

In Fields of Honour

University of Alberta Symphonic Wind Ensemble | Dr. Angela Schroeder, Director
with the **Royal Canadian Artillery Band** | Capt. David P.-Gagnon, CD, Commanding Officer

Monday, November 3
7:30 p.m. | Winspear Centre



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Dr. Angela Schroeder, Director

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PROGRAM

O Canada Callixa Lavallée arr.

Bite the Bullet Jorge Machain

Chinley Hinacay | Guest Conductor

Bachseits Johannes Stert

- 1. *Elegy*
- 2. *Intermezzo*
- 3. *Andante pomposo, Fugue and Finale*

Canadian Premiere Performance

Angels in the Architecture Frank Ticheli

Wiktorja Jurkewicz | Soprano

INTERMISSION

Commando March Samuel Barber

Lloyd Ramirez | Guest Conductor

Inchon Robert W. Smith

Napoli: Variations On a Neopolitan Song Hermann Bellestedt
arr. Hunsberger

Bdr. Tommy Vo | Euphonium

In Wartime David Del Tredici

Mexican-American composer **Jorge Machain** (b. 1993), is an up and coming figure in wind band composition, hailed as a “rising star” by ALLMUSIC. He graduated from the University of Nevada Las Vegas with a Bachelors and Masters of Music in Jazz Composition. He is currently pursuing a DMA in Jazz Composition at the Frost School of Music in Florida. Machain has won several awards for his musicianship, including the DownBeat Awards [an award established in 1976, and is considered highly prestigious for jazz education], which he has received a multitude of times for his arrangements. Furthermore he was a finalist in the 2018 NBA Revelli Competition for his piece *Bite The Bullet*, this contest advocates for high quality works for bands in America. Outside of composition he is also an active musician in the Las Vegas scene, having played in several shows such as “Showstoppers” at the Wynn, “Zombie Burlesque” at Planet Hollywood, and “Georgia on My Mind” at the Venetian Hotel.

Bite the Bullet (2018) is based on a work by a Venetian painter, Carlo Marchiori, called “Biting the Bullets”. The painting contains two “pulcinellis” (Venetian clowns), shooting at one another. As the bullets collide an explosive cluster of white, orange, and pink stands between them. Amidst them is a colourful environment consisting of splotches of blue, red, and yellow. In the music this colourful scheme is reflected in how the brass and percussion sections embody the noise of the gunfire, while the woodwinds’ flourishes encapsulate the brush strokes of the painter. In the words of the composer he portrays the intensity of the painting by using his own sonic colour scheme through orchestration and instrumental colour. As you listen, pay attention to the thematic differences of the instruments and if any of the musical elements incite a colour in your mind.

Internationally active German conductor and composer, **Johannes Stert** (b. 1963) began his musical journey with the piano, violin, and trombone. In 1980 he won the first prize of the German Government’s program, “The Young Make Music”. With this accolade he earned a scholarship to the International Music Camp in Interlochen, USA. Stert is mostly active as a conductor over a composer. From 1995 to 2004 he was the First Conductor at the Cologne Opera in Germany, conducting a large repertoire specializing in Mozart and in 2002-2006 he was Principal Guest Conductor at the Graz Opera in Austria. Furthermore, Stert was also the Music Director of the Orchesterverein Hilgen from 1990 to 2014. Outside of music Stert spends his time with his actress wife, Beate Maria Schwarzbauer, and his two children, in Stuttgart, Germany.

Bachseits (2012) is a fusion of both modern wind music and baroque era music. Specifically the work is a revitalization of J. S. Bach’s *Ciaccona for Solo Violin in d minor* through the medium of a wind band. Composed as Hilgen Symphonic Wind Orchestra’s Competition entry piece for the 2012 German Wind Orchestra Competition, the piece consists of three movements, and are comprised of elements found in the Ciaccona. “Ciaccona” (Chaconne) is a type of musical composition often used as a medium for variation on a repeated short harmonic progression, often involving a fairly short repetitive bass-line. As you listen, keep a keen ear for these ostinato figures and any motivic similarities you might hear across the movements.

