UNIVERSITY OF KANSAS
TUBA EUPHONIUM CONSORT

SCOTT WATSON, DIRECTOR

UNIVERSITY OF KANSAS
WIND ENSEMBLE

PAUL W. POPIEL, CONDUCTOR
STEVEN SMYTH, GUEST CONDUCTOR
ALLISON COCKSHAW, GUEST CONDUCTOR
JAMES BARNES, GUEST CONDUCTOR
ROBERT E. FOSTER, GUEST CONDUCTOR

FEBRUARY 23, 2015
LIED CENTER OF KANSAS - 7:30 PM

KU SCHOOL OF MUSIC
The University of Kansas
PROGRAM

UNIVERSITY OF KANSAS TUBA EUPHONIUM CONSORT
SCOTT WATSON, DIRECTOR

Fanfare for a Friend (1991)  John Stevens
                      (b. 1951)

               Alex Taylor, conducting

Sleep  Eric Whitacre
       (b. 1970)

                 arr. Michael Blackmon

On the Wind-Battered Staircase  Nicholas Shaheed
                              (b. 1994)

             World Premiere

Tangents, Op. 109 (Overture)  James Barnes
                         (b. 1949)

          James Barnes, guest conductor

Intermission
PROGRAM

UNIVERSITY OF KANSAS WIND ENSEMBLE
PAUL W. POPIEL, CONDUCTOR

Overture to Candide (1956)  Leonard Bernstein
(1918-1990)  arr. Clare Grundman

Steven Smyth, conductor

First Suite in E-flat, Op.28, No.1 (1909)  Gustav Holst
I.  Chaconne  (1874-1934)
II.  Intermezzo ed. Matthews
III.  March

Pale Blue on Deep (2011)  Aaron Perrine
Allison Cockshaw, conductor (b. 1979)

James Barnes, conductor (b. 1949)

Irish Tune from County Derry (1918)  Percy Grainger
Percy Grainger  (1882-1961)  ed. Rogers
Robert E. Foster, conductor

Dionysiaques, Op. 62 (1913)  Florent Schmitt
Florent Schmitt  (1870-1958)  ed. Hauswirth

music.ku.edu
**Program Notes**

**Fanfare for a Friend** by recently retired University of Wisconsin composer-tubist John Stevens was written especially for all the principal tubists of the major Berlin orchestras. In a driving jazz-rock style that is often associated with this composer, *Fanfare for a Friend* is an exciting beginning to any concert. Student conductor, DMA student, and current studio GTA Alex Taylor was a student of John Stevens at the University of Wisconsin while recently earning his Masters degree.

Michael Blackmon’s excellent arrangement of Eric Whitacre’s classic choral work *Sleep* shows that brass instruments, including low brass, share much with the choral world in their ability to effectively produce a lyrical, warm, homophonic style. As with many Whitacre works, *Sleep* successfully transfers to performance by an instrumental ensemble.

*On the Wind-Battered Staircase* is Nicholas Shaheed’s first composition for the large tuba euphonium ensemble. The work is slow and expansive, showcasing the ensemble’s considerable sonic richness combined with an organic use of electronic sounds that creates a spatial soundscape. Composed especially for the KU Tuba Euphonium Consort and this performance, the piece is a continued effort by the composer to explore different ways for instruments to interact with electronic sounds.

Today we are pleased to have as a guest conductor an old friend: award winning KU composer James Barnes who is retiring from the KU School of Music at the end of this school year. Mr. Barnes conducts the ensemble in a performance of his *Tangents, Op. 109*, which was composed and recorded by the famed all-star tuba euphonium group Symphonia on Mark Records with Scott Watson conducting. His compositional output for our instruments includes his *Concerto for Tuba*, also written for Professor Watson, which has received countless performances since its inception. Essentially an overture, *Tangents* is an exciting end to today’s program, full of what we have come to expect of James Barnes’ music: great melody combined with expertly orchestrated and wonderfully crafted music that is challenging but fun for any serious musician to perform. Jim-on behalf of all my students, we thank you for your long support of our students and all of your amazing music!
Leonard Bernstein was widely regarded as the Renaissance man of American music. In addition to being one of the world’s preeminent conductors, Bernstein distinguished himself as a composer, pianist, author and teacher. His famous “Young People’s Concerts” showed him to be an engaging television personality, and he proved equally capable of delivering the prestigious “Charles Eliot Norton lectures” at Harvard.

