

# SAN DIEGO WINDS

## SDSMI SHOWCASE CONCERT

Thursday July 21, 2022



### PROGRAM

**HINDEMITH** (1895-1963)

*March from Symphonic Metamorphosis*

**GRAINGER** (1882-1961)

*Irish Tune from County Derry*

**WILLIAMS** (b. 1932)

*Raiders March*

**ELLIOT** (1891-1964)

*British Eighth March*

**DELLO JOIO** (1913-2008)

*Variants on a Medieval Tune*

**Intermission**

**MORRICONE** (1928-2020)

*Gabriel's Oboe*

**GILLILAND** (b. 1965)

*Dreaming of the Masters*

I. 101 Dalmations

II. Prayer

III. Lower Neighbors

**MEECHAN** (b. 1980)

*Song of Hope*

### PROGRAM NOTES



**PAUL HINDEMITH**

Born November 16, 1895; Hanau, Germany

Died December 28, 1963; Hanau, Germany

### March from *Symphonic Metamorphosis*

Raiders of the Lost Ark ... is a 1981 American action-adventure film directed by Steven Spielberg, with a screenplay written by Lawrence Kasdan, from a story by George Lucas and Philip Kaufman. Starring Harrison Ford, it was the first installment in the Indiana Jones film franchise to be released, though it is the second in internal chronological order.

The film originated from Lucas' desire to create a modern version of the serials of the 1930s and 1940s. It pits Indiana Jones (Ford) against a group of Nazis who are searching for the Ark of the Covenant, which Adolf Hitler believes will make his army invincible. The film co-stars Karen Allen as Indiana's former lover, Marion Ravenwood; Paul Freeman as Indiana's nemesis, French archaeologist René Belloq; John Rhys-Davies as Indiana's sidekick, Sallah; Ronald Lacey as Gestapo agent Arnold Toht; and Denholm Elliott as Indiana's colleague, Marcus Brody.

In 1999, the film was included in the U.S. Library of Congress' National Film Registry as having been deemed "culturally, historically, or aesthetically significant". It is often ranked as one of the greatest films of all time, both in the action-adventure genre, and in general. The film also ranks #2 on Empire's 2008 list of the 500 greatest movies of all time.



PERCY GRAINGER

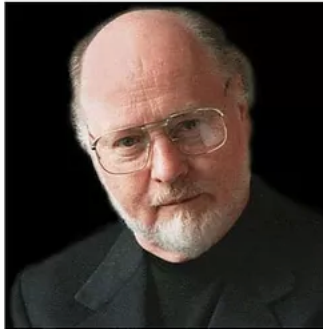
Born July 8, 1882; Victoria, Australia

Died February 20, 1961; White Plains, New York

### *Irish Tune from Country Derry*

For the following beautiful air, I have to express my very grateful acknowledgment to Miss J. Ross, of N.-T.-Limavady, in the county of Londonderry — a lady who has made a large collection of the popular unpublished melodies of that county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any, counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. The

name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was "very old," in the correctness of which statement I have no hesitation in expressing my perfect concurrence.



**JOHN WILLIAMS**

Born February 8, 1932; Floral Park, New York

### *Raiders March*

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ALONZO "ZO" ELLIOT

Born May 25, 1891; Manchester, New Hampshire

Died June 25, 1964; Wallingford, Connecticut

### *British Eighth March*

The British Eighth March was copyrighted in manuscript in 1943 and published in 1944. It was dedicated to Gen. Bernard Montgomery and the Eighth Army after a triumphant sweep across North Africa in 1942. Following the defeat of Rommel's forces at El Alamein, Montgomery was promoted to field marshal, and he soon became the idol of the British public. In 1944 he commanded all Allied ground forces during the invasion of France, and in 1951 he became deputy commander of the Atlantic Pact nations. Since the war, Zo Elliott's impressive march has retained its popularity on both sides of the Atlantic. In a 1980 random survey of 69 members of the Texas Bandmasters Association, for example, British Eighth March was ranked third in a list of nearly 80 favorites.



NORMAN DELLO JOIO

Born Jan. 24, 1913; New York, New York

Died July 24, 2008; East Hampton, New York

### *Variants on a Medieval Tune*

In dulci jubilo is a melody which has been used by many composers, among them Johann Sebastian Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Norman Dello Joio not only ranks high as an outstanding symphonic composer but is also keenly interested in music for the schools. He has written a number of choral works that are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium.

Variants on a Mediaeval Tune was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor. It was first performed on April 10, 1963.