Frank Ticheli (b. 1958) is an American composer and conductor and is one of the most key figures in the modern wind band repertoire. Many of his works have become standards in the repertoire, including *An American Elegy*, *Vesuvius*, and *Symphony No.2*. Ticheli has won several awards such as the NBA Revelli Composition Contest in 2006, as well as the Charles Ives Scholarship and the Goddard Lieberman Fellowship, both from the Academy of Arts and Letters. Ticheli’s education consists of a PhD and Masters at the University of Michigan in composition. Aside from being a world class conductor and composer, he also spent time as an educator at the faculty of the University of Southern California Thornton School of Music from 1991 to 2023, as Professor of Composition. He is now Professor Emeritus, allowing him to continue working with composers and students and the ensembles as well.

Angels in the Architecture (2008) was commissioned by Kingsway International, and premiered at the Sydney Opera House on July 6th 2008. The band consisted of young musicians from Australia and the United States. The piece depicts the two extremes of human existence, the divine and the evil. The title was born from the imagery of the Sydney Opera House, as it contains halo shaped acoustical ornaments, hanging above the performance stage. The piece opens with an angelic figure presented by a single voice, singing a 19th century Shaker melody. This angel represents the first extreme of human existence, the divine, and is followed by an ominous drone and a climactic progression towards the first theme of the piece. The evil then is represented by familiar themes established early on constantly being distorted through the use of harmonic dissonance and several extended techniques like growls and glissandos. After many a twist between the juxtaposition of good and evil, the piece ends as it began, with the return of the angelic figure but this time heralding the end, almost ominously.

Samuel Barber (1910-1981) was one of the most influential and notable 20th century American composers. His most known piece is the Adagio for Strings and it has become one of the most recognizable and revered compositions. If not known by name, one would know it by melody, as it has appeared in films, such as "Platoon", "The Elephant Man", "El Norte", and "Lorenzo's Oil" to name a few. His early life consisted of being surrounded by key influential figures to his musical upbringing. His aunt, Louise Homer was a leading contralto at the Metropolitan Opera, and his uncle Sidney Homer was a composer of American art songs. Louis was the most impactful on Barber's path at Curtis Conservatory, deciding to focus on voice. At this conservatory he would pursue composition and piano, also winning a prize from Columbia University for his Violin Sonata. Alongside this he would receive other awards and accolades including the Prix de Rome, two Pulitzers, and the election to the American Academy of Arts and Letters.

Commando March (1943) was derived from Barber's time in the United States Army in 1942. Despite having no formal or official commission to write the piece, he would go on to compose *Commando March*, premiering on May 23, 1943 performed by the Army Air Forces Technical Command Training Band. After the performance, it was well received and garnered immediate success and was quickly adapted for orchestra, premiering the same year with the Boston Symphony on October 29th. *Commando March* marks the only work for wind band that Barber has composed, and while "March" is featured in the name, there are moments in the piece that question the validity of its name. Barber does this by playing with the listener's ears, utilizing unconventional harmonic movement and tonal centers to create tension and release. As stated by David Branter of the Pacific Wind Ensemble, "*Commando March* is utterly original".

Robert W. Smith (1958-2023) was an American composer, conductor, arranger, and educator. He graduated from Troy State University, Alabama, with a Bachelor of Music Education with trumpet as his primary instrument, and studied composition with Dr. Paul Yoder (1908-1990) an American composer and arranger. He also graduated from the University of Miami with a Masters of Media Writing and Production, where he studied with Dr. Alfred Reed (1921-2005), who was an American composer, arranger, conductor, and educator influential to the Wind Band genre. Smith's most notable pieces include *Symphony No. 1 "The Divine Comedy"*, *Symphony No. 2 "The Odyssey"* and *Africa: Ceremony, Song and Ritual*. Smith has reached worldwide notoriety with his original works for winds and percussion, having been performed by countless military, university, high school, and middle school bands all across the world.

Inchon (2001) is a piece composed in recognition of the 50th anniversary of the Korean Conflict. It was inspired specifically by the events of September 15, 1950 which was the first major UN force strike in North Korean occupied territory of *Inchon*. This battle was monumental to the war as the Marines were able to resist communist forces and claim victory by September 27 of that year. A key moment in

that conflict was a helicopter landing on Hill 812 as it relieved the ROK 8th division during the renewed fighting; this was essential to the victory of the battle. In the composition aspects of the piece, we find East Asian inspired melodies, combined with dramatic and frenzied passages that reflect the conflict. The percussion section play the role of emulating the effects of a helicopter as well as artillery and gunfire. There is also an alto flute solo throughout the piece performing the melody *Arirang*, a Korean folk song that is well known to many cultures, and may be found in other East Asian cultures. While listening, pay attention to when the helicopter is sonically represented as it signifies the beginning and the end of the invasion.

