Music at the Corcoran presents...

GW UNIVERSITY BANDS

New Beginnings

SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED, SOMETHING BLUE

Professor MICHAEL SCHMITZ, conductor
SUNDAY, NOVEMBER 17, 2019 AT 1:30 P.M.
LISNER AUDITORIUM
730 21ST STREET NW
**Music at the Corcoran presents**

**GW BANDS**

**New Beginnings**

*Professor Michael Schmitz, conductor*

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**Wind Ensemble**

<table>
<thead>
<tr>
<th>Music</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecstatic Fanfare</td>
<td>Steven Bryant (b. 1972)</td>
</tr>
<tr>
<td>Chester</td>
<td>William Schuman (1910–1992)</td>
</tr>
<tr>
<td>Shadow Rituals</td>
<td>Michael Markowski (b. 1986)</td>
</tr>
<tr>
<td>O Magnum Mysterium</td>
<td>Morten Lauridsen (b. 1943)</td>
</tr>
<tr>
<td></td>
<td>trans. H. Robert Reynolds</td>
</tr>
<tr>
<td>Fugue à la Gigue</td>
<td>J. S. Bach (1685–1750)</td>
</tr>
<tr>
<td></td>
<td>trans. Gustav Holst</td>
</tr>
<tr>
<td>St. Louis Blues March</td>
<td>W. C. Handy (1873–1958)</td>
</tr>
<tr>
<td></td>
<td>arr. Jerry Gray</td>
</tr>
</tbody>
</table>

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**Intermission**

**Symphonic Band**

<table>
<thead>
<tr>
<th>Music</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk Song Suite</td>
<td>Ralph Vaughan Williams (1872–1958)</td>
</tr>
<tr>
<td>I. March: Seventeen Come Sunday</td>
<td></td>
</tr>
<tr>
<td>II. Intermezzo: My Bonny Boy</td>
<td></td>
</tr>
<tr>
<td>III. March: Folk Songs from Somerset</td>
<td></td>
</tr>
<tr>
<td>Xerxes</td>
<td>John Mackey (b. 1973)</td>
</tr>
<tr>
<td>Variations on “Scarborough Fair”</td>
<td>Calvin Custer (1939–1998)</td>
</tr>
<tr>
<td>Foshay Tower Washington Memorial</td>
<td>John Philip Sousa (1854–1932)</td>
</tr>
<tr>
<td></td>
<td>ed. Daniel Dorff</td>
</tr>
<tr>
<td>Magnolia Star</td>
<td>Steven Danyew (b. 1983)</td>
</tr>
</tbody>
</table>
“Something old, something new, something borrowed, something blue...”

This first line from a traditional rhyme details what a bride should wear at her wedding in order to bring good luck. We borrow the rhyme to help launch our own new beginnings here at GW Bands.

Something old represents continuity; something new offers recent works which demonstrate where wind band music resides today; something borrowed utilizes music originally written for another instrument or ensemble; something blue is music which is based on the “blues” scale.

This concert is my first here as director of bands at the George Washington University. I am excited and thrilled to be a part of the music faculty and have truly enjoyed getting to know my students and helping them share their talents. I would be remiss if I didn’t offer a special thank you to Dr. Robert Baker, Program Head for Music and Theatre and Dance at GW, and Charles Cevallos, Event Planner for the Music Program. Both have been extremely gracious and helpful with my transition.

As with any marriage there will be lots of hard work, but I look forward to many rewarding years of collaboration, dedication, and inspiration!
Notes on the Program
by Daniel Israelsson and Michael Schmitz

Steven Bryant composed Ecstatic Fanfare as a variation from an earlier piece entitled Ecstatic Waters. He sought to create an aggressively joyous theme, which can be heard prominently beginning the piece. Ecstatic Fanfare leaves this proud fanfare through descending melodies built on open harmonies into a peaceful and pastoral setting. Bryant, however, quickly reintroduces fanfare brass to combine both themes into an energetic and inspiring conclusion. Encouraged by his wife to adapt the piece, Bryant composed the work in a “panicked three-day composing frenzy.” The piece, however, captures the exact opposite feelings and instead displays timelessness and triumph. Bryant was inspired by the heroic nature of the original piece which he continues in this variation while adding a feeling of celebration and jubilation.

