

Winthrop University Symphonic Band

***Gloriana* – Jay Bocook (b. 1953)**

Jay Bocook is internationally recognized as a composer, arranger, conductor, and educator. Bocook served as arranger for the ten-time world champion Cadets Drum and Bugle Corps from 1993-2016. In 2009, he was inducted into the Drum Corps International Hall of Fame, and in 2011 he was elected to the American Bandmasters Association.

Gloriana was commissioned by Furman University for the inauguration of its 12th president. Bocook writes,

“The piece is based on *The Faerie Queene*, an incomplete English epic poem written by Edmund Spenser and dedicated to Queen Elizabeth I. In the poem, Queen Elizabeth is represented as the faerie queen herself, Gloriana. This stately work for winds and percussion contains a regal quality enhanced by soaring melodies and punctuated with fanfare-like brass figures.

The poem was published in six separate books, with each book representing one of six virtues: Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy. The unfinished seventh book represents the virtue of Constancy. Later, in letters to Sir Walter Raleigh, Spenser suggests that the Faerie Queene herself, having achieved all the other virtues, represents Glory, hence the name, Gloriana.”

***Unquiet Hours* – David Biedenbender (b. 1984)**

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. He has written music for the concert stage as well as for dance and multimedia collaborations, and his creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces and live brain data. He is Associate Professor and Chair of Composition in the College of Music at Michigan State University and has served previously on the composition and theory faculty at Boise State University, Eastern Michigan University, Oakland University, Madonna University, Music in the Mountains Summer Conservatory in Durango, CO, and the Interlochen Arts Camp.

Unquiet Hours was written in 2017 and is the winner of the 2019 Sousa/Ostwald Prize from the American Bandmasters Association. Biedenbender writes,

“For me, this piece is about the unquiet hours – the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise – it is about listening, it is about being still, and it is about empathy.”

***A Song for Tomorrow* – Kevin Day (b. 1996)**

Kevin Day is an award-winning, multi-disciplinary composer, jazz pianist and conductor based in Las Vegas, Nevada. Internationally acclaimed as one of the world's leading musical voices, Dr. Day's work is known as a vibrant exploration of diverse musical traditions from contemporary classical, cinematic, jazz, R&B, Soul and more. A unique voice in the world of classical music, Dr. Day takes inspiration from a broad range of sources, including romanticism, late 20th century music, jazz fusion and gospel.

A Song for Tomorrow was written in 2019. Day writes,

"A Song for Tomorrow is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, *A Song for Tomorrow*, is inspired by a Latin phrase that was printed on Jonathan's funeral program. This phrase read "*Cras alius dies est*," which means "Tomorrow is Another Day."

The song is meant to embody who Jonathan was and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece. The piece explores different conflections and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes."

***William Byrd Suite: Mvmt III, II, V, I* – Gordon Jacob (1895–1984)**

Gordon Jacob was an English composer and pedagogue. Jacob's first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra. Originally written in 1924, it was later transcribed for band in 1960. Keyboard music formed one of Byrd's main compositional endeavors, and these provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a small relative of the harpsichord in many timbral and mechanical aspects. The

Fitzwilliam *Virginal Book* collection comprises the largest set of Byrd's keyboard works and is also regarded as England's foremost collection of keyboard works. All the movements Gordon Jacob set in *William Byrd Suite* have the Fitzwilliam *Virginal Book* as their source.

Gordon Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestration color and dynamic shading to intensify the expressive qualities of the music.

Winthrop University Wind Symphony

***Joie de Vivre* – Ryan George (b. 1978)**

Ryan George is an American composer and graduate of the University of Kentucky where he received a degree in music education. George completed his first concert commission in 2007, and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, the Mid-Europe Festival in Schladming Austria, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and multiple state music educator conferences.

