MICHAEL COOLEN  
"Gusto el Sabor" (World Premiere)  

DAVID MASLANKA  
Give Us This Day  
Movement II  

Intermission  

Program continued  

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.
UNIVERSITY OF NORTH FLORIDA WIND ENSEMBLE
GORDON R. BROCK, Conductor

FRANK TICHELI
“Wild Nights!”

TCHAIKOVSKY
Arr. LEONARD B. SMITH
Text by L.A. MEY

“None but the Lonely Heart,” Op. 6, No. 6
(Nyet toika tot kto znal)

KRZYSZTOF BIERNACKI, Baritone
RANDALL TINNIN, Guest Conductor

F. PAOLO TOSTI
Arr. LEONARD B. SMITH
Text by F. RIZZELLI

“For My Little Girl”

KRZYSZTOF BIERNACKI, Baritone
RANDALL TINNIN, Guest Conductor

LUIGI BASSI
Arr. LOUIS PHILIPPE LAURENDEAU
Ed. R. MARK ROGERS

Concert Fantasia on Motives from Verdi’s Rigoletto

GUY YEHUDA, Clarinet

MICHAEL DAUGHERTY
“Raise the Roof” for Timpani and Symphonic Band
CASEY DODD, Timpani

Notes ON THE PROGRAM

DAVID DZUBAY  Movement II from Two Celebratory Fanfares for Six Trumpets and “Ra!”

Born October 4, 1964, in Minneapolis, Minnesota

David Dzubay grew up in Portland, Oregon, and earned a D.M. in composition at Indiana University in 1991. He is currently professor of music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is director and conductor of the Indiana University New Music Ensemble.

Two Celebratory Fanfares for Six Trumpets was written in January 1995 for the investiture of Myles Brand as president of Indiana University. The first performance was given by the Indiana University School of Music Herald Trumpets, conducted by Professor Edmund Cord.

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day, Ra
would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun. “Ra!” is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in this work: 1) a “skin dance” featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas as if following the precise dictates of a grand ceremony.

SERGEI RACHMANINOFF (Arr. Timothy Salzman)
Movement III from Three Vespers: Bogoroditsye Devo,
Raduisya (Rejoice, O Virgin)

Born April 1, 1873, Novgorod, Russia; Died March 28, 1943, in Beverly Hills, California

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the Divine Liturgy (1910) and the All-Night Vigil, Op. 37 (1915). The latter work’s 15 movements constitute a crowning achievement of the Golden Age of Russian Orthodox sacred choral music. The composition was influenced by a late 19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nighttime service celebrated in Russian monasteries, and on the eves of holy days, in Russian Orthodox churches. Movement III does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. It is perhaps the most widely-known hymn from Rachmaninoff’s cycle and beautifully captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

Arranger Timothy Salzman is a Ruth Sutton Waters Endowed Professor at the University of Washington, where he serves as conductor of the UW Wind Ensemble and administers the concert band program. He also teaches students enrolled in the undergraduate and graduate instrumental conducting program.

GREGORY YOUTZ  Concerto for Percussion and Wind Ensemble ("The Five Changes")  (World Premiere)

Born 1956

Gregory Youtz received his B.M. in composition from the University of Washington in 1980 and his D.M.A. in composition from the University of Michigan in 1987. A native Northwesterner, he is professor of music on the faculty at Pacific Lutheran University in Tacoma, Washington, where he
teaches composition, theory, history, and world music, and serves as chair of the Chinese Studies Program. In 1992 Youzt was awarded the PLU-Burlington Northern Award for Excellence in Teaching.

“The Five Changes” (Wu Hsing or Wu Xing) are the five material elements of the traditional Chinese Daoist world and the transformations that turn each into the other through natural processes over time.

In this piece, water forms the first, self-contained section. In the next section, wood emerges and leads in an enormous crescendo to fire. The third section is a slow movement of drums representing earth which leads into the fourth section highlighting metal. This forms the climax and the coming together of all previous themes and motives, before receding into a short recapitulation of the water section.

GEORGE FREDERICK MCKAY “Wake Me Up for the Great Jubilee”

Born June 11, 1899, in Harrington, Washington; Died October 4, 1970, in Stateline, Nevada

George Frederick McKay spent his youth in Seattle, earning an undergraduate degree from the University of Washington. After graduation, he attended the Eastman School of Music, where he was part of the first graduate class in composition.