Chester was first featured as the third movement in New England Triptych, which premiered in 1956. Inspired by the tunes and anthems of the American Revolution, William Schuman composed the work from songs written by eighteenth-century composer William Billings. Billings has long been considered the first American choral composer and his works gained popularity during his lifetime. Originally a church hymn, Chester quickly became a popular song sung around campfires in the continental army. William Schuman updated this historical anthem in his piece by combining the church origin with the march adaptation. This includes a choral-like opening with the energy and excitement one would feel marching to the song with fellow revolutionaries. Throughout the piece, Schuman weaves courage and spirit in every line, mirroring Billings’s original lyrics:

“What grateful Off’ring shall we bring?
What shall we render to the Lord?
Loud Hallelujahs let us Sing,
And praise his name on ev’ry Chord.”

Shadow Rituals begins ominously with percussion and slowly introduces the rest of the band through the repetition of the first theme. The piece is built around three central themes with every other musical motive weaving in and out of these themes. Appearing as syncopations, canons or even palindromes, these central themes create an energetic and rhythmically complex piece. Shadow Rituals was the first published concert band piece by composer Michael Markowski. The piece was inspired by the work of
legendary concert band composer Frank Ticheli and won first prize in the 2006 Frank Ticheli Composition Contest in the Young Band category. Inspired by Ticheli’s influence on him as a student, Markowski sought to capture Ticheli’s energetic and memorable compositions. Shadow Rituals is unique, however, through its driving yet dark mood, which Markowski even described as a “mystical dance - a reflection of something primitive or ancient.”

**O Magnum Mysterium** was first performed in 1994 as a choral piece. Composer Morten Lauridsen was inspired by the liturgy Matins of Christmas and the depiction of Jesus as being born among shepherds and animals. Lauridsen’s choral version includes Latin lyrics from the original chant, including:

O great mystery,  
and wondrous sacrament  
that animals should see the newborn Lord,  
lying in their manger!

Lauridsen sought to create a piece that resonates deeply with listeners. This arrangement for concert band captures the inspirational feeling of the original chant by slowly building to an emotional climax and then fading back away. This version was written by H. Robert Reynolds during his tenure as director of university bands at the University of Michigan. Reynolds adapted the music for concert band while preserving the stunning beauty and emotion of the original piece.

**Fugue à la Gigue** was first written by baroque composer Johann Sebastian Bach as *Organ Fugue in G Major*. The fugue includes a strong melody repeated throughout the piece and strong harmonies and counterpoints. These features were typical of Bach fugues, for Bach sought for each of the four parts to have a melody on its own. This version, *Fugue à la Gigue*, was transcribed by Gustav Holst in 1928 after being commissioned by the BBC Wireless Military Band. In this transcription, Holst captures the complex nature of the fugue by skillfully bouncing the melody between instruments. The complex harmonies and counterpoints Bach intertwined through the original four parts of the fugue are intensified by Holst through the incorporation of several instruments and sections in providing these musical features. In *Fugue à la Gigue*, therefore, we can hear the genius of both Bach and Holst: Bach in the influx of harmony and counterpoints onto the melody and Holst in the use of the various instruments of a band to capture these many musical elements.
Referred to as the Father of the Blues for his role in popularizing the genre, W. C. Handy composed *St. Louis Blues* in 1914. The work was inspired by his experiences in St. Louis, Missouri, and the people of the city. After arriving in St. Louis, Handy was briefly homeless, during which time he met a woman walking the streets looking for her husband. He tried to forget his early time in St. Louis but could not and so composed *St. Louis Blues* from his memory of the woman and the songs sung by the laborers of the steamboats. The song gained popularity and inspired countless other blues standards after being used in a vaudeville act by Charles Anderson. *St. Louis Blues* also appeared in a Charlie Chaplin movie, was sung by Minnie Mouse in a Disney film, and inspired a novel by William Faulkner and a play by John Paul Sartre. The song has inspired renditions from numerous artists since like Bessie Smith, Nat King Cole, Stevie Wonder and Herbie Hancock, and even an NHL team name. The combination of the melancholic nature of the inspiration and the liveliness of the jazz song helped immortalize Handy’s work as a Blues standard.