Bernstein’s work as a composer mirrored the eclecticism of his career as a whole, and included pop songs, film scores and Broadway musicals as well as symphonies and choral works. The most familiar portion of Bernstein’s output rests in his scores for Broadway shows, and one of these, West Side Story, ranks among the most successful musicals ever produced. But not all of Bernstein’s projects were so well received. In 1956 the composer collaborated with playwright Lillian Hellman on a musical adaptation of Voltaire’s satirical novel Candide. The show had a modest run on Broadway, closing after only 73 performances. It has been revived several times but remains known mainly through Bernstein’s overture, which has become a popular concert piece.

First Suite in Eb by Gustav Holst, written in 1909, represents one of the true cornerstones of the modern concert band. A compositional masterpiece in terms of construction, scoring, pacing, and melody, it has been a legacy in the band world for generations. All of the themes in the Suite’s three movements are derived from the opening Chaconne phrase, and as per the composer’s request written on the manuscript score, the work will be performed without break between the movements.

Composer Aaron Perrine writes of Pale Blue on Deep:

“I arrived at the title, Pale Blue on Deep, while sitting on the shore of Lake Superior. Though I’ve visited this lake countless times, I’m always mesmerized by its power and serene beauty. You don’t just see this Great Lake; it’s a feeling you experience with all of your senses.”

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water’s surface. Above all, the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.

Valor, composed for the 200th anniversary of the United States Military Academy at West Point, represents the legacy of James Barnes’ wonderful relationship with our nation’s military bands. With over 20 works commissioned by American military bands, including Pershing’s Own, The President’s Own, the Air Force Band, and the Navy Band (to name a few), and dozens more regularly performed by our nation’s service bands each year, James Barnes is one of their most performed and revered composers. Ours too.
Irish Tune from County Derry, by Percy Aldridge Grainger, was written for band in 1918, and is based on a folk tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in “The Petri Collection of Ancient Music of Ireland” in 1885. Its appearance on today’s program certainly celebrates the legacy of Grainger, concert bands, and folk songs. However, it also recognizes the legacy of Robert E. Foster and the Midwestern Music Camps, as Irish Tune has become the “theme song” of the annual high school camp. In the special version, played this afternoon, there is an added timpani part, inserted by Percy Grainger himself specifically for Midwestern Music Camp Band. Though it has been performed that way by Mr. Foster at each and every summer camp since 1971, the tradition probably dates back to the 1930s or 40s during one of Mr. Grainger’s many visits as a guest at the Midwestern Music Camps. In the score to Irish Tune in the KU Band Library, Grainger left a note to Russell Wiley (KU Director of Bands from 1934-1968) that reads:

“To Russell L. Wiley from his admiring and grateful friend Percy Grainger in memory of the most exquisite performance of “Irish Tune from County Derry” I have yet heard.

– June 27, 1948”

Thousands of musicians from across the country have attended and experienced the joy of music-making at the Midwestern Music Camps since its inception in 1936.

Dionysiaques, composed by French composer Florent Schmitt in 1913, represents musical legacies of French clarity and color, German strength, and Stravinskian energy, all serving a wonderful piece of music that celebrates the legacy of Dionysus, the mythological Greek god of fertility, wine and drama. Composed for the Republican Guard Band in Paris, France, its premiere was delayed until 1925 because of World War I. Its legacy now represents a cornerstone work for wind band that is played all over the world.
EUPHONIUMS
Kasil Brenner Castle Rock, CO
Erin Bonifield Overland Park, KS
Erica Gomes Parkville, MO
Josh Hugo Rosemount, MN
Alex Kolomaya Omaha, NE
Sarah Miller Augusta, GA
Nick Shaheed Lawrence, KS