Hermann Bellstedt (1858-1926) was a cornet soloist originally from Germany. Trained by his father who was also a cornetist, he was performing as a soloist from a young age with local bands in Ohio, earning the nick-name "Boy Wonder" after solo performances with many bands and orchestras. He joined the Cincinnati Reed Band in 1874, and performed with various ensembles including the famed Gilmore's Band, The John Philip Sousa Band, and eventually he co-founded the Bellestedt-Ballenger Band, and served as conductor of the group until 1912. He was a Professor of Wind Instruments at the Cincinnati Conservatory, and became a composer of renown, particularly for solo cornet pieces that have stood the test of time.

Napoli (Variations on a Neapolitan Song) is perhaps the most famous cornet solo of all time. Conceived as a theme and variations on a wildly popular 19th century song, this edition by Donald Hunsberger is dedicated to trumpet virtuoso Wynton Marsalis. The piece is performed world-wide with bands, orchestras and brass bands, and showcases the virtuosity of the performer. Euphonium players are equally adept at the technique required for the cornet, and players demonstrate incredible dexterity and range that is easily comparable to cornet soloists. Prepare to be amazed!

Prominent American composer, **David Del Tredici** (1937-2023) had an extensive musical career. He studied at UC Berkeley, graduating with a Bachelor of Arts with a focus in piano and composition, then later a MFA at Princeton. His focus was in composition, under the tutelage of Roger Sessions and Earl Kim, who were both prominent American composers and teachers. He is commonly regarded as the father of the Neo-Romantic movement in modern music, having won several awards to back up such titles. His accolades include winning the Pulitzer Prize in Music for his work *In Memory of a Summer Day* from "Child Alice" for orchestra, a Guggenheim Fellowship, and the Woodrow Wilson Fellowship. His later musical life consisted of teaching across America, including institutions such as Harvard, Yale, Boston University, Juilliard, and the University of Buffalo. He was also an advocate for gay rights, creating pieces that involve the challenges and conflicts that gay teens in America have experienced, which include pieces such as *Gay Life*, *Bullycide*, and *Mandango*. He passed away in November 2023 as a celebrated icon of American art music.

In Wartime (2003) was Tredici's first wind symphonic piece. This was inspired by the horrors of the increasing conflict in the Middle East, as portrayed on TV. Tredici created *In Wartime* to keep sane, and he felt guilty for being unable to turn off the news of the unraveling horrors of war. He explores his feelings through the two sections "Hymn" and "Battlemarch", the first being a prayer before the start of a war. Consisting of fragmentations of the commonly known hymn "Abide With Me" combined with contrasting motivic material. This amalgamation creates a feeling of tension that heralds the beginning of war. The second portion "Battlemarch" continues this tension with ominous figures on the snare drum, steadily pushing forward and falling back, as described by Tredici, like an incoming tide. Then finally a conflict starts between the East (represented by the national song of Persia *Salamati, Shah!*) and West (represented by Wagner's *Tristan und Isolde*), until the final climax followed by familiar themes but not without a wail of sorrow.

Conductor Biographies



Born in Quebec, **Captain David P.-Gagnon** enrolled as a musician in the Canadian Armed Forces Reserve with the Fusiliers de Sherbrooke in 2003, where he played saxophone and eventually conducted. He rose to the rank of Sergeant before transferring to the Regular Force, joining the Naden Band of the Royal Canadian Navy in April 2012. He was appointed Drum Major and had the privilege of leading the ensemble in many places, notably France and Chile. He received his commission as a Sub-Lieutenant in August 2020. He was transferred to the Music Training Centre in 2021 as the Lead Instructor and Officer in Charge of Training, where he had the opportunity to lead the education of hundreds of military musicians. His next posting brought him to Edmonton in July 2024, where he took command of the Royal Canadian Artillery Band.

Captain P.-Gagnon studied saxophone at the Collège de Sherbrooke. He then graduated from McGill University with a Bachelor's Degree in Music with Honours in Music Technology. He obtained his Master of Music in Conducting from the University of Victoria under the guidance of Dr. Gerry King in 2016. Over the years, he has had the opportunity to perform at the Montreal Jazz Festival, adjudicate for various music festivals, and guest conduct with bands like the Meridien Wind Orchestra in Victoria.