Ralph Vaughan Williams is a name that resides in the pantheon of early band composers, along with Gordon Jacob, Percy Grainger and Gustav Holst. These composers wrote music specifically for wind band that has stood the test of time and are considered staples in wind band literature. Born in 1872, Vaughan Williams was educated at the Royal College of Music and Trinity College, Cambridge. He studied with Max Bruch in Berlin and Maurice Ravel in Paris and also developed a long friendship with Gustav Holst. His *English Folk Song Suite* consists of three tunes he collected from singers around the turn of the century as one of the first to travel the countryside and notate them. His music and skillful orchestration reflects the beauty of folk songs that many composers used as source material.

Inspired by the reign of Xerxes, composer John Mackey sought to capture the dreadful nature of one of the fiercest kings in history in *Xerxes*. The king ascended to the throne of Persia, then under the Achaemenid dynasty, in 485 BCE. Today, he is remembered mainly because of his attempt to conquer Greece and the atrocities he committed. In 480 BCE, he began his march into Greece with an army of two million men and four thousand ships, according to Herodotus. The Greek army, a force of united city-states, were prepared to meet his forces after the failed conquest of Xerxes’s father, Darius the Great, ten years earlier. The war included the famous Battle of Thermopylae, in which King Leonidas and three hundred Spartans, as well as hundreds of Thespians and Thebans, made their final stand at the mountain pass to give the rest of the Greek forces time to organize further south. Although Xerxes was defeated at the Battle of Salamis, he forever altered history. His legacy of fear and terror was also cemented, as one of his atrocious acts included the sacking of Athens. With this gruesome legacy in mind, Mackey achieved an intimidating and
intense piece by using the familiar format of a concert march. Mackey, however, sought to create the very opposite of a march, the anti-march. Xerxes is not patriotic, cheerful or merry but instead is angry, daunting and aggressive, perfectly encapsulating the terror of the Persian King.

Calvin Custer has taken a traditional English ballad, *Scarborough Fair*, and set several variations for wind band. The recognizable melody enjoyed immense popularity in the United States thanks to a commercial recording made by the popular duo Simon and Garfunkel in 1966. It achieved even more recognition after being used in the 1968 film *The Graduate*. The piece opens with a declamatory fanfare and quickly settles into the tune introduced by solo flute. Variations go through a brass choir and woodwind choir, with various solo instruments and woodwind flourishes. A fugue variation begins in the allegro section and takes us through alternating 3/4 and 4/4 meters to conclusion.

Although John Philip Sousa certainly needs no introduction, his *Foshay Tower Washington Memorial March* does, as it is among the least known of his works, having sat unpublished for over sixty years. The “reconstruction” of this obscure march was a complex task, due to its interesting history and a hastily prepared score. In 1929, Midwestern utilities magnate Wilbur Foshay commissioned Sousa to premiere a new march at the Labor Day dedication of Foshay Tower, the new tallest building in Minneapolis, with architecture inspired by the Washington Monument. Because he was asked on short notice, Sousa premiered a march that was already written for another commission, Daughters of Texas, and changed the title, writing a new march for the Daughters of Texas later. Less than two months after the dedication of the tower, the stock market crashed and Foshay was found to be running a pyramid scheme of his own stock. Foshay’s $20,000 commission check to Sousa bounced, and Sousa forbade the performance of the march until the debt was repaid, which wasn’t until 1988 when a group of Minneapolis investors repaid the debt to Sousa’s estate. Dedicated historians and researchers used Sousa’s manuscripts as a starting point and using their best editorial intuition were able to present us with this “mystery march”.