ENNIO MORRICONE

Born November 10, 1928; Rome, Italy

Died July 6, 2020; Selcetta, Italy

### *Gabriel's Oboe*

Gabriel's Oboe was written by Morricone as the main theme of the 1986 motion picture *The Mission*. Directed by Roland Joffe, the film is set in the imperial era of Spain and Portugal. The story is about a Jesuit missionary who builds a mission in the South American wilderness in hopes of converting the natives there to Christianity. *The Mission* was nominated for an Academy Award for Best Original Score, and won the Golden Globe for Best Original Score.

In the film, the musical theme is most prominently used when the Jesuit Father Gabriel (Jeremy Irons) walks up to a waterfall and starts playing his oboe, aiming to befriend the natives with his music so he can carry on his missionary work in the New World. The Guaraní tribesmen, who have been stalking him from a distance, approach Gabriel for the first time, puzzled by the sounds of the unknown instrument. The chief of the tribe, however, is displeased by this, and breaks Gabriel's oboe. This marks the beginning of the relationship between Father Gabriel and the Guaraní natives.



ALLAN GILLILAND

Born 1965; Darvel, Scotland

## *Dreaming of the Masters*

My Dreaming of the Masters series arose from a desire to combine my experience as an orchestral composer with my background as a jazz composer and performer. I wanted to write a series of concertos for soloists who were comfortable in both classical and jazz idioms. Each concerto would be inspired by the jazz greats of the instrument I was writing for and, though fully notated, would allow the player the option to improvise.

Dreaming of the Masters I was a clarinet concerto written for James Campbell, and Dreaming of the Masters II was a piano concerto written for William Eddins. The inspirations for Dreaming of the Masters III are not as clear-cut as the other two concertos. The obvious choices would have been Louis Armstrong, Miles Davis, and Dizzy Gillespie, but I think that because I'm a trumpet player myself, they seemed too obvious. The piece is more an homage to the idea of the trumpet in popular music rather than any real individuals.

The three movements are titled 101 Damnations, Prayer and Lower Neighbours. 101 Damnations pays homage to the trumpet in jazz, starting with a slow New Orleans-style blues that moves into 1940s big band swing. The title comes from when I was a young child, struggling to pronounce my "L's" properly; I was always asking to see my favourite Disney movie, 101 Damnations. The inspiration for Prayer came from wanting to showcase Jens' beautiful flugelhorn playing. It starts and ends with short cadenzas surrounded by ethereal orchestration. The middle section has a slow groove that allows the soloist a chance to improvise. Lower Neighbours pays homage to 20th century cornet virtuosos and the great Latin tradition of the trumpet. I like to think of it as Herbert L Clarke meets Tito Puente.



PETER MEECHAN  
Born January 29, 1980; Nuneaton, United Kingdom

## *Song of Hope*

Song of Hope is dedicated to my good friend Ryan Anthony (1969 - 23 June 2020) (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows -- a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of multiple myeloma.

Upon hearing the middle movement (simply titled Song) of my cornet concerto Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.

For my friend Ryan.

## Biographies



Travis J. Cross (he/him) serves as professor of music and director of bands at UCLA, where he conducts the Wind Ensemble, leads the graduate wind conducting program, and chairs the music department. He was also associate dean for academic mentoring and opportunity during the initial years of the UCLA Herb Alpert School of Music. Cross has conducted the UCLA Wind Ensemble at the California All-State Music Education Conference and College Band Directors National Association Western/Northwestern Division conference and prepared the band for centenary performances of Leonard Bernstein's Mass with Gustavo Dudamel and the Los Angeles Philharmonic.

During five years as wind ensemble conductor at Virginia Tech, Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major conducting workshop.

Cross earned doctor and master of music degrees in conducting from Northwestern University and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and led the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. From 2011–2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity. In 2017, Cross taught the Cavaliers Drum and Bugle Corps as brass co-caption head, serving since as a consultant and ensemble specialist. A proud Korean adoptee, Cross has led efforts to foster mentorship and networking



opportunities within the Asian American band director community. In 2022, he joined the Council of Korean Americans.

Cross wrote a chapter for volume four of *Composers on Composing for Band* and contributed to *The Horizon Leans Forward: Stories of Courage, Strength, and Triumph of Underrepresented Communities in the Wind Band Field* and *The Future of the Wind Band: Philosopher and Practitioner in Dialog*, all available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications/C.L. Barnhouse, and Theodore Music.