Dr. Angela Schroeder is Professor of Music in the Department of Music at the University of Alberta. She is the Director of Bands, the Director of Undergraduate Studies, and conducts the Symphonic Wind Ensemble, High School Honour Bands and Summer Band. Angela was awarded the 2016 Faculty of Arts Undergraduate Teaching Award, and the 2017 University of Alberta Rutherford Award for Excellence in Undergraduate Teaching. She teaches courses in conducting and music education, and works with Graduate students in instrumental conducting. She previously taught conducting at the University of North Texas in Denton, Texas. Angela is the conductor and music director of the St. Albert Community Band, an ensemble that is currently in their 56th concert season. She lead the ensemble on their first European tour in July 2015, performing in

Germany and at the MidEurope Band and Orchestra Festival in Schlading, Austria.

A native of Alberta, Dr. Schroeder completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn D. Price. After several years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Conducting at Northwestern University in 2002, where she studied with Mallory Thompson and earned the Master of Music in Conducting. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Migliari Corporon.

Angela is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for two terms. She has also served on boards for the College Band Directors National Association (Northwest Division), Phi Beta Mu International Bandmasters Fraternity (International Board), and the Women Band Directors International (Alberta Chapter). She was recently appointed to the International Board of the World Association of Symphonic Bands and Ensembles (WASBE). Angela has performed on cornet with the Mill Creek Colliery Band and was the Principal Trumpet for the Concordia Symphony Orchestra for seven seasons. Angela has guest

conducted and adjudicated numerous school bands in festivals and clinics throughout Canada, the United States, Germany, the Netherlands, Australia, China and Thailand. She has presented research at the Midwest Band and Orchestra Clinic, the World Association of Symphonic Bands and Ensembles Conference and Music Conference Alberta. Angela is a contributor in *Canadian Winds*, the national journal for wind band educators, and wrote chapters in eleven volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA. She is also joyfully married to husband Geoffrey and mother to her brilliant sons, Josh and Jonah.

University Of Alberta Symphonic
Wind Ensemble 2025-2026

Dr. Angela Schroeder | Director

FLUTE

Makenna Graham
Margo Hornett*
Jade Jacques
Sanjna Kaushal
Megumi Varghese**

OBOE

Amalie Ducharme**
Ava Gustafson*

BASSOON

Drew Dempsey*
Daryl Price**

CLARINET

Nicholas Chong
Rose Gray*
Miranda King (bass)
Kalib Lewis
Mazel Martinez (bass)

Cole Moniz
Macy Pollock**
April Santos
Faith Whitehouse

SAXOPHONE

Aidan Grant – bari
Kayia Hartfield – alto
Chinley Hinacay - alto
Ada Ho* – alto
Annie Lamarre** – tenor
Jack Lymburner – alto
Jordan Smith – tenor

HORN

Tayana Borstad
Calla Ehrkamp*
Esugen Gantumur
Genevieve Lyder
Emma Massick

TRUMPET

Debo Adeola
Avery Caouette
Nate Downey
Caris McFeeters
Grace Mitchell
David Ugalde**
Mack Wood*

TROMBONE

Brody Cranmer (bass)**
Hugo Hudson
Karis Paracuelles*
Julia Roberge

EUPHONIUM

Kyla Gawley*
Huston Hogan**

TUBA

Gibson Finley**
Brielle Scatterty*

PERCUSSION

Zachary Boisjoli
Oscar Horsmann
Angelina Lee
Otto Lee
Jia Vinieze Divine D. Lopez**
Madison Wagner*

PIANO

Angelina Lee

STRING BASS

Elise Fernandez

GRADUATE
ASSISTANT
CONDUCTORS

Chinley Hinacay
Lloyd Ramirez

* denotes Principal
** denotes Assistant
Principal

Royal Canadian
Artillery Band

Captain David P.-Gagnon, CD

FLUTE

Bdr Liz Lisik

OBOE

Sgt Matt Jaffray

BASSOON

Sgt Selina Kuo

CLARINET

Bdr Steven Bae
Bdr Lena Hart
Sgt Connor Learmonth
Sgt Adrienne Lorway

Bdr Angela Parker
Sgt Rob Spady

SAXOPHONE

Sgt Sylvain Boisvert
Bdr Jackson Higgins
MBdr David Ochefski

TRUMPET

Bdr Gary Gale
Pte Chris Reyes
S1 Jordan Tunney
Sgt Martin Walters
MBdr Colin Williams