This composition is based on an old American song (“Wake, Nicodemus” by H.C. Work) from the Civil War period. As in other songs of that era, the words celebrate the future time of human freedom, which was the ideal of the period. The story told in the song is summarized by the words “Wake me up for the Great Jubilee.”

MICHAEL COOLEN “Gusto el Sabor” (World Premiere)

Born 1946

Michael Coolen has been composing, arranging, and publishing Latin and African music for over 30 years. He founded African/Latin marimba and percussion ensembles in the United States and in Denmark and the steel drum ensemble, Pura Vida, in the 1990s.

The composer says: “‘Gusto el Sabor’ began originally as the first movement of a composition for one piano with four hands. Although not an exact translation of the title in Spanish, I like to think of it as ‘Savor the Flavor’ in English. It opens with a kind of typical Cuban salsa piano riff that leads into the first theme, which has a rhythmic pattern of 3+3+2. The composition emphasizes the groove of the music, rather than the strong harmonies found in much of the repertory of symphonic wind ensembles. Thus, there are interlocking motifs that are shared among the instruments, including the low brass. The form is a simple rondo, and the harmonies are straightforward, except for a few moments when some Prokofiev-inspired, whimsical/humoruous licks appear for a few measures.”
DAVID MASLANKA  Movement II from *Give Us This Day*

Born August 30, 1943, in New Bedford, Massachusetts

David Maslanka studied composition with Joseph Wood at the Oberlin College Conservatory. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. He now lives in Missoula, Montana.

He wrote: “The words ‘Give us this day’ are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced ‘Tick Not Hanh’) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music are two of those points of deep mindfulness. Music makes the connection to reality, and by reality I mean a true awareness and awareness. *Give Us This Day* gives us this very moment of awareness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.”

FRANK TICHELI  “Wild Nights!”

Born January 21, 1958, in Monroe, Louisiana

Frank Ticheli’s music has been described as being “optimistic and thoughtful” (*The Los Angeles Times*) and “lean and muscular” (*The New York Times*). In 1991, Ticheli joined the faculty of the University of Southern California’s Thornton School of Music where he is professor of composition.

Inspired by Emily Dickinson’s poem of the same name, “Wild Nights!” is replete with the carefree joy captured in that work. Ticheli employs constantly shifting moods and characters driven by jazz-like rhythmic motives and a pervasive cavalier attitude. One never knows what might come next, and Ticheli’s acute sense of rhythmic enterprise accentuates the raw spontaneity of this exciting work. Composed in 2007, “Wild Nights!” was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

Frank Ticheli received his doctoral and master’s degrees in composition from the University of Michigan. His works are published by Manhattan Beach, Helicon, Hinshaw, and Encore Music and are recorded on the labels of Albany, Clarion, Klavier, Koch International, and Mark Records.
PYOTR ILYICH TCHAIKOVSKY (Arr. Leonard B. Smith, text by L.A. Mey) “None but the Lonely Heart,” Op. 6, No. 6 (Nyet tolka tot kto znal)

Born May 7, 1840, in Votkinsk, Russia; Died November 6, 1893, in St. Petersburg, Russia

The text for this piece is as follows:

Only the one who knows loneliness
Can understand my suffering and how I am tormented.
My heart is burning...
One who knows loneliness
Can understand my suffering and how I am tormented.

FRANCESCO PAOLO TOSTI (Arr. Leonard B. Smith, Text by Francesco Rizzelli) “Addio!” (Good-Bye!)

Born April 9, 1846, in Ortona, Italy; Died December 2, 1916, in Rome, Italy

The text for this piece is as follows:

Hush! A voice from the far away!
“Listen and learn” it seems to say,
“All the tomorrows shall be as today.
All the tomorrows shall be as today.”

What are we waiting for? Oh! My heart!
Kiss me straight on the brows! And part!
Again! Again my heart!
A pleading look, a stifled cry,
Good-bye forever! Good-bye forever,
Good-bye, good-bye!

LUIGI BASSI (Arr. Louis Philippe Laurendeau, Ed. R. Mark Rogers) Concert Fantasia on Motives from Verdi’s Rigoletto

Born 1833; Died 1871

Giuseppe Verdi, a name synonymous with Italian opera, whose genius for dramatic, lyric, and tragic stage music made him a favorite of so many devoted opera fans, was born on October 10, 1813, at Le Roncole in the Duchy of Parma. His first opera, Oberto, conte di San Bonifacio, was completed in 1838 and subsequently submitted for performance at La Scala. Following its successful performance in 1839, Verdi was commissioned to write more operas, and his career began to flourish.