The Magnolia Star, along with the Panama Limited, was an Illinois Central train that ran from New Orleans to Chicago. The railroad and music have long been intertwined. Singers and songwriters have explored escaping the harsh realities of life by hopping a train to the Promised Land. Steve Danyew’s composition, while not strictly a “blues” piece, derives much of its melodic material from the “blues” scale. Coupled with sonorities and rhythms reminiscent of trains, *Magnolia Star* takes us on a rail journey full of turns, twists, and sounds.
Wind Ensemble Members

**Piccolo**
Anika Krishnan - Oak Park, CA

**Flute**
+ Nick Swart - Red Hook, NY
Shelby Alexander - Middletown, RI

**Oboe**
+ Andrew Magie - Templeton, CA
Daniel Boccardo - Westport, CT
Lizzie Stricklin - Lafayette Hill, PA

**Clarinet**
+ Haley Jetter - East Windsor, NJ
Emma Marszalek - Stirling, NJ
Alex Shusko - Centreville, VA
Ellie Culin - Madison, NJ
Claire Hardiman - Albany, NY
Savannah Richardson - Huntington, NY

**Bass Clarinet**
Chelsea Connolly - Rockville Centre, NY

**Alto Saxophone**
+ Anna Weber - Northfield, MN
Sara Bonfiglio - Spencerport, NY

**Tenor Saxophone**
* Julia Smith - Mission Viejo, CA

**Baritone Saxophone**
Jake Lieberfarb - Delray Beach, FL

**Trumpet**
+ Melanie Braun - Hauppauge, NY
Laya Reddy - Phoenix, AZ
Andrew Hesbacher - Philadelphia, PA
Hannah DelVecchio - Duxbury, MA
Jay Grieve - Lake Bluff, IL
Alexis Emerson - Salisbury, MD

**French Horn**
+ Keshav Yerabati - San Ramon, CA
Roman D’Argenio - Windermere, FL
Sarah Klabunde - Wilmington, DE

**Trombone**
+ Vasu Kushalnagar - Washington, DC
Sarah Bernabe - Paramus, NJ
Mark Warburton - Gainesville, FL

**Euphonium**
Zach Snyder - Arvada, CO

**Tuba**
+ Daniel Israelsson - Fair Lawn, NJ
Jamie Davis - Pewaukee, WI

**Percussion**
+ Erik Homovich - Camp Hill, PA
Nina Feliciano - Baltimore, MD
Gabe Grauvogel - Colorado Springs, CO
Jared Gozinsky - Lake Grove, NY
Samantha Horowitz - Rockville Centre, NY
Isabella Baugher - New York, NY

* indicates graduating student
+ indicates principal player
Symphonic Band Members

**Piccolo**
Nick Swart - Red Hook, NY

**Flute**
+ Anika Krishnan - Oak Park, CA
Camellia Minervini - Traverse City, MI
Kathryn Wolfe - Annapolis, MD
Erin McNamara - Merrick, NY

**Oboe**
+ Andrew Magie - Templeton, CA
Daniel Boccardo - Westport, CT
Lizzie Stricklin - Lafayette Hill, PA
Christina Lok - Queens, NY
Samuel Widell - Kensington, MD
Avani Gandhi - Wayne, PA
Kaitlyn Paeth - Merrick, NY

**Clarinet**
+ Emma Marszalek - Stirling, NJ
Ellie Culin - Madison, NJ
Savannah Richardson - Huntington, NY
Morgan Atherton - Hudson, NH
Hunter Brazal - East Hampton, CT
Jeremy Payano - Maplewood, NJ
Jazzmine Parliyan - Hampton, NJ
Kate Partridge - Knoxville, TN

**Bass Clarinet**
Chelsea Connolly - Rockville Centre, NY

**Alto Saxophone**
+ Haley Jetter - East Windsor, NJ
Anna Weber - Northfield, MN
Sara Bonfiglio - Spencerport, NY
Nicol Bless - Charlotte, NC
William Stein - Fair Haven, NJ
John Peloquin - Westfield, MA

**Tenor Saxophone**
Ethan Sands - Cleveland, OH

**Baritone Saxophone**
Benjamin Heidloff - Grayslake, IL

**Trumpet**
+ Melanie Braun - Hauppauge, NY
Jay Grieve - Lake Bluff, IL
Alexis Emerson - Salisbury, MD
Nathan Smith - Gaylord, MI
Ali Januzzi - Harrisburg, PA
Ford Oster - Keene, NH
Reginald Warren - Spring Branch, TX
Noah Perl - Pound Ridge, NY
Thomas Zamroz - Levittown, NY
Alicia Harris - Oakley, CA
Beau Baiocchi - Santa Cruz, CA