TUBAS
Juan Del Azar London, England
Chloe Gilligan Lawrence, KS
Jon Heaver Sterling Heights, MI
Cody Johnson Fargo, ND
Andrew Moss Overland Park, KS
Braden Oliphant Derby, KS
Jason Tacker Wynn, AR
Alex Taylor Birmingham, AL
FLUTE
Margaret Lambie *Grand Island, NE
Emily Churchwell *DeSoto, KS
Thomas Strauser, piccolo *De Soto, KS
David Ramirez *Mexico City, Mexico
Madeleine Wilmsen *Wildwood, MO

HORN
Eric Hessel *Colorado Springs, CO
Taylor Mahlandt *Helena, MO
Mariah Black *Beaumont, TX
Bridget Saito *Fresno, CA
Caroline Strickfaden *McHenry, IL

OBOE
Megan Hipp *Arab, AL
Matt Butterfield *Pittsburgh, PA
Susan Tope *Colorado Springs, CO
Alyssa Ott *Lewisville, TX

TROMBONE
Gun Yong Lee *Seoul, South Korea
Fern Stevermer *Fulton, MO
Alex Dyess *Buda, TX
Andy Newbegin, bass *DeForest, WI
Grant Morgan, bass *Shawnee, KS

BASSOON
*Grant Bingham *Edmond, OK
*Nina Scheibe *Cape Girardeau, MO
Ryan Weaver, contra *Double Oak, TX

EUPHONIUM
Sarah Miller *Augusta, GA
Joshua Hugo *Rosemount, MN

CLARINET
*Puyin Bai *Xi’an, China
*Katelyn McKeirnan *De Soto, KS
Mickayla Chapman, Eb *Lee’s Summit, MO
Richard Adger *Kansas City, MO
Brendan Fairleigh *Olathe, KS
Allyssa DeJarnette *Lee’s Summit, MO
Kristen Wells, bass *Omaha, NE
Jamie Venzian *Kansas City, MO
Tyler Goudlock, bass/contra *Omaha, NE

TUBA
Alex Taylor *Birmingham, AL
Jason Tacker *Wynne, AR
Andrew Moss *Shawnee, KS

Percussion
*Tai Jung Tsai *Kaohsiung City, Taiwan
Kathryn Irwin *Petal, MS
Logan Cain *Hutchinson, KS
Alex Bettsold *Turners Falls, MA
Colby Snider *Memphis, TN
Cherys Eland *Lenexa, KS
Taylor Long *Portland, OR
Matt Ernster *Lino Lakes, MN
Johnathon Westcott *Copperas Cove, TX

SAXOPHONE
Robbie Harvey *Bedminster, NJ
Aaron Barrett *Abilene, KS
Philip Kaul *DeSoto, KS
Chris Agnew *Spring Hill, KS
Matt Fisher, tenor *Derby, KS
David Berrios, bari *Lakewood, NJ

PIANO
Kai Ono *Irvine, CA

TRUMPET
Michael Solomon *Boone, IA
Jong Ho Kim *Seoul, Korea
Allison Cockshaw *Brockton, MA
Michael Raehpour *Andover, KS
Shaina Goodson *Lawrence, KS

STRING BASS
Adam Galigher *Overland Park, KS

HARP
Shelby Lewis *Kansas City, MO

*denotes principal
THE UNIVERSITY OF KANSAS Legacies

The 2014-2015 school year marks the end of an era in the KU Bands with the retirements of Robert E. Foster and James Barnes. These two gentlemen have shaped the current face of the KU Bands and started many of our most beloved traditions. Here we highlight some of their accomplishments and celebrate what they have brought to our band.

ROBERT E. FOSTER

- Director of Bands from 1971 – 2002
- His Symphonic Band (now called Wind Ensemble) performed at numerous national and regional conventions of MENC, ABA, CBDNA
- Inducted into the National Band Association Hall of Fame for Distinguished Conductors in 2006
- Integrated women into the KU Marching Band in 1972
- Presented an Award of Distinction from the Women Band Directors International organization for exceptional support of women in the band in 2007
- Under his direction, the KU Marching Band was the 7th band to be awarded the Sudler Trophy for Intercollegiate Marching Bands in 1989
- In 1994, the marching band was listed as one of the top ten college marching bands by Sports Illustrated
- Started the first “official” jazz ensemble in the music education department in the spring of 1972 that has subsequently become one of the most outstanding jazz programs in the country
- In October 2013, the KU School of Music officially named the large rehearsal room in Murphy Hall “The Robert E. Foster Rehearsal Room” in honor of his work to shape and grow the KU Bands during his 42 years of service
- Began many of the traditions we cherish, including the KU Marching Band marching down Campanile Hill to Memorial Stadium for the first time in 1971
- James Barnes’ Home on the Range was first performed by the Marching Band in 1971
- Purchased and used the silver sousaphones, the first in the Big Eight Conference, in 1972
JAMES BARNES