As one of his most successful operas, Rigoletto was premiered at the Teatro La Fenice in Venice on March 11, 1851. Roughly based on Victor Hugo’s drama
La Roi s'amuse, it brought Verdi lasting fame. Luigi Bassi adapted a medley of main themes from Rigoletto in 1863 into a fantasia for two clarinets and piano. Subsequently, Louis Philippe Laurendeau, one of Carl Fischer's more prolific composers and arrangers from the beginning of 20th century, arranged Bassi's Concert Fantasia for clarinet and band. Much later, R. Mark Rogers edited the band version employed for this evening's performance.

MICHAEL DAUGHERTY “Raise the Roof” for Timpani and Symphonic Band

Born April 28, 1954, in Cedar Rapids, Iowa

Michael Daugherty is one of the most performed and commissioned American composers of his generation. Daugherty came to international attention when his Metropolis Symphony (1988–93), a tribute to the Superman comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra and subsequently recorded for Argo/Decca.

Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972–76) and the Manhattan School of Music (1976–78), and computer music at Pierre Boulez’ IRCAM in Paris (1979–80). 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 (1982–84). After teaching music composition from 1986–1991 at the Oberlin Conservatory of Music, in 1991 Daugherty joined the School of Music at the University of Michigan (Ann Arbor), where he is currently professor of composition.

Michael Daugherty describes “Raise the Roof” as follows: “‘Raise the Roof’ brings the timpani into the foreground and gives the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands. ‘Raise the Roof’ is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as a ‘guaguanco.’ The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plain chant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. ‘Raise the Roof’ rises toward a crescendo of polyrhythm and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction. ‘Raise the Roof’ for Timpani and Symphonic Band, composed in 2007, was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor.”
OREGON STATE UNIVERSITY WIND ENSEMBLE

Founded in 1890, the band program at Oregon State University has become a thriving musical ensemble on the main campus in Corvallis, Oregon. The Wind Ensemble is the university's premiere concert ensemble. It has performed at state and national conferences for the College Band Directors National Association and Music Educators National Conference. It hosts band competitions featuring both high school and middle school bands from around the Pacific Northwest. Because this ensemble plays challenging wind band music of many eras, its members are chosen by audition only and contain the finest instrumentalists on the campus of Oregon State University.

CHRISTOPHER C. CHAPMAN, Conductor

Christopher Chapman is the acting director of bands at Oregon State University, where he conducts the Wind Ensemble and Jazz Ensemble, teaches courses in music education and graduate and undergraduate instrumental conducting. Originally from Columbus, Ohio, Mr. Chapman recently completed his doctor of musical arts degree at the University of Washington in Seattle. His dissertation is titled, “An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures.” He also holds a master's degree in music from the University of Nevada, Las Vegas, and a bachelor's degree in music from Ohio State University. He has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi “Tad” Suzuki, and Timothy Salzman. A sought-after clinician, adjudicator, and conductor, Mr. Chapman has worked with bands regionally and nationally. He lives in Albany, Oregon, with his wife and daughter.
ROBERT BRUDVIG, Percussion

Robert Brudvig coordinates percussion activities, teaches music theory, and directs the Concert Band at Oregon State University, while maintaining a busy performing career. He has performed with the Tucson Symphony, Oregon Symphony, Portland Opera, Arizona Opera, Oregon Coast Music Festival, Ernest Bloch Music Festival, and Cascade Music Festival. He has toured Japan and the United States with Starfire, a trio of two harps and percussion based in Tucson, Arizona. He also enjoys performing in a flute and marimba duo with his wife. He holds a D.M.A. from the University of Arizona, a master's degree from Portland State University, and a bachelor's degree from Oregon State University.

BRADLEY G. TOWNSEND, Guest Conductor

Bradley G. Townsend directs the Oregon State University Marching Band, as well as the athletic bands that serve men's and women's basketball, volleyball, and gymnastic events, and teaches courses in music education. He received his D.Ed. and B.S. from Pennsylvania State University and his M.M.E. from the University of Illinois. Prior to coming to OSU, he was a faculty member at Temple University in Philadelphia, where he served as director of athletic bands and assistant director of bands. He has had a wealth of experience as a high school and college band director and has conducted many high school, college, and community theater productions as well as played piano in numerous pit orchestras. Mr. Townsend enjoys being involved with production and acting for Mid Valley Community Theater.

