



ARKANSAS STATE UNIVERSITY

Chancellor's Concert

2012-2013 Concert Series



Conductors
Dale Miller
Timothy Oliver

Arkansas State University
College of Fine Arts and Department of Music

present the

Arkansas State
University
Concert Choir &
Wind Ensemble

“Chancellor’s Concert”

Dale Miller, conductor
Timothy Oliver, conductor
Tom O’Connor, composer

Thursday, February 21, 2013
7:30 PM

Riceland Hall
Fowler Center
Jonesboro, AR

Program

Songs of Memory and Imagery (2004)

David Martynuik
(b. 1970)

Liberation (2010)

David Maslanka
(b. 1943)

~Intermission~

**A Dr. Tom O’Connor Triptych
In Celebration and Gratitude**

“...nite ridin’ on da riva” (1995)

Tom O’Connor
(b. 1943)

Monk Sketches (1997)

I. Needn’t

II. Midnite

III. Chaser

Tom O’Connor
(b. 1943)

Architects of Fate (2010)

Tom O’Connor
(b. 1943)

Please turn off all electronic devices.

~Program Notes~

Songs of Memory and Imagery

David Martynuik is currently an Associate Professor of Music and the Assistant Director of Bands at Indiana University of Pennsylvania. Martynuik served as the instrumental music director in Harford County, Maryland before he earned his Ph.D. in music education at Florida State University. At FSU Martynuik studied composition with John Boda and conducting with James Croft. Martynuik also holds a bachelor degree in music education from Trenton State College and a master's in clarinet performance from the University of Michigan.

Martynuik selected 4 poems written by U.S. Poet Laureate Rita Dove to serve as the text for this song cycle. The poem and resulting songs are contrasting and complementary. Each poem represents a character, real and/or imaginary, that serves as the basis for each of the songs. In addition each movement uses different numbers of instrumentalists to maximize the effect of the text and create with the choir a very transparent sound. Martynuik offers the following insights in the notes of the score.

The Snow King is the powerful central figure in the first song, subjecting his entire kingdom to eternal winter as a result of unrequited love. The tripartite song begins with a dark foreboding introduction that leads into a section that is evocative of the self-imposed winter storm that punishes the Snow King and his kingdom. The contrasting middle section is reflective of the warmth and tranquility of the love he once experienced. However, the raging storm returns in the final section as the king closes his heart to the possibility of ever loving again.

Geometry chronicles the attempts of a student to study the eponymous subject while keeping her daydreams at bay. After a diligent struggle, she eventually abandons the rigors of study for more fanciful imaginings.

Testimonial is the most nostalgic of the set and forms the emotional core of the cycle. It is a recollection of the innocence and wonder of childhood.

Horse and Tree is a dialogue between a parent and child riding a carousel. The earnest nature of the young child's questions is contrasted with the parent's joy in sharing this magical moment.

Liberation

David Maslanka, originally from Massachusetts, currently resides in Missoula, Montana and remains an active composer. He studied composition at Oberlin College Conservatory with Joseph Wood and completed graduate work at Michigan State University with H. Owen Reed. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. Some of David Maslanka's works for winds and percussion that have become especially well known include, *A Child's Garden of Dreams* for symphonic wind ensemble, *Concerto for Piano, Winds and Percussion*, numerous symphonies, and *Mass* for soloists, chorus, boys chorus, wind orchestra and organ. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

Concerning *Liberation*, the composer offers the following:

Liberation was commissioned by the Japan Wind Ensemble Conductors Conference, and was premiered in March of 2010 at the JWEECC convention in Okazaki. The premiere performing group was the Hikarigaoka Catholic Girls' High School Wind Ensemble and Chorus.

Liberation embodies the *Libera Me* Gregorian Chant: "Libera me, Domine, de morte aeterna, in die illa tremenda..." – Deliver me, O Lord, from death eternal on that fearful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. *Libera Me* speaks out the prophecy of the last day,

the Day of Judgment, but we are in a position all by ourselves to produce our own “day of judgment” – we are able to destroy the world by fire.

Text

| | |
|---|--|
| Libera me, Domine, de morte aeterna, in die illa tremenda: Quando caeli movendi sunt et terra. Dum veneris judicare saeculum per ignem. | Deliver me, O Lord, from death eternal on the fearful day, when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire. |
|---|--|

| | |
|---|--|
| Tremens facuts sum ego, et timeo, dum discussion venerit, atque ventura ira. Quando caeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Dum veneris judicare saeculum per ignem. | I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, when the heavens and the earth shall be moved. That day, day of wrath, calamity, and misery, day of great and exceeding bitterness, when thou shalt come to judge the world by fire. |
|---|--|

| | |
|--|---|
| Requiem aeternam dona eis, Domine: et lux perpetua luceat eis. | Rest eternal grant unto them, O Lord: and let light perpetual shine upon them |
|--|---|

This music tells me that there is hope and light; it tells me that we will not bring the wrath of fire upon ourselves, that we will not kill the earth and ourselves with it. We can each of us work to transform the fire within – the fear, hatred and anger, transformed into acceptance, love and peace. This work of transformation is in progress, largely out of sight, but purposefully happening. Music making is one powerful avenue for this transformation process.