- Received both a B.M and M.M in composition from KU
- Joined the KU faculty in 1974; was a Teaching Assistant throughout his Masters degree
- Served as Staff Arranger, Assistant Director, and later Associate Director of Bands until the year 1999 when he moved full-time to the music theory and composition department at KU
- Directed the top jazz ensemble from 1976 – 1980, handed it over to Ron McCurdy, and then ran the second band for one year
- Served as director of the KU Basketball Band from 1972 – 1983, totaling 178 games
- Twice received the American Bandmasters Association Ostwald Award for outstanding contemporary wind band music, as well as many other prominent composition awards
- Received the Kappa Kappa Psi Distinguished Service to Music Medal
- Awarded the Bohumil Makovsky Award for Outstanding College Band Conductors
- In 2009, awarded the first annual BMI Award for Excellence in Teaching Creativity from the Music Educators National Conference
- Guest composer, conductor and lecturer throughout the United States, Europe, Australia, Taiwan, Singapore and Japan
- As Staff Arranger, he composed or arranged music that has become a part of our regular game day traditions, including *Home on the Range* and all five KU Fightsongs
FEB. 25 GRADUATE HONOR RECITAL  
7:30 p.m. 130 Murphy Hall  
Admission Free

MAR. 1 COLLEGIUM MUSICUM  
7:30 p.m. 328 Murphy Hall  
Admission Free

MAR. 6 JAZZ FESTIVAL CONCERT I  
7:30 p.m. Woodruff Auditorium, Kansas Union  
Call 785-864-7469 for tickets

MAR. 7 JAZZ FESTIVAL CONCERT II  
7:30 p.m. Woodruff Auditorium, Kansas Union  
Call 785-864-7469 for tickets

MAR. 10 UNIVERSITY BAND & SYMPHONIC BAND  
7:30 p.m. Lied Center of Kansas  
Lied Center Ticket Office  
785-864-2787 | lied.ku.edu

MAR. 11 KU SYMPHONY ORCHESTRA  
7:30 p.m. Lied Center of Kansas  
Lied Center Ticket Office  
785-864-2787 | lied.ku.edu

MAR. 12 KU FACULTY RECITAL SERIES: JULIA BROXHOLM, VOCALIST  
with RUSSELL MILLER, PIANIST  
5:00 p.m. Lied Center Pavilion  
Admission Free

MAR. 28 PERCUSSIVE ARTS SOCIETY  
4:00 p.m. 130 Murphy Hall  
For ticket information, visit music.ku.edu

MAR. 30 Private Event  
Reach Out Kansas, Inc. presents...  
VISITING ARTIST SERIES: LEON FLEISHER, PIANO  
6:30 p.m. Swarthout Recital Hall  
Simulcast FREE | Location TBD

MAR. 31 JAZZ ENSEMBLE I  
with STEVE WILSON  
7:00 p.m. Lied Center of Kansas  
Lied Center Ticket Office  
785-864-2787 | lied.ku.edu

APR. 1 Private Event  
Reach Out Kansas, Inc. presents...  
A CELEBRATION OF MUSIC ALUMNI  
7:30 p.m. Swarthout Recital Hall  
Simulcast FREE | Location TBD

APR. 2 JOY OF SINGING  
7:30 p.m. Lied Center of Kansas  
Lied Center Ticket Office  
785-864-2787 | lied.ku.edu