Joie de Vivre written in 2021. *Joie de Vivre*, "the Joy of Living," is a celebration of community. It imagines a reunion of people, having been separated by time and hardship, coming together under the banner of music and camaraderie. *Joie de Vivre* takes its inspiration from the famous Second Line parade bands found in New Orleans. Dubbed the quintessential New Orleans art form, these "jazz funerals without a body" are held for any kind of event that people feel merits a parading band such as weddings and birthdays.

***Three Latin Dances* – Jeff Tyzik (b. 1951)**

Jeff Tyzik is an American conductor, arranger, and trumpeter who writes primarily in the orchestral and jazz styles. He is currently the principal pops conductor with the Detroit, Dallas, Oregon and Florida orchestras and has held the principal pops conductor position with the Rochester Philharmonic Orchestra (RPO) for the past twenty-five orchestra seasons. During his tenure with the RPO, Tyzik has composed, arranged or orchestrated over 250 works for orchestra.

Three Latin Dances was composed for the Eastman Wind Ensemble at the request of Mark Scatterday in September of 2018. In this suite, the composer used three different popular Latin dance forms. The first dance section is based on the Danzón, a Cuban dance that is slow, formal, and elegant. The Danzón transitions into a Cha Cha, another Cuban dance that is a medium

tempo rhythmic dance that he first experienced during his days as a student at Eastman playing in local Latin bands. After a brief recap of the Danzón, another transition evolves into a Malambo, an Argentine dance that is exciting, up-tempo, and whose roots can be traced back to the 1600s.

***Serenity* – Ola Gjeilo, arr. J. Eric Wilson (b. 1978)**

Ola Gjeilo is a Norwegian American composer and pianist. He began playing piano and composing when he was five years old growing up in the town of Skui, Norway. Ola knew he wanted to be a composer from a very young age. In his undergraduate career, Gjeilo studied at the Norwegian Academy of Music (1999-2001), transferred to the Juilliard School (2001), and studied at the Royal College of Music in London (2002-2004) to receive a bachelor's degree in composition. He continued his education at Juilliard (2004-2006) where he received his master's degree in 2006, also in composition. Gjeilo has permanently resided in New York City since 2006.

Serenity by Ola Gjeilo was originally a choral work, which was arranged for band and Baylor University Director of Bands J. Eric Wilson. It was dedicated to the memories of two Baylor clarinetists. Ola Gjeilo writes,

"With *Serenity*, I wanted to write music that has a symphonic, abundant feel. I love a warm, lush sound, but mainly I wanted to write something that came straight from my heart, without any pretense or filters. The work is set to the *O Magnum, Mysterium* text."

***As Midnight on a Moonless Night* – Michael Markowski (b. 1986)**

Michael Markowski is an American composer who has never studied music at a university. Instead, he has studied privately with his mentors Jon Gomez and Dr. Karl Schindler. However, he has continued his education by participating in several programs including "the art of orchestration" with television and film orchestrator Steven Scott Smalley, and in 2008, was invited to be a part of the National Band Association's Young Composer and Conductor Mentorship program.

Markowski states that his background of watching movies and television has greatly influenced his compositions architecturally and stylistically. In 2011, Markowski was commissioned by the South Carolina College Band Directors Association to compose *As Midnight on a Moonless Night*, which might best be described as music to some dark film with the spirit of adventure and mystery in a classic James Bond score. The world premiere of *As Midnight on a Moonless Night* was January of 2012 by the South Carolina Intercollegiate Honor Band.

***Jingle Them Bells* – James Pierpont, arr. Julie Giroux (b. 1961)**

Julie Giroux is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television.

James Lord Pierpont (1822–1893) was a New England-born songwriter, arranger, organist, and composer, best known for writing and composing *Jingle Bells* in 1857. This rendition of Pierpont's well-known *Jingle Bells* takes the listener through several styles with high energy and lots of color. A simple melody, it lends itself to creative ideas in presentation. This setting is in fact a kind of wild ride for the performer and the audience.