Why this music for players and audiences in Japan? What connection do they have to this ancient Roman Catholic ritual chant? I knew in my heart that this was the right thing, but it took

me until the premiere to understand why. The Japanese are the only people on earth to have suffered the devastation of nuclear bombs “...that day, day of wrath, calamity and misery, day of great and exceeding bitterness.” From this place of greatest devastation, from the place of this great sacrificial warning to the world, now rises a musical voice of love and peace. This voice comes from the hearts of Japanese young people to the hearts of people everywhere.

Dr. Tom O'Connor Triptych In Celebration and Gratitude

Tom O'Connor, composer

Dr. Tom O'Connor joined the ASU faculty in 1978. Prior to that Dr. O'Connor taught in public schools in Arkansas and Missouri serving as band director at high schools in Marked Tree, AR; East Prairie, MO; and West Plains, MO.

He began work at ASU as Director of the Marching Indian Band and Director of Jazz Studies. In 1982 he was appointed Director of Bands. While in this position, his Symphonic Band performed for the Arkansas ASBOA Convention in Pine Bluff as well as the College Band Directors National Association Regional Convention in Lawrence, KS. Under his direction, the ASU Jazz Band twice performed for the ASBOA State Convention. After serving six years as chair of the Department of Music, Dr. O'Connor returned to the classroom to teach music theory and composition.

Dr. O'Connor is an active composer with numerous concert band publications available through Counterpoint Music Publishers and percussion ensembles available through Barnhouse Music Publishers. He continues to compose concentrating on chamber music and jazz. In addition to published works, he has written extensively for marching band, concert band, jazz band, orchestra and various instrumental ensembles. Dr. O'Connor studied

composition with Don Freund, John Baur, Claude T. Smith and Jared Spears.

After forty four years in the teaching field, thirty-four in service to ASU, Dr. O'Connor will retire in May 2013 giving him even more time to compose and study the music that has been his life's work.

Dr. O'Connor offers the following notes on each of his pieces.

"...nite ridin' on da riva"

As a composer, I tend to write impressions or images of subjects as opposed to telling a story, although an implied story is always there. In this manner, the music becomes more of a synthesis of musical styles. These styles encompass both harmonic and rhythmic influences, as well as melodic ideas.

My music tends to reflect the music I grew up with living on the Delta. Although classically trained, I seem to always return to the music I know, as well as love. Be it gospel, country and western, Memphis soul music of the 60's, rhythm and blues, rock and roll, or any of the music of the region, it all tends to be blues-based and thus jazz-influenced. This piece is built primarily around the traditional blues harmonic progression and generously laced with jazz rhythms.

...nite ridin' on da riva conjures up the images of floating down the river in the dead of night and the thrill of unseen forces carrying you swiftly along. Passing close to the riverbank, you see the riverfolk celebrating.

*...nite ridin' on da riva
On da water at nite...
fast and scary I move along.
Lites on da rivabank...
people havin' fun...
yeah.....!*

Monk Sketches

Monk Sketches pays homage to the legendary jazz composer Thelonius Monk. Composed in 1991-92 as a piano quartet (violin, viola, cello and piano) *Monk Sketches* was premiered on my DMA graduate recital at the University of Memphis by a faculty quartet, with my composition teacher, Don Freund, as pianist. I had always thought about scoring the piece for wind ensemble. This orchestration for wind and percussion ensemble was done in 1997, by the composer, for the performance of the ASU Wind Ensemble at the 1998 CBDNA Convention in Kansas City, MO.

Melodic, harmonic and rhythmic material from three Monk tunes served as inspiration for this piece. Although the tunes are never quoted as such, I tried to capture the essence of each one.

The first movement, *Needn't*, was inspired by the Monk tune *Well, You Needn't* - a happy little romp. After an energetic fanfare, the ensemble kicks into an up-tempo bebop-like section with melodic lines written to capture the flavor of improvised solo lines.

Midnite, the second movement is an organic outgrowth of Monk's lovely ballad, *Round Midnight*. Soloists carry much of the melodic material of this movement. Fashioned in a loose ABA form, the solo piano, along with the string bass, bridges the agitated middle section to the return of the solo clarinet.

The final movement is called *Chaser*, and the melodic and harmonic is generated from Monk's fast bebop swinger, *Straight, No Chaser*. Chromatic woodwind lines are punctuated by brusque brass attacks, all within a shifting rhythmic landscape. A quasi-latin section features several solo lines before the original tune is "almost" heard toward the end of the movement.