APR. 3 UNDERGRADUATE HONOR RECITAL  
7:30 p.m. 130 Murphy Hall  
Admission Free

APR. 7 Reach Out Kansas, Inc. presents...  
VISITING ARTIST SERIES: SUSANNA PHILLIPS, SOPRANO  
7:30 p.m. Swarthout Recital Hall  
Admission Free

APR. 9 Reach Out Kansas, Inc. presents...  
VISITING ARTIST SERIES: LAWRENCE BROWNLEE, TENOR  
with MARTIN KATZ, PIANO  
7:30 p.m. Swarthout Recital Hall  
Admission Free

APR. 13 FACULTY RECITAL SERIES: CHUNG-HOON PETER CHUN, VIOLA  
7:30 p.m. Lied Center Pavilion  
Admission Free
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<td>APR. 14</td>
<td>Reach Out Kansas, Inc. presents... VISITING ARTIST SERIES: ERIC EWAZEN, COMPOSER</td>
<td>7:30 p.m.</td>
<td>Swarthout Recital Hall</td>
<td>free</td>
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<td>APR. 15</td>
<td>SAXOPHONE QUARTETS</td>
<td>7:30 p.m.</td>
<td>130 Murphy Hall</td>
<td>free</td>
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<td>APR. 16</td>
<td>VERONIQUE MATHIEU, VIOLIN &amp; VIOLIN STUDIO</td>
<td>7:30 p.m.</td>
<td>328 Murphy Hall</td>
<td>free</td>
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<td>APR. 19</td>
<td>Reach Out Kansas, Inc. presents... KANSAS VIRTUOSI</td>
<td>2:30 p.m.</td>
<td>Swarthout Recital Hall</td>
<td>free</td>
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<tr>
<td>APR. 24, 26</td>
<td>KU OPERA Presents LE NOZZE DI FIGARO</td>
<td>7:30 p.m.</td>
<td>(April 26, 2:30 p.m.) Crafton-Preyer</td>
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<td>MAY 2</td>
<td>COLLEGIUM MUSICUM</td>
<td>7:30 p.m.</td>
<td>328 Murphy Hall</td>
<td>free</td>
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<td>APR. 26</td>
<td>PERCUSSION ENSEMBLE</td>
<td>7:30 p.m.</td>
<td>130 Murphy Hall</td>
<td>free</td>
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<td>APR. 27</td>
<td>Reach Out Kansas, Inc. presents... VISITING ARTIST SERIES: DAVID SCHIFRIN, CLARINET with BORROMEO STRING QUARTET</td>
<td>7:30 p.m.</td>
<td>Swarthout Recital Hall</td>
<td>free</td>
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<td>APR. 28</td>
<td>JAZZ COMBOS I-VI</td>
<td>7:00 p.m.</td>
<td>Lawrence Arts Center</td>
<td>free</td>
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<td>APR. 28</td>
<td>FACULTY RECITAL SERIES</td>
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**Michael Bauer, Organ**
- 7:30 p.m. Bales Organ Recital Hall
- School of Music students FREE
- Lied Center Ticket Office
- 785-864-2787 | lied.ku.edu

**April 29 Tuba/Euphonium Consort**
- 7:30 p.m. 130 Murphy Hall
- Admission free

**May 1 Reach Out Kansas, Inc. presents... VISITING ARTIST SERIES: Deborah Brown, Vocalist with KU Jazz Students**
- 7:30 p.m. Swarthout Recital Hall
- Admission free

**May 3 University Band & Jazz Ensembles II & III**
- 7:30 p.m. Lied Center of Kansas
- Lied Center Ticket Office
- 785-864-2787 | lied.ku.edu

**May 5 Symphonic Band**
- 7:30 p.m. Lied Center of Kansas
- Lied Center Ticket Office
- 785-864-2787 | lied.ku.edu

**May 5 KU Choirs: Bales Chorale**
- 7:30 p.m. Bales Organ Recital Hall
- School of Music students FREE
- Lied Center Ticket Office
- 785-864-2787 | lied.ku.edu

**May 7 KU Youth Chorus**
- 5:15 p.m. 328 Murphy Hall
- Admission free

**May 7 Jazz Ensemble I**
- with Guest Soloist: Addison Frei, Piano
- 7:30 p.m. Lawrence Arts Center
- Admission free