



“Chicago: My Kind of ‘Town’”

Edward C. Harris, conductor
Timothy Harris, guest conductor
Alicia Telford, horn
The Aaron Lington Quintet

Sunday, December 13, 2009, 3:00 p.m.
McAfee Center, Saratoga, California

- BASLER Carnival
- BARBER Andante and Tranquillo
- MACKAY Aurora Awakes
- PANN Hold This Boy and Listen
- R. STRAUSS Rondo from *Concerto No. 1, Op. 11*
 Alicia Telford, horn
- INTERMISSION
- SOUSA The Directorate March
- WARLOCK Tranquillity from *Capriol Suite*
- LINGTON Open Evidence
 Timothy Harris, guest conductor
 The Aaron Lington Quintet
 Aaron Lington, baritone saxophone
 John Worley, flugelhorn
 Murray Low, piano
 John Shifflett, bass
 Curt Moore, drums
- NIXON Centennial Fanfare-March
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ABOUT THE ARTISTS

DR. EDWARD C. HARRIS is the Music and Artistic Director of the San Jose Wind Symphony (SJWS) and only the second conductor in the group's 51-year history. Dr. Harris currently serves as the Director of the School of Music & Dance and the Director of Bands at San José State University. Born and educated in Santa Monica, California, Dr. Harris received his Bachelor of Music degree in music education and Master of Arts degree in clarinet performance from San Francisco State University. He received his Doctor of Arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Migliaro Corporon. Before joining the San José faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humboldt State University; and at the University of Wisconsin, Platteville. As a professional clarinetist, Dr. Harris has performed in Colorado with the Greeley Philharmonic and in California with the Pacific Symphony and the Modesto Symphony.

ALICIA TELFORD, a California native, is an alumna of the San Francisco Conservatory of Music, San Francisco State University and the Tanglewood Festival. She is a member of the faculty at the University of California, Berkeley, and Los Medanos College. She is a well-known free-lance musician and horn instructor in the Bay Area. Some of her many performing credits include extra horn with the San Francisco Symphony, Opera and Ballet orchestras; a Brazilian tour with the Women's Philharmonic; a national tour of the Broadway musical *Les Miserables*; a five-year run of *Phantom of the Opera*; and quite a few shorter runs of touring Broadway musicals in San Francisco in the past 18 years. She is a member of the Oakland-East Bay Symphony, the San Francisco Chamber Orchestra, and the West Bay Opera Company and performs with many of the regional orchestras in the Bay Area. Her greatest enjoyment comes from playing and coaching chamber music, which she does regularly, performing with the Golden Gate Brass Quintet and the Bellavente Quintet, and coaching at the Humboldt Chamber Music Workshop every summer in Arcata, CA. When not performing on the horn, Ms. Telford enjoys reading, traveling, gardening and running in the hills behind her home in Berkeley with her musician husband, Jeff, and their two mutts!

TIMOTHY HARRIS is Director of Instrumental Studies at Chabot College, where he guides all aspects of the instrumental music program. He directs the Wind Symphony, Wind Ensemble, and Chamber Winds and teaches music history. Prior to his appointment, Harris served as a Conducting Associate at the University of North Texas, where he was a student of Eugene Migliaro Corporon. Harris graduated Magna Cum Laude with a Bachelor of Arts from California State University, Stanislaus, where he studied conducting and percussion with Dr. Edward C. Harris and Galen Lemmon, respectively. From 1999-2003 Harris

served as Director of Bands at Lodi High School, where he was a two-time honoree of Who's Who Among America's Educators and was named Director of the Year by the Northern California Band Association. In 2007, Harris was awarded the Gilbert T. Freitas award by CMEA Bay Section for "Achievement in Music Education." This past fall he received the Chancellor's Award for outstanding teaching at Chabot College.

AARON LINGTON received his B.M. in music education from the University of Houston and both his M.M. in jazz studies and D.M.A. in saxophone performance from the University of North Texas, where he studied with James Riggs. Dr. Lington was a member for three years of the world-renowned and Grammy-nominated One O'Clock Lab Band at the University of North Texas. As a classical soloist, he has performed with the Grinnell College Symphony Orchestra under the direction of Dr. Eric McIntyre, the San José State University Wind Ensemble under the direction of Dr. Edward Harris, and the Silicon Valley Symphony under the direction of Paul Polivnick. Dr. Lington has premiered new works for saxophone at North American Saxophone Alliance conventions in 2002, 2006, 2008 and also at the World Saxophone Congress in 2003.