*yesterday, today, tomorrow
There is Monk.
The genius lives,
Rejoice in it.*

Architects of Fate

After searching for quite some time for a suitable text for the composition, I found the Longfellow poem, “*The Builders.*” I immediately felt that this poem symbolized the creation and growth of Arkansas State. Portions of this text are used for the mixed chorus in the piece.

The forces of the modern wind and percussion ensemble are teamed with the combined voices of the singers to celebrate the history and growth of Arkansas State University.

The opening fanfare is heard several times throughout the piece denoting highlights in the development of the university, such as the bill creating the college, the groundbreaking for the campus, the rise from college to university status, etc. There is an ethnic sounding melody used in the first section of the piece that recognizes the multi-cultural diversity of the campus.

The chorus enters in the middle of the work singing, in a quasi-*alma mater* style, the words of the Longfellow poem. This slow section leads into a vibrant closing section that features both instrumental and vocal forces bringing the piece to a dramatic conclusion.



Future Department of Music Events

| | |
|-------------|--|
| Mar. 5 | Symphonic Winds and Concert Band |
| Mar. 7 | Choral Ensembles |
| Mar. 12, 14 | Opera |
| Mar. 28 | Tuba Ensemble and Brass Choir |
| Mar. 29 | Youth Symphony |
| Apr. 1 | Trombone Choir |
| Apr. 6 | Mid-South Honor Band |
| Apr. 8 | Orchestra |
| Apr. 9 | Percussion Ensemble |
| Apr. 11 | Jazz Bands |
| Apr. 18 | Honors Recital |
| Apr. 22 | Choral Ensembles |
| Apr. 21-27 | David Maslanka - Composer-in-residence with 3 Concerts |
| Apr. 28 | Symphonic Winds and Concert Band |

Wind Ensemble Personnel

Piccolo

Alexandra Luttrell-Freeman
Junior, Forensic Science
Las Vegas, NV

Flutes

Olivia Boatman*
Graduate, Music Performance
Eupora, MS
Pershauna Johnson
Junior, Music Education
Blytheville, AR
Hannah Wakefield
Senior, Music Education
Huntsville, AL

Oboes

Erin Graham
Sophomore, Music Performance
Southaven, MS
Devin Morton
Graduate, Music Performance
Ripley, MS
Joshua Moss
Junior, Chemistry
Conway, AR

Bassoons

Mara Allinger
Freshman, Music Performance
Heber Springs, AR
Connor Gott*
Junior, Music Education
Jonesboro, AR
Sara Rickman
Junior, English
Conway, AR

E♭ Clarinet

Regan Higgins
Sophomore, Music Education
Bryant, AR

Clarinets

Hazel Greene
Freshman, Music Performance
Jonesboro, AR
Drew Hampton*
Junior, Music Education
Des Arc, AR

Se'Bastien Isom

Senior, Music Education
Paragould, AR
Destany LaFerney
Freshman, Music Education
Brookland, AR
Kimberly Roberson
Senior, Music Education
Morrilton, AR
Natsuki Yamawaki
Freshman, Music Performance
Osaka, Japan

Bass Clarinet

Shelby Rodish
Freshman, Music Education
Highland, AR

Contra Alto Clarinet

Lauren Dudley
Freshman, Music Education
Dexter, MO

Alto Saxophones

Bobby Coyle
Senior, Music Education
Piggott, AR
Shawn Crawford
Senior, Music Education
Paragould, AR
Clinton Curtis*
Senior, Music Education
Trumann, AR
Andy Mergy
Sophomore, Music Education
Batesville, AR

Tenor Saxophone

Cody Ballard
Junior, Music Education
Jonesboro, AR

Baritone Saxophone

Josh Carter
Senior, Music Education
Jonesboro, AR

** Principal Player in section*

Trumpets

Hunter Durham
Freshman, Music Education
Freshman, AR
Adonias Finch
Junior, Music Education
Dyer, TN
T.J. Irvin
Sophomore, Music Education
Poplar Bluff, MO
Seth Jansen
Junior, Music Education
Jonesboro, AR
Landon Miller*
Senior, Music Education
Batesville, AR
Joshua Poff
Sophomore, Music Education
Batesville, AR

Horns

Jacob Bushong
Junior, Music Education
Paragould, AR
Greg Osborne*
Senior, Music Education
Newport, AR
Andrew Webb
Junior, Music Education
Dexter, MO
Whitney Rose
Freshman, Music Education
Salem, AR

Trombones

Andrew Hakenewerth
Sophomore, Music Education
Jonesboro, AR
Devondre Hince
Senior, Music Composition
North Little Rock, AR
Alex McClung*
Junior, Biology
Trumann, AR

