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School of Music presents

# **GEORGIA STATE UNIVERSITY WIND ORCHESTRA**

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Tuesday, November 16, 2021  
8:00 PM

Rialto Center  
for the Arts

T. Devin Reid, conductor

Tina Christiansen, graduate assistant conductor

# Program

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## **Where Never Lark or Eagle Flew (1993)**

James Curnow  
(b. 1943)

## **Five Miniatures (1959)**

Joaquin Turina  
(1882-1949)

- I. Dawn
- II. The Sleeping Village arr. Krance
- III. Promenade
- IV. The Approaching Soldiers
- V. Fiesta

## **Two Grainger "Wildflowers"**

Percy Aldridge Grainger  
(1882-1961)  
arr. Bainum  
arr. Karrick

Australian Up-Country Tune (1930)  
Country Gardens (1923)

Tina Christiansen, conductor

## **Ridgeview Centrum (2002)**

Alvin Singleton  
(b 1940)

## **Incantation and Dance (1963)**

John Barnes Chance  
(1932-1972)

# Georgia State University Wind Orchestra

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## **FLUTE/PICCOLO**

Elizabeth Bell  
Melanie Cheney  
Lily Isbitts  
Sebastián Mijangos  
Jamie Nam  
Cody Phillips

## **OBOE/ENGLISH HORN**

Sarah Glass

## **CLARINET**

Gaby Castro  
Jordan Epps  
Dylan Goodner  
Zora Joyner  
Joaquin Nieto

## **BASS CLARINET**

Emelyn Carden

## **ALTO SAXOPHONE**

Thomas Atkins  
DJ Lee  
Adam Mesbahi  
José Antonio Miranda  
Katherine Vaill

## **TENOR SAXOPHONE**

Connor Bland  
Garrett Reid

## **BARITONE SAXOPHONE**

Andrew Santillo

## **TRUMPET**

Michael Blaise  
Mia Boyd  
Nolan Clark  
Aiken Del Aguila  
Luis DeLira  
Samantha Jorgensen  
Triston Parsons

## **HORN**

Sophia Kagansky  
Michelle Martin  
Caleb Randles  
Jordan Raysor

## **TROMBONE**

Tyler Avchen  
Nico Avardopoulos  
Jeremy Davenport  
Henry Gallagher  
Samuel Kramer  
Dyllon Ross

## **EUPHONIUM**

Najja Hughey  
Sean Lee  
Adam Smith  
Emma Stacey  
Christopher Washington

## **TUBA**

Nicholas Lane  
Elijah Worthen

## **PERCUSSION**

Ryan Arrowood  
Micah Grate  
Jordan Allen  
Clayton Atkerson  
Presley Barnett  
Justin Dozier  
Simon Huaman  
Fadila Khaled  
Xavier Motin

## **PIANO**

Tiffany Johnson

# Program Notes

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## Five Miniatures

Composer Joaquín Turina was a Spanish composer of classical music. His work entitled "Miniaturas, Op. 52" for solo piano is the basis for this concert band arrangement of *Five Miniatures* arranged by John Krance. Interestingly, this arrangement does not place the movements in their original order, but rather a unique order for the piece, using movements 1-4 and movement 7. The movement titles Dawn, The Sleeping Village, Promenade, The Approaching Solders, and Fiesta evoke vivid images of the scene depicted in each movement.

-Program note by T. Devin Reid

## Where Never Lark or Eagle Flew

John Gillespie Magee, Jr., was 19 years old when he was killed in action on December 11, 1941. Magee was born in Shanghai, China, to an American father and a British mother, who both worked as Anglican missionaries. He came to the United States for a visit and, due to the war, was unable to return to Europe. The U.S. had not yet entered the war, so Magee joined the Royal Canadian Air Force. A poem in a letter to his parents shortly before his death has become a classic and the inspiration for this composition.

James Curnow was commissioned by the Graduates Association of Tenri High School Band in Nara, Japan, to write a piece for concert band in honor of its 50th anniversary. Curnow composed *Where Never Lark or Eagle Flew* with the subtitle, "Based on a poem by John Gillespie Magee, Jr".

### High Flight

Oh, I have slipped the surly bonds of earth,  
And danced the skies on laughter-silvered wings;  
Sunward, I've climbed and joined the tumbling mirth  
Of sun-split clouds – and done a hundred things  
You have not dreamed of – wheeled and soared and swung  
High in the sunlit silence. Hov'ring there,  
I've chased the shouting wind along and flung  
My eager craft through footless halls of air.  
Up, up the long, delirious, burning blue  
I've topped the wind-swept heights with easy grace,  
Where never lark, or even eagle, flew;  
And, while with silent, lifting mind I've trod  
The high untrespassed sanctity of space,  
Put out my hand, and touched the face of God.

- Program Note by Austin (Texas) Symphonic Band

## Australian Up-Country Tune

Originally written for a cappella choir in 1928, Percy Grainger composed *Australian Up-Country Tune* for a performance at his own wedding. Although it is an original ballad, it was composed to sound like an Australian folk song. Grainger wrote:

"This piece is based on a tune I wrote in 1905 called 'Up-Country Song'. In that tune I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian "Colonial Song" and in my Australian The Gum-suckers' March."

This arrangement of *Australian Up-Country Tune* by Glenn Cliffe Bainum opens in the key of F major with an introduction with the melody led by the tenor saxophone

## Program Notes

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supported by a woodwind choir. As the piece progresses, more colors are added to the melody, creating a warm and rich texture. When the timpani is added in addition to the winds, a blossoming effect is created which allows the piece to bloom into full effect.

