

**WINTHROP UNIVERSITY**  
COLLEGE OF VISUAL AND PERFORMING ARTS  
DEPARTMENT OF MUSIC  
*Ensemble Series*

**WINTHROP UNIVERSITY  
SYMPHONIC BAND AND WIND SYMPHONY**

JOE GULLEDGE III, CONDUCTOR  
LORRIE S. CROCHET, CONDUCTOR  
Sarah Therrell, Graduate Assistant

TUESDAY, FEBRUARY 20<sup>TH</sup>, 2024 – 7:30 PM – RICHARDSON BALLROOM

**SYMPHONIC BAND  
PROGRAM**

**First Suite in E-flat for Military Band**

- I. Chaconne
- II. Intermezzo
- III. March

**Gustav Holst  
(1874-1934)**

**Themes from “Green Bushes”**

**Percy Grainger  
(1882-1961)**  
Arranged by Larry Daehn

**American Riversongs**

**Pierre LaPlante  
(b.1943)**

**Amparito Roca**

**Jamie Texidor  
(1884-1957)**

**WIND SYMPHONY  
PROGRAM**

**Dance of the Tumblers**

**Nicolai Rimsky-Korsakov  
(1844-1908)**  
Arranged by Terry Vosbein

**The Ascension from the “Divine  
Comedy”**

**Robert W. Smith  
(1958-2023)**

**Symphony No. 2**

**Frank Ticheli  
(b.1958)**

- I. Shooting Stars
- II. Dreams Under a New Moon
- III. Apollo Unleashed

**SYMPHONIC BAND PERSONNEL**

**Flute**

Toby Baier – Chester  
Perla Hernandez Lozano -  
Newberry  
\*Melvin Mikell – Goose Creek  
Leighton Shehan - Clover

**Oboe**

Mykah Burroughs- Fort Mill

**Clarinet**

Raleigh Johnson – Hartsville  
Sarah Rackley – Fort Mill  
Katelyn Selkinghaus- Chapin  
\*Megan Townsend -  
Greenville  
Alyssa Ward- Newberry

**Bass Clarinet**

Morgan Baxter- Irmo

**Piccolo**

\*#Ian Lantham - Sharon

**Flute**

Camille Bailey – Rock Hill  
#Ella Mack - Aiken

**Oboe**

Reagan Arxer - Fort Mill

**Clarinet**

Marcel Burgess - Spartanburg  
Charlotte Hall - Clover  
Julia Perryman - Hanahan  
\*Logan Szykowski - Charleston  
Vasia Tolbert - Greenwood  
#Jada Turner – Union

**Bass Clarinet**

Terrell Jackson – Goose Creek

**Alto Saxophone**

Deven Bailey - Clinton  
\*Cameron Harrison – Summerville

**Tenor Saxophone**

Chandler Isbell – Lexington

**Trumpet**

\*Nathan Brown- Clover  
Josh Frye- Anderson  
Will Isenhour – Clover

**Horn**

Colby Bonner – Lyman  
\*Ben Hurley- Fort Mill

**Trombone**

Erick Fischer- Fort Mill  
\*Taylon Henry- Goose Creek  
Mark Wuest- Greer

\*denotes principal

**WIND SYMPHONY PERSONNEL**

**Bassoon**

\*Vincent Pedersen - Spartanburg

**Alto Saxophone**

\*Lawson Kyle - Spartanburg  
Alexander Weygandt- Spartanburg

**Tenor Saxophone**

Mason Voci – Fort Mill

**Baritone Saxophone**

Kobe Moses – Sumter

**Trumpet**

\*#Olivia Clifton - Summerville  
Will Isenhour - Clover  
Lilie Robles-Smith – Wilkesboro,  
NC

**Horn**

\*Evan DeBellis - Hartsville  
#Tyler Wilson - Simpsonville

\*denotes principal

#denotes – South Carolina  
Intercollegiate Honor Band

**Bass Trombone**

Giovanni Gallegos- Chesnee

**Euphonium**

\*Ian Garland- Graniteville  
Shaun Whiteside- Rock Hill

**Tuba**

Brady Dyson – Fort Mill  
Adam Leger- York  
\*Ja Miller- Camden  
Adiel Rincon-Gonzales- Rock  
Hill  
Patrick Thomas- Hartsville