**French Horn**
+ Sarah Klabunde - Wilmington, DE
Rachel Milia - East Patchogue, NY
Christopher Stroud - Rexford, NY

**Trombone**
+ Sarah Bernabe - Paramus, NJ
Caroline Uehling - Glenwood, PA
Hallie Anders - Chillicothe, OH

**Euphonium**
+ Ethan Frink - Howards Grove, WI
Vasu Kushalnagar - Washington, DC

**Tuba**
+ Jamie Davis - Pewaukee, WI
Daniel Israelsson - Fair Lawn, NJ

**Percussion**
+ Erik Homovich - Camp Hill, PA
Nina Feliciano - Baltimore, MD
Isabella Baugher - New York, NY
Donnie Peterson - Auburn, ME
Kara Vecchione - Merrick, NY
Jack Rusher - Bainbridge Island, WA
Julie Apagya-Bonney - Austin, TX

+ indicates principal player
Michael Schmitz, conductor

A native of Dyersville, Iowa (home of the “Field of Dreams”), Prof. Schmitz began his musical studies on trumpet under instruction from his father at age ten and switched to trombone two years later. A third generation band director, he received his Bachelor’s in Music (Education) from the University of Northern Iowa, and a Master’s in Music (Performance) from Northwestern University. He studied trombone with Jon Hansen and Frank Crisafulli and conducting with Karl Holvik and Tony Maiello.

He was a music educator in the public schools of Iowa for six years, where he frequently appeared as a trombone soloist and guest conductor for various local and honor bands. In 1990, he won an audition as a trombone instrumentalist with the United States Navy Band in Washington, D.C. During his Navy tenure, he has served as a trombonist, audio/video recordings producer, and enlisted conductor on concerts at the US Capitol, the White House, Midwest International Band Clinic, and across the United States.

He has lived in Northern Virginia for the past 30 years, with his wife Mary and their three college-aged children.

The George Washington University Bands

The University Band program consists of three ensembles: Symphonic Band, Wind Ensemble and the GW Colonial Brass. Symphonic Band rehearses Tuesday and Thursday evenings, and holds concerts in the fall and spring semesters. The Colonial Brass pep band performs at men’s and women’s home basketball games, NCAA tournaments, and other events. The Wind Ensemble is a select auditioned group whose mission is to advance wind band literature and to develop the highest possible performance standards. The Wind Ensemble performs with the Symphonic Band at the fall and spring concerts, and at GW’s Graduation on the Mall in May.

2019–2020 Band Officers

Daniel Israelsson, Teaching Assistant
Melanie Braun, President
Erik Homovich, Treasurer

Julia Smith, Vice President
Nathan Smith, Secretary

Band Staff

Kaitlyn Paeth and Emma Marszalek, Librarians
Noah Perl, Logistics
Music at the Corcoran presents...

GW ORCHESTRA with the GW UNIVERSITY SINGERS featuring guest artist GEOFFREY DI GIORGIO, baritone

Professor A. SCOTT WOOD, conductor
SUNDAY, NOVEMBER 17, 2019 at 6:00 P.M.
LISNER AUDITORIUM
730 21ST STREET NW
Music at the Corcoran

Corcoran Music Festival

NOVEMBER 21 AND 23
Opera Lafayette: John Blow’s Venus and Adonis
7:00 p.m., Flagg Building, Atrium Bridge
500 17th Street NW

Camerata Recitals

DECEMBER 2
Percussion Camerata
7:30 pm, Phillips Hall, B-120
801 22nd Street NW

DECEMBER 4
Jazz Camerata
7:30 pm, Phillips Hall, B-120
801 22nd Street NW

DECEMBER 9
Piano Camerata
7:30 pm, Flagg Building, Hammer Auditorium
500 17th Street NW

DECEMBER 10
Chamber Camerata
7:30 pm, Phillips Hall, B-120
801 22nd Street NW

Student Recitals

DECEMBER 7
Vasu Kushalnagar, trombone
1:00 pm, Flagg Building, Hammer Auditorium
500 17th Street NW

DECEMBER 7
Willa Alexander-Jaffe, violin
5:00 pm, Flagg Building, Hammer Auditorium
500 17th Street NW

THE GEORGE WASHINGTON UNIVERSITY
WASHINGTON, DC