Cross has appeared as a guest conductor, composer, and clinician in nearly 40 states; internationally in Canada, China, Korea, Singapore, Spain, Thailand, and the United Arab Emirates; as featured band clinician at the Texas Music Educators Association Clinic/Convention; and on several occasions at the Music for All National Festival and Midwest Clinic. He has engagements in California, Georgia, Illinois, Kansas, Montana, Nebraska, New Mexico, New York, South Dakota, Texas, Virginia, Wyoming, and with the NAFME All-National Honor Band during the 2021–22 season. Cross is a Yamaha Master Educator.



Gary W. Hill — Professor of Music and Director of Bands Emeritus at Arizona State University, where he taught from 1999-2019 — is one of the most sought-after guest conductors and clinicians in the wind band field. As a conductor, appearances in more than a dozen countries and throughout the United States have included performances with many professional ensembles, numerous college and university wind bands and orchestras, myriad high school honor bands (including dozens of All-State bands), at the Midwest

International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. As a clinician, Hill has presented hundreds of workshops on conducting and rehearsal technique for music teachers of all levels and has worked with thousands of bands and orchestras and their teachers. Professor Hill is currently a Conn-Selmer Educational Clinician.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music (1986-99), at Texas A&M University-Commerce, (1982-86), and Associate Director of Bands at the University of Colorado, Boulder (1980-82). He also served as Music Director for the Kansas City Youth Wind Ensemble and for newEar, a professional chamber ensemble devoted to contemporary music. Hill began his teaching career in Michigan, where he was Director of Bands for the Traverse City (1977-80) and West Bloomfield (1974-77) public schools.



High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference (NAfME), the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

During Professor Hill's 39 years as a collegiate conducting teacher, he taught scores of undergraduate and graduate conducting students and served as the primary mentor for 54 MM & DMA wind band conducting majors, 8 who are serving as conductors of US Armed Forces' ensembles and other professional groups, and 44 who won university teaching positions.

Hill remains passionately involved with research concerning the exploration of biochemical reactions spawned by musical processes, the art and craft of conducting, and the past, present, and future of instrumental music in schools. He is the author or co-author of numerous articles published in music journals (CBDNA Journal, WASBE Journal, Bands of America, National Association of Schools of Music, AMEA Journal, etc.) and in other journals, proceedings, and books, including: the Acoustical Society of America; The Oxford Handbook of Making Music and Leisure; and in the Journal Hormones and Behavior. Hill has discussed his research as a keynote speaker at many regional, national, and international meetings.

Professor Hill is a member of many professional organizations, including the American Bandmasters Association and the College Band Directors National Association, for which he hosted the "Fiftieth Anniversary National Conference" (1991), co-hosted the 2019 biennial national conference, as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).



John Alan Carnahan is Director of Bands and Professor of Conducting at the Bob Cole Conservatory of Music at California State University, Long Beach. Prior to his appointment at Long Beach, Professor Carnahan served as Associate Director of Bands at the University of Texas, Arlington.

Professor Carnahan brings a broad based knowledge and extensive background to all idioms of instrumental music performance. His ensembles have performed at numerous regional, national, and international music conferences including the Music Educators National

Conference, the College Band Directors National

Association Regional and National Conferences, the American Bandmasters Association National Conference, and as the featured ensemble at the Korean International Wind Band

Festival. The Los Angeles Times hailed the University Wind Symphony as, "...thoroughly disciplined and euphonious!"

In addition to his university duties, Professor Carnahan is active internationally as a guest conductor, adjudicator, clinician, lecturer, author, and composer/arranger. He has conducted countless honor ensemble performances at the local, regional, national, and international levels. He served as a visiting professor at Hanyang University in Seoul,

Korea and conducted acclaimed performances in the Seoul Arts Center Theater. He also worked as a music/performance consultant with the nationally renowned Dallas Brass. Professor Carnahan is a sought after rehearsal clinician. He has presented numerous performance demonstrations for notable national and international music education conferences including the Midwest Band and Orchestra Clinic in Chicago, IL and the World Association of Symphonic Bands and Ensembles International Conference in Utrecht, Netherlands. His innovative and thought-provoking sessions on ensemble rehearsal techniques and the art of conducting are consistently well received.

Professor Carnahan is also an award-winning composer. His compositions are performed throughout the United States, Europe, and Asia. In 2007, he won the College Band Directors National Association Young Band Composition Contest with his piece, ...and the antelope play, which is published by Manhattan Beach Publications. The composition was selected to be included in the book, Guide to Band Masterworks, Volume 6, by Meredith Music Publications. Additional compositions are published through C. Alan Publications and World Projects Publications. Three of his other works can be found in the Teaching Music Through Performance in Band Series, through GIA Publications, Inc.

Most recently, he completed the first volume of his three volume set of the Definitive Guide Series for wind band: The Wind Band Sound, A Definitive Guide to Ensemble Intonation, is now available through World Projects Publications.

Professor Carnahan holds membership in the College Band Directors National Association, where he serves as Past President of the Western Division. He was voted a Life-Member of the Southern California School Band and Orchestra Association and was honored with membership in the American Bandmasters Association in 2013.



As the first classical brass soloist to ever receive the Order of Canada, Jens Lindemann is hailed as one of the most celebrated artists in his instrument's history and was recently named "International Brass Personality of the Year" (Brass Herald). Jens has played both jazz and classical in every major concert venue in the world: from the Philharmonics of New York, Los Angeles, London, Berlin, Moscow and Tokyo to Carnegie Hall and even the Great Wall of China. His

career has ranged from appearing internationally as an orchestral soloist, being featured at the 2010 Olympics for an audience of 2 billion people, national anthems at the Rose Bowl and for the San Francisco Giants on Memorial Day, performing at London's 'Last Night of the Proms', recording with the Mormon Tabernacle Choir to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for Her Majesty Queen Elizabeth II. Jens has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany and British Bandsman 2011 Solo CD of the year as well as receiving several honorary doctorates.

Classically trained at the renowned Juilliard School in New York and McGill University in Montreal, Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angel Romero, Pinchas Zukerman, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey, Kent Nagano, Lior Shambadal, Boris Brott and Jukka Pekka Saraste. Having recorded for BMG, EMI, CBC and the BBC, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument by performing with "impeccable attacks, agility and amazing smoothness" (The Clarin, Buenos Aires).

A prodigious talent, Jens Lindemann performed as a soloist with orchestras and won accolades at numerous festivals while still in his teens. A prizewinner at numerous jazz and classical competitions including the prestigious ARD in Munich, Jens also placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. Since then, he has performed solos with orchestras including, the London Symphony, Berlin, Philadelphia, Moscow, St. Petersburg, Beijing, Bayerischer Rundfunk, Buenos Aires Chamber, Atlanta, Washington, Seattle, Dallas, Detroit, Houston, Montreal, Toronto, National Arts Centre, Vancouver, Warsaw, Mexico City, Costa Rica, Bogota, Welsh Chamber, I Musici de Montreal, St. Louis, and Mostly Mozart at Lincoln Center.

Heralded internationally as an outstanding artist, critics have stated: "He played with golden timbre and virtuosic flair" (New York Times), "a world-class talent" (Los Angeles Times), "it was one of the most memorable recitals in International Trumpet Guild history" (ITG), "performed brilliantly in the North American premiere of Bernd Alois Zimmermann's Concerto with the Toronto Symphony" (Toronto Star), and "he gave the virtuoso highlight of the evening with the Montreal Symphony".

Based in Los Angeles as Professor with High Distinction at UCLA, Jens is also director of the summer brass program at the Banff Centre in Canada. Jens Lindemann is an international Yamaha artist playing exclusively on 24K gold plated instruments.

## Personnel

### **PICCOLO**

Lily Josefsberg\*

### **FLUTE**

Pam Martchev \*

Jaime Burke

### **OBOE**

Andrea Overturf\*

Rodion Belousov

### **ENGLISH HORN**

Ellen Hindson\*

### **E♭ CLARINET**

Juan Gallegos\*

### **CLARINET**

Frank Renk\*

Terri Tunnicliff

Peter Dayeh

April Leslie

Mark Margolies

Juan Gallegos

Arianna Warren

### **BASS CLARINET**

Bob Zelickman \*

### **CONTRA BASS CLARINET**

Arianna Warren\*

### **BASSOON**

Ryan Simmons\*

Leyla Zamora

### **ALTO SAXOPHONE**

Michael Couper\*

Jordan Jellison

### **TENOR SAXOPHONE**

Brad Nash\*

### **BARITONE SAXOPHONE**

John Rekevics\*

### **FRENCH HORN**

Mike McCoy\*

Tricia Skye

RB Anthony

Paul Klintworth

### **TRUMPET**

John Wilds\*

Ray Nowak\*

Rachel Allen

Jay Posteraro

Arthur Lubberstedt

### **TROMBONE**

Logan Chopyk\*

Eric Starr

Devin Burnworth

### **EUPHONIUM**

Matt Tropman\*

Leanne Stamp

### **TUBA**

Aaron McCalla\*

Scott Sutherland

### **STRING BASS**

Sayuri Yamamoto\*

### **TIMPANI**

Andy Watkins\*

### **PERCUSSION**

Erin Dowrey\*

Dave Whitman

Ryan Nestor

Steven Brown

\* Denotes Principal  
Player