PROGRAM NOTES

Carnival

Paul Basler (b. 1963)

Paul Basler is Professor of Music at the University of Florida, where he teaches horn and composition. He received his B.M. degree from Florida State University and his M.M., M.A. and D.M.A. degrees from Stony Brook University. Dr. Basler is widely recognized as one of the most important instructors of horn in the United States, and his textbooks on horn pedagogy and performance études are used by schools of music and conservatories around the world.

Carnival is a tribute to the sights and sounds of the traditional American carnival. The few points of repose in this dynamic piece are opportunities to catch one's breath amid the joyous bustle of a superb and imaginatively scored piece by a rising star of the American musical scene.

Andante and Tranquillo from *Symphony No. 1, Op. 9*

Samuel Barber (1910-1981), arranged by Richard Saucedo

Samuel Barber was one of the most important and honored American composers of the twentieth century. Barber's music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex and harmonically rich. Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano and composition. Barber wrote in a great variety of musi-

cal forms, including symphonies, concertos, operas, vocal music and chamber music. Barber's *Symphony No. 1* was written in 1936 and revised in 1942. It was dedicated to Barber's longtime companion, Gian Carlo Menotti. It is an entirely dramatic piece, and the theme of this second movement has been called "moody."

Aurora Awakes

John Mackey (b. 1973)

John Mackey holds a B. F. A. degree from the Cleveland Institute of Music and an M. M. degree from the Juilliard School. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds. His works have been performed at the Sydney Opera House; Carnegie Hall; the Kennedy Center; Italy's Spoleto Festival; and in Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand and the United States. He has held college residencies at Florida State, University of Michigan, Ohio State, Arizona State, University of Southern California, University of Texas, and many others.

Aurora Awakes is inspired by Aurora, the Roman goddess of the dawn, who is frequently associated with beauty and light. Over the course of eleven minutes, the piece moves from a place of remarkable stillness to an unbridled explosion of energy. In *Aurora Awakes*, Mackey quotes from two radically different musical sources: the Edge's guitar introduction to U2's "Where the Streets Have No Name" and the final chord of the "Chaconne" from Gustav Holst's *First Suite in E-flat for Military Band*.

Hold this Boy and Listen

Carter Pann (b. 1972)

Carter Pann received his Bachelor's degree from the Eastman School of Music and his Master's degree from the University of Michigan. His music has been performed around the world by such ensembles and soloists as the London Symphony, City of Birmingham Symphony, Berlin-Stockholm-Finnish Radio Symphonies, Seattle Symphony, Vancouver Symphony, National Repertory Orchestra and the National Symphony of Ireland. Throughout the last several years, Pann has contributed to the growth of new works being written for the many wind symphonies around the country.

About *Hold this Boy and Listen*, composed in 2008, the composer writes that it is "...an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene."

Rondo from *Concerto No. 1, Op. 11*

Richard Strauss (1864-1949), arranged by Andrew Glover

Richard Strauss enjoyed early success as a conductor and composer and was influenced by the work of Wagner. He developed the tone poem to an unrivalled level of expressiveness and achieved great success with a series of impressive operas. His relationship with the Nazi government in Germany was ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland.

Concerto No. 1 was written in 1882 with Strauss's father – one of the greatest horn players of his time – in mind. The piece was intended to be performed on a waldhorn or forest horn (a valveless natural horn), but it is virtually impossible to play on that instrument; so, it is performed today on a valved double horn. The piece evokes the moods of the forest by including fanfares and hunting calls throughout.

The Directorate March

John Philip Sousa (1854-1932), arranged by Frank Byrne and John Boyd, edited by Edward C. Harris

John Philip Sousa began formal musical instruction at age 6, appeared as a violin soloist at age 11 and began his career in the U.S. Marine Band when he was just 13. He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Sousa was a prolific composer, who found themes for his compositions in his country's history, dedication events, military groups and even newspaper contests. By the time of his death at age 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes and a wide variety of incidental works.