UNIVERSITY OF NORTH FLORIDA WIND ENSEMBLE

The University of North Florida Wind Ensemble is composed of approximately 45 of the most outstanding woodwind, brass, and percussion players at the University. Dedicated to promoting and performing the finest in traditional and contemporary wind literature, this new ensemble has already established
a reputation for musical excellence. Members of the Wind Ensemble enjoy performing with nationally renowned guest conductors and soloists, as well as premiering new works for winds. Recently, the Wind Ensemble performed at the Florida Music Educators Association Conference in January 2007. The Wind Ensemble is open by audition to all UNF students.

GORDON R. BROCK, Conductor

Gordon R. Brock received his B.S. from Dickinson State University, M.M. from Michigan State University, and D.M.A. from the University of Colorado, Boulder. He is chair of the department of music and director of bands at the University of North Florida. At UNF, he conducts the Wind Ensemble and Chamber Winds, performs in the Florida Saxophone Quartet, and instructs courses in conducting and woodwind performance. Under his leadership, the UNF Department of Music continues to garner recognition as one of the leading performance-based programs in the country. The UNF Wind Ensemble performed at the 2007 Florida Music Educators Association State Conference recently. A frequent guest clinician/adjudicator throughout the United States and Canada, Dr. Brock also serves as a research associate and author for the instrumental music education series Teaching Music through Performance in Band. The series now serves as a primary text in more than 300 universities in the United States and 20 countries.

KRZYSZTOF BIERNACKI, Baritone

Trained in North America and Europe, Krzysztof Biernacki has appeared in opera, oratorio, concert, and recital performances on both continents. Recently, he performed in the Czech Republic as the Forester in Cunning Little Vixen and in the title role of Eugene Onegin at the City Theaters of Jablonec and Usti and Labem. Mr. Biernacki's commitment to contemporary music is highlighted by world premiere performances heard on CBC Radio and CBC Saturday Afternoon at the Opera, including a
production of *Filumena*, co-produced by Calgary Opera and the Banff Centre for Performing Arts. Dr. Biernacki holds degrees from University of Manitoba (B.M.), University of Western Ontario (M.M.), and University of British Columbia (D.M.A.). He is the head of the voice department and director of the Opera Ensemble at the University of North Florida in Jacksonville.

**RANDALL TINNEN, Guest Conductor**

An award-winning trumpeter, Randall Tinnen is assistant professor of trumpet and director of the Brass Ensemble at the University of North Florida. He performs regularly with the Jacksonville Symphony Orchestra. An internationally recognized authority in Baroque trumpet performance practice, he is collaborating this season with New Trinity Baroque, an Atlanta-based period instrument ensemble, and he is a founding member of Serafini Brillante, a trio that specializes in early to contemporary works for soprano and trumpet. He holds degrees from the University of North Texas (B.M.E.), Juilliard (M.M.), and Rutgers (D.M.A.). He maintains an active international schedule as soloist, lecturer, clinician, and conductor.

**GUY YEHUDA, Clarinet**

Recognized as an outstanding talent on the international concert stage, Guy Yehuda is the top prize winner of the 2003 Heida Hermanns International Woodwind Competition, the 2004 Indianapolis Marine Musicale Competition, and the 2004 Fischoff Chamber Music Competition (as member of the Trio di Colore). As principal clarinetist, Mr. Yehuda has performed with major orchestras and conductors throughout the world. Currently, he serves as professor of clarinet on the faculty of the University of North Florida, where he also teaches music theory and chamber music. He is a doctoral candidate at Indiana University, having received an M.A. and a performer certificate, the highest honor given to a performer, at the same institution. He also received his artist diploma and bachelor’s degree from the Glenn Gould Professional Music School at the Royal Conservatory of Music in Toronto.
Distinguished Concerts International New York (DCINY) was founded by Iris Derke, general director; and Jonathan Griffith, artistic director and principal conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at such venues as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Jazz at Lincoln Center, Town Hall in New York City, and other major venues. A strong component of DCINY's mission, as stated in the DCINY motto, “The Art of Performance–The Power of Education,” is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

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