Bass Trombone

Dalton Henson
Freshman, Music Education
Hoxie, AR

Euphoniums

Jeremy Drymon*
Graduate, Music Education
Fort Smith, AR

Cody Hutchison
Freshman, Music Education &
Performance
Jonesboro, AR

Tubas

Eric Barnet*
Junior, Music Education
Poplar Bluff, MO
Blake Craft
Junior, Music Education
Corning, AR

String Bass

Terrell Montgomery
Sophomore, Music Education
Fort Smith, AR

Piano

Tim Moore
Senior, Music Education
Dexter, MO
Yuta Nishimura
Junior, Piano Performance
Kanagawa, Japan

Percussion

Sarah Deeds
Freshman, Undeclared
Jonesboro, AR
Trent Duff
Senior, Music Performance
Pocahontas, AR
Alex Long
Freshman, Music Education
Walnut Ridge, AR
Jack Mixon
Freshman, Music Education
Jonesboro, AR
Jordan Ramsey
Junior, Music Education
Griffithville, AR
Carlos Serna
Junior, Music Education
Nuevo León, Mexico
Garrett Tyler*
Junior, Music Education
Jonesboro, AR
Tyler Worsham
Sophomore, Music Education
Keiser, AR

Graduate Associate Conductor

Cheri Avery
Graduate, Conducting
Pittsburg, KS

Concert Choir Personnel

Dr. Dale Miller, Director

Luca Strazzullo, Collaborative pianist

Bill Weaver and Shannon O'Connor, graduate assistants

Soprano I

Jessica Baldwin - Paragould
Emily Garren - Blytheville
Jenni Hannah - Jonesboro
Jesse Holder - Advance, MO
Lizzie Kalkbrenner - White Hall
Erin Reagan - Munford, TN
Inez Whitt - Pine Bluff

Soprano II

Dennese Adkins - Cabot
Suemone Christian - Bryant
Nichole Dennis - Springfield, MO
KayLa Edwards - White Hall
Hannah McQuay - Jonesboro
Alyssa Smith - Newport
Kate Smith - Wynne
Kasey Welsh - Jonesboro

Alto I

Cori Beasley - Gilmer, TX
Michelle Byrd - Pine Bluff
Harmony Cagle - Rector
Megan Carter - Gosnell
Meagan Hamilton - Wynne
Stefanie Powers - Vilseck, Germany
Sara Ray - Paragould
Lauren Rose - Marion
Mercedes Webb - Dexter, MO
Sarah Woodson - Harrisburg

Alto II

Elizabeth Dryer - Jonesboro
Sarah Hamilton - Paragould
Morgan Langley - White Hall
Kaleena Mann - Hot Springs
Maegan McDaniel - Manila
Shannon O'Connor - Potomac, MD
Janette Robinson - Jonesboro
Mary Rougeau - Jonesboro
Kyle Smith - Forrest City
Loren Snook - Bradford

Tenor I

Crist Blackwell - Batesville
Jake Bushong - Paragould
Chris Orr - Jonesboro
Oriri Oyamore - Benin, Nigeria
Oscar Quiroz - Brookland
Craig Young - Cassopolis, MN

Tenor II

Chris Dyson - Harker Heights, TX
Matt Fischer - Jacksonville
George Gatewood III - Pine Bluff
Nathan Hanselman - Hot Springs
Ben McClellan - Corning
Trevor Robinson - Sikeston, MO
Alex Swenson - Poplar Bluff

Baritone

Matt Crociata - Jonesboro
Jordan Griffin - Sherwood
Jacob Kelley - Jonesboro
Kale McDaniel - Jonesboro
Brian Randall - Lake City
Gregory Self - Williford
Matthew Stewart - White Hall
Bill Weaver - Cabot

Bass

Nick Davis - Lake City
Aaron Fisher - Memphis
C. J. Hoover - Bono
Immanuel Morris - Pine Bluff
John Phillians - Wynne
Matt Smith - Gosnell
Drew Warren - Manila

ASU College of Fine Arts

The ASU College of Fine Arts is the only college in Arkansas dedicated exclusively to the Arts. The college comprises the Departments of Art, Music, Theatre and the Fowler Center. The college helps students, majors and non-majors alike develop their artistic talents and raise their awareness of our artistic heritage. Our college facilities include two performance halls, two theatres and two art galleries. Students and faculty within the college present more than 300 visual, performing and cultural events annually. Our graduates find and maintain careers in diverse creative and performance areas. At the ASU College of Fine Arts, we are honored to be able to share and affirm our collective beliefs in the value of the arts.

ASU Department of Music

Comprehensive programs within the ASU Department of Music provide students with a wide range of professional and educational opportunities. In addition to offering a varied curriculum, fully accredited by NASM at