HORN

MBdr Caitlin Coppell
Bdr Drake Lovett

TROMBONE

MWO Dan Keels
Sgt Sheila MacMillan
WO Matt Rowsell

EUPHONIUM

Bdr Kyle McAllister
Bdr Tommy Vo

TUBA

WO Dan Pain

STRING BASS

Bdr Mark Hayes

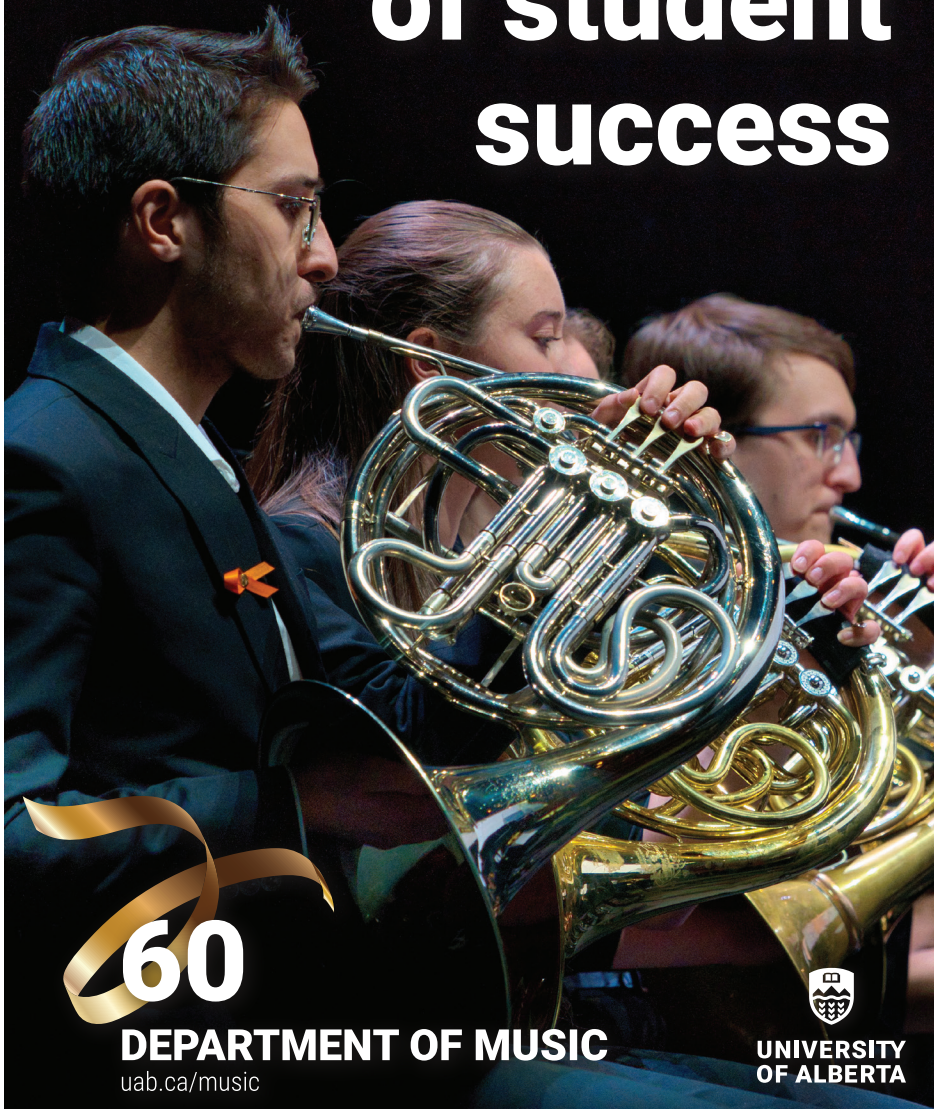
PERCUSSION

Muscn Joey Cantarutti
Bdr Ethan MacGowan
Bdr Tommy Rousseau
Pte Craig Thorne
MBdr Simeon Weststeijn

KEYBOARD

Bdr Branden Olsen

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