*-Program note by Tina Christiansen*

### Country Gardens

Percy Aldridge Grainger (1882-1961) enjoyed a long and distinguished musical career as a concert pianist, composer, educator, innovator, and folk-song collector. Following his first public performances, he was hailed as a prodigy and soon emerged as one of the leading concert pianists in the world. His interest in world music was further inspired after attending a lecture by noted ethnomusicologist Lucy Broadwood in 1905, and by encouragement from his friend Edvard Grieg. He soon became an avid folk song collector and was among the first to use the Edison wax cylinder recorder. Over the next few years he was able to collect and transcribe over 400 songs, many of which he arranged and orchestrated, and now remain some of his best-known works.

His first piano arrangement of the English Morris dance tune *Country Gardens* was completed in 1918 as a birthday gift for his mother. It became extremely popular and was his greatest commercial and financial success, making Grainger very rich. He soon, however, began to detest the song as he was continuously asked to play it. Many times his audiences would not leave the concert until he obliged. Even this simple tune displays Grainger's genius with harmony, counterpoint, and color, and hopefully will entice musicians of all ages to enjoy the music of Percy Grainger!

*-Program note from the score*

### Ridgeview Centrum

Alvin Singleton (b. 1940) attended New York University and Yale. In addition to his studies in the United States, Singleton also studied with Goffredo Petrassi at Accademia Nazionale di Santa Cecilia in Rome, Italy on a Fulbright Scholarship. After returning to the United States from Europe, Singleton became a Composer-in-Residence with the Atlanta Symphony Orchestra from 1985-1988. *Ridgeview Centrum* was composed by Singleton in 2002 for the BandQuest® series. It was written to honor the students of Ridgeview Middle School (Atlanta, GA) band and their director Michael Gibson. *Ridgeview Centrum* incorporates a fusion of classical and folk music elements throughout the work.

*-Program note by Tina Christiansen*

### Incantation and Dance

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality.

The dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

*Incantation and Dance* was premiered as Nocturne and Dance by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures.

*- Program Note from Program Notes for Band*

## Artist Profiles

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Hailing from Van Buren, Arkansas, **Tina Christiansen** is a graduate of Arkansas Tech University (ATU) where she earned the Bachelor of Music Education degree in the spring of 2020. During her time at ATU, Christiansen was an active performer as lead alto saxophonist in the ATU Jazz Ensemble, a saxophonist in ATU's Symphonic Wind Ensemble, as well as a drum major for ATU's Band of Distinction. She also served as an executive board member for the Beta Nu chapter of Tau Beta Sigma. Christiansen is currently pursuing a Master's degree in Wind Band Conducting at Georgia State University and is a student of Dr. Robert J. Ambrose.

**T. Devin Reid** is currently an active musician and educator throughout the southeast. A native of Fayetteville, NC, Mr. Reid is a 2005 recipient of the North Carolina Teaching Fellows Scholarship. He holds a Master of Music in Wind Band Conducting from Georgia State University and a Bachelor of Music in Music Education from the University of North Carolina at Greensboro.

In 2018 Mr. Reid accepted the position as Assistant Director of Bands at Georgia State University in Atlanta, GA. Prior to this, Mr. Reid served as the interim assistant director of bands for two years. In this capacity he co-teaches the Panther Marching Band, conducts the Basketball Band, conducts the University Concert Band, teaches undergraduate and graduate level conducting courses, and supervises student teachers in the field among other duties and courses. Since his arrival, the GSU Concert Band has grown to become the largest instrumental concert ensemble at the university. With Mr. Reid's direction, the GSU Panther Band performed in 2019 as part of the Pepsi Super Bowl LIII Halftime Show, been accepted as a CBDNA Southern Region top marching band in 2020, and been accepted to perform in the 2022 Tournament of Roses Parade. Preceding to his appointment at Georgia State, Mr. Reid taught public school in Georgia and North Carolina and served as Graduate Assistant for the Georgia State University Bands. While teaching at James Kenan High School (NC), Mr. Reid grew the program from 0% to 10% of the school population in just three years. His ensembles performed at numerous events in and out of the community including the NC Muscadine Festival, NC PAS Day of Percussion and the Virginia International Music Festival.

Mr. Reid has presented clinics and workshops at the North Carolina Music Educators Conference, Georgia Music Educators Conference, Tennessee Music Educators Conference, South Carolina Music Educators Conference, Florida Music Educators Conference, American String Teachers Association National Conference and the Georgia State University Bands of Distinction Honor Clinic. He is a recurrent guest conductor at the International Euphonium and Tuba Festival. He is also an active concert band and marching band clinician and adjudicator throughout Georgia, Virginia and North Carolina.

As a performer, Mr. Reid is an actively sought-after musician. He was the percussionist for the popular brass quintet and Delos recording artist "Da Capo Brass". Their debut album "From The Beginning" stormed the iTunes classical charts at #8 in January 2012. He has also been a member of the regionally acclaimed bluegrass band, "T.R. and the Boys" as baritone vocalist and mandolin player. They have three releases, and their most recent album; "Lonesome"

## Artist Profiles

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features one of his original songs as the title track. He is a member of the National Association for Music Education, College Band Directors National Association, American String Teacher's Association and is an endorser for Sabian Cymbals.

Mr. Reid is happily married to his beautiful wife Amy and they reside in Powder Springs, GA with their daughter Katelynn and son Ethan.

The mission of the Georgia State University School of Music is to preserve, promote, and advance humanity's rich and expanding tradition of artistic music-making through performance, composition, education, and research in accordance with the urban and global initiatives of the University.

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