



VANDERBILT
Blair School *of* Music

Symphonic Songs

Vanderbilt Wind Symphony

Thomas Verrier, conductor

Friday, September 22, 2023

Martha Rivers Ingram Hall | 8:00 p.m.

Tonight's performance is presented with gratitude to

The Sartain Lanier Family Foundation

for their generous support of the Blair School



VANDERBILT
Blair School of Music

Vanderbilt Wind Symphony

Symphonic Songs

Thomas Verrier, conductor

Friday, September 22, 2023 | 8:00 p.m.
Martha Rivers Ingram Hall

Early Light

Carolyn Bremer
(1957-2018)

Shenandoah

Omar Thomas
(b. 1984)

Sea Songs

Ralph Vaughan Williams
(1872-1958)

Autumn Soliloquy

James Barnes
(b. 1949)

Jared Hauser, oboe

Evening Song of the Fishing Boat

Lou Shu Hua
(1907-1952)
arr. Simon Yau
(n.k.)

Symphonic Songs
I. Serenade
II. Spiritual
III. Celebration

Robert Russell Bennett
(1894-1981)

Personnel List

Flute

Lena Jin*
Hazel Marion*
Cindy Liu
Terry Li
Ryan Cho
David Lemper

Oboe

Shianne Bonham*
Molly Dench*
Jamie Paul*
Joshua Jung*

English Horn

Molly Dench
Shianne Bonham

E♭ Clarinet

Malek Chmayssani

B♭ Clarinet

Malek Chmayssani
Cheng Ding*
Hina Tamaki*
Jack Harjes
Michael Serafino
Anita Liu

Bass Clarinet

Milo Holcombe Pomerance

Bassoon

Catie Brenmark*
Lindsay Glaccum
Nate York*
Lucca Caise
Cassie Valenti

Saxophone

Blake Shin*
Jose Ruiz-Zepeda
Parker Schultz
Chuyuan Xu
Nathan Jasper
Andrew Xiong
Marcello Tortoreo

Horn

Natalie Kloos*
Ethan Webb
Luke Frain
Lyle Foley
Aidan Cozzolino*

Trumpet

Misa Viveiros*
Bracyn Crain
Raj Fitzpatrick
Natalia Freedman
Will Parrack*
Nick Van den Bogaerde

Trombone

Austin Root*
Seth Hahn
Ian Boggs
Orlandis Maise
Isabel Laurel
John Calma
Liam Barron
David Rodriguez

Euphonium

Noah Hudson-Camack
Julia Reiss

Tuba

Dante Harrison*
Daniel Osheroff
Muriel Wallach

Percussion

Jordan Katz
Ethan Malcolm*
Trenton Brink
Gabe Chichka
Hannah Lam
Bill Zhang

String Bass

Nikko Haroldson

Managers

Gray Pearson
Milo Holcombe Pomerance

Librarian

Hina Tamaki

Set-up Crew

Shianne Bonham
Molly Dench
Whitney Roberts
Cassie Valenti
Nick Van den Bogaerde

** Denotes Principle Player*

Program Notes

Originally written for the Oklahoma City Philharmonic, *Early Light* premiered in July 1995.

According to the score notes:

The material is largely derived from *The Star Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

- *Program Note from University of California, Los Angeles, Wind Ensemble concert program, 27 April 2016*

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake - an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia - and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

- *Program Note by composer*

Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's *Folk Song Suite*.

- *Program Note by Nikk Pilato*

Autumn Soliloquy - this delightful tone poem by James Barnes was composed as an oboe solo with wind orchestra accompaniment and dedicated to Susan Hicks Brashier. It is quite different from most of Barnes's music, which is powerful and energetic. The piece begins with a melancholy oboe solo and a one-line melody on a horn in the background. The clarinet and bassoon then have a turn with the melody. An oboe cadenza catches one's notice as the swirling chill of autumn. The colors of sounds indicate the changing colors of leaves. There is a last burst of brilliance and excitement before the oboe once again sings in a plaintive cadenza. Recalling the initial theme before retreating, the accompaniment introduces a pyramid of sound to bring the piece to a quiet ending.

- *Program Note from publisher*

Evening Song of the Fishing Boat was composed by Lou Shu Hua (娄树华) in mid 1930s. The piece is reminiscent of the songs of fishermen tending to their boats at dusk and the enjoyable life of fishermen in He Nan region. This arrangement for wind ensemble is by Simon Yau, well-known composer from Hong Kong.