The Directorate was not dedicated to band directors, as the title might imply. This march was written in appreciation of an honor bestowed upon Sousa by the Board of Directors of the 1893 St. Louis Exposition. The Sousa Band had been in existence for less than a year at that time but had created such a sensation at the exposition that the directorate held a special ceremony in his honor.

Tranquillity from *Capriol Suite*

Peter Warlock (1894-1930), arranged by David Marlatt

Born Philip Heseltine, Peter Warlock came from a well-to-do family of stockbrokers, solicitors and art connoisseurs. His education included music and classic literature, and he befriended and became a follower of many poets, including D.H. Lawrence. He was a composer, music critic, journalist and editor of early music. He composed over 150 songs, instrumental works and transcriptions. Warlock

wrote the *Capriol Suite* in 1926 for piano with string orchestra. “Tranquillity” is the lyrical slow movement. Lush harmonies and colorful textures are featured.

Open Evidence

Aaron Lington (b. 1974)

Open Evidence was commissioned by Timothy Harris and the Chabot College Wind Symphony for a performance at the California Association for Music Education conference in Sacramento in March 2008. Harris specifically requested a piece for small jazz ensemble and wind symphony in an effort to successfully combine these two apparently disparate groups. *Open Evidence* explores the possibilities inherent in such a musical marriage. The mood of this work ranges from pensive lyricism to propulsive modern jazz, and it concludes with a triumphant and exuberant statement from the full ensemble.

Centennial Fanfare-March

Roger Nixon (1921-2009) — In Memoriam

Dr. Roger Nixon passed away on October 13, 2009, at the age of 88. Dr. Nixon was raised in California’s Central Valley towns of Tulare and Modesto. He attended Modesto Junior College and earned his B. A., M. A. and Ph.D. from the University of California at Berkeley. His primary teacher was Roger Sessions. He also studied with Sir Arthur Bliss, Ernest Bloch, Charles Cushing, Frederick Jacobi and Arnold Schoenberg. Dr. Nixon served on the music faculty at Modesto Junior College and joined the faculty at San Francisco State College in 1960, where he began a long association with the Symphonic Band and Dr. Edwin C. Kruth, who premiered many of his works.

Dr. Harris writes: “As an undergraduate student at San Francisco State University, I had the opportunity to know Roger Nixon as both a conductor and as a teacher. I vividly remember days when he would run into the symphonic band rehearsal with tiny fragments of manuscript for the band to try a new or revised orchestration for *Centennial Fanfare-March*. He always made a point of asking the players which they preferred or which felt better to them. He made me aware that the best composers are most interested in the colors, contrasts and emotions, rather than the technical pyrotechnics of music.

“Roger Nixon was a long-time friend to the San Jose Wind Symphony. Throughout the course of the Wind Symphony’s fifty plus years, we have programmed a great many of his wind band compositions. In 2000, the San Jose Wind Symphony’s founder and conductor emeritus, Darrell Johnston, commissioned *A Millennium Fanfare* by Roger Nixon to open that year’s concert season. We will truly miss this friend, composer, teacher and musician. We are comforted that his spirit will live on through the wonderful music he has provided for wind bands throughout the world.”

SAN JOSE WIND SYMPHONY

Dr. Edward C. Harris, Music & Artistic Director

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Lorie Boardman, homemaker
Ilene Finger, teacher

- * Barbara Larsen, special education
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- * Lorna Kruse, retired teacher
James Abbott, student

BASSOON

Matthew Thornton, software engineer

BASSOON / CONTRABASSOON

Ron Bobb, retired musician

E♭ CLARINET / B♭ CLARINET

Nancy Farmer, middle school band director

B♭ CLARINET

Walker Blount, electrical engineer
Chelsea Chambers, music teacher

- * Karen Hoexter, administrative assistant
Gerard Lambert, music teacher
Clarence Savage, musical instrument craftsman
Jordan Selburn, semiconductor industry analyst
Terri Weber, registered nurse
Jerry Wright, retired patent attorney
Robert Yaeger, software engineer

ALTO CLARINET

Tyra Ingram Cable, middle school music
teacher

- * Richard Cooper, retired software engineer

BASS CLARINET

- * Steven Holmes, electrical engineer
Keith Thomson, software designer

BASS & CONTRABASS CLARINET

Grant Green, patent attorney

ALTO SAXOPHONE

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Greg Chambers, band director

TENOR SAXOPHONE

Todd Summers, band director

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