**Percussion**

De’Nyrica Hardy- Union  
Kaydence Moore- Goose Creek  
\*Will Moore- Fort Mill  
Cameron Ray - Blacksburg  
Le’Davia Terry- Columbia

**Trombone**

#Hunter Garrison - Greer  
Dominic Nunez-Smith - Hartsville  
\*#Paul Smit - Powdersville

**Bass Trombone**

William Shillington - Fort Mill

**Euphonium**

Colby Bonner - Lyman  
Ethan Carter - Duncan

**Tuba**

\*#Harrison Hawkins - Fort Mill

**Percussion**

#Faith Nyberg - York  
Alexa Schroder - Fort Mill  
#Caleb Smith - York  
\*Wren Thompson - Lugoff

## Program Notes

### FIRST SUITE IN E-FLAT – Gustav Holst

Written in 1909, *First Suite in E-flat for Military Band* composed by Gustav Holst occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Holst begins this three-movement work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. Movement 2 is entitled *Intermezzo*. Holst has two essential ideas clearly fashioned from the first movement chaconne theme. The third movement, *March* begins with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent of the thunderous bass drum note. The coda of the work makes brief mention of elements of the *Chaconne* and *Intermezzo* movements before closing joyfully.

### THEME FROM “GREEN BUSHES” – Percy Grainger

*Themes from Green Bushes* is subtitled *A Passacaglia on an English Folksong*. Originally written between 1905 and 1906, Percy A. Grainger wrote, “Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs -- and well it deserved to be, with its raciness, its fresh grace, its mainly clear-cut lines. *Green Bushes* strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages--seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

### AMERICAN RIVERSONGS – Pierre LaPlante

*American Riversongs* is based on traditional and composed music of an earlier time, when rivers and waterways were the lifelines of a growing nation. The work begins with a rousing setting of *Down the River*, followed by an expansive and dramatic treatment of *Shenandoah*, or *Across The Wide Missouri*, as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster’s *The Glendy Burk*. As the glendy burk travels along, a second theme is introduced by piccolo, flutes, and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region.

### AMPARITO ROCA – Jamie Texidor

*Amparito Roca* by Jaime Texidor was written for a girl who lived in Texidor’s area. Texidor wrote hundreds of compositions, and he conducted the Baracaldo Municipal band in northern Spain in the 1930s. *Amparito Roca* is an exciting paso doble; a Spanish dance, interpreted as a “two-step,” depicting aspects of the popular bullfighting sport. You will easily be able to visualize the traditional Spanish dancers as you hear this fiery composition.

### DANCE OF THE TUMBLERS — Nikolai Rimsky-Korsakov

*Dance of the Tumblers* is a main theme from *Snow Maiden*, one of the many operas that Rimsky-Korsakov composed based on Russian folk and fairy tales. Though brief in duration, this vibrant and energetic dance is considered by many to be one of his most well-known themes and exudes the light-hearted spirit of much of the music from the opera.

### THE ASCENSION FROM THE DIVINE COMEDY – Robert W. Smith

*The Divine Comedy* is a four-movement work based on Dante Alighier’s literary classic of the same name. *The Ascension* is the third of four movements in *The Divine Comedy*. The movement begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to Paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at the moment transformed in preparation for his great adventure. He is surprised to discover wonderful music, the music of the spheres surrounding them. Swifter than thought, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

### SYMPHONY NO. 2 – Frank Ticheli

The symphony’s three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. The first movement, *Shooting Stars*, as I was imagining such quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. Fleeting events are stated at unexpected moments, the movement burns quickly, and ends explosively, scarcely leaving a trail. The second movement, *Dreams Under a New Moon*, depicts a kind of journey of the soul as represented by a series of dreams. Many dream episodes follow, ranging from the mysterious, to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another, building to a majestic climax and then falling to a peaceful coda. The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony. The image of Apollo, the powerful ancient god of the sun inspired the movement’s title, and its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s Chorale BWV 433 (*Wer Gott vertraut, hat wohl gebaut*). This chorale serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. --Frank Ticheli