-Program Note from publisher

Symphonic Songs was commissioned by the Kappa Kappa Psi Band Fraternity and premiered by the National Intercollegiate Band at the 1957 national convention in Salt Lake City. The work is as much a suite of dances or scenes as songs, deriving their names from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained. Otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* might possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

- Program Note by Program Notes for Band

Biographies

Thomas E. Verrier is the Senior Band Conductor and Director of Wind Ensembles at Vanderbilt University's Blair School of Music. He is the conductor of the Vanderbilt Wind Symphony, previously served as Artistic Director of the Vanderbilt Music Academy in Berlin, Germany (a joint project with musicians of the Berlin Philharmonic), and was the Founding Director of the Conductors Lab in Aix-en-Provence, France. His teaching duties include undergraduate and graduate-level courses in conducting, pedagogy, and education. In 2020, Dr. Verrier developed the *Curso Virtual de Dirección de Banda*, a one-of-a-kind certification course administered through Vanderbilt's Blair Academy. In its first three years, the course has enrolled more than 50 participants from Mexico, Honduras, Guatemala, Costa Rica, Panama, Dominican Republic, Brazil, Venezuela, Colombia, Peru, Chile, Paraguay, and Argentina.

Dr. Verrier dedicates much of his time to the teaching of band pedagogy and the training of band conductors throughout Central and South America. He was the Program Director of the *Sistema Nacional de Educación Musical Instituto de Desarrollo Musical*, a collaborative project of the Blair School of Music and the Ministry of Culture of Costa Rica. He has accepted invitations to conduct throughout the Americas, Asia, and Europe.

He has presented and/or conducted performances at conferences of *Asodibandas* (Cajicá, Colombia), *Probandas Latinoamerica* (Lima, Peru), the *Congreso Iberoamericano de Directores, Compositores, Arregladores e Instrumentistas de Bandas Sinfónicas* (Tenerife, Canary Islands), the Asian Pacific Band Directors Association (Macau and Hong Kong), the Hong Kong International Band Fair, and the Midwest Band and Orchestra Clinic (Chicago). Ensembles under his direction have been selected to perform for the International Society for Music Education, The National Association for Music Education (NAfME) National In-Service Conference, the North American Saxophone Alliance, southern and western division conferences of the College Band Directors National Association, as well as the CBDNA National Conference. He has served as *Consultor Artístico* with the *Dirección General de Bandas* of Costa Rica and the Artistic Advisor of the Hong Kong Wind Ensemble.

Oboist **Jared Hauser** has been described as "melodious and spontaneous" by *ArtsNash*, and as a "sensitive, elegant soloist" with a "subtle refined style" by *Gramophone Magazine*. Hauser maintains an international stature as performing and teaching artist, and was appointed to the faculty of the Blair School of Music at Vanderbilt University in 2008, where he serves as Associate Professor.

A great proponent of new music, Hauser has commissioned, premiered and recorded numerous works by many of today's brightest composers. Recent premieres include works by Libby Larsen, Augusta Read Thomas, Paul Moravec, Peter Schickele, Michael Slayton, Michael Rose and Stan Link; and consortium premieres of works by John Harbison and Bill Douglas.

Hauser is currently on the teaching faculties at the Interlochen Center for the Arts and the National Music Festival. He performs with the Blair Woodwind Quintet, the Nashville Opera's orchestra, and Nashville-based contemporary music group *Intersection*. He also performs on historical oboes with Music City Baroque and other early-music groups across the southeastern United States.

An active recording artist, Hauser has released several highly acclaimed solo and chamber music CDs for BGR and Naxos, and can also be heard on recordings from Koch International, AUR, Gemini, Warner Brothers and Eroica Records. His performances have been broadcast on NPR's *Performance Today*, CBC/Radio Canada and BBC Radio 3.

Hauser's orchestral credits include principal oboe of the Orlando Philharmonic Orchestra, the Palm Beach Opera Orchestra, and appearances as guest principal with the Orchestra Camerata Ducale (Turin, Italy), the symphony orchestras of Detroit, Atlanta and Houston, and solo engagements with orchestras across the United States. Prior posts also include serving as artist faculty at the Lynn Conservatory of Music, SUNY-Potsdam, and the Hot Springs Music Festival.

With degrees from the Oberlin Conservatory, Rice University, University of Michigan, and Michigan State University, his principal teachers were James Caldwell, Alex Klein, Robert Atherholt, Dan Stolper and Harry Sargous.

Hauser is a Yamaha Performing Artist.



Thank you for your support!

Please consider making a gift to the Blair School of Music.
To donate online please visit vu.edu/blairperformance

For a list of upcoming events at Blair School of Music please visit vu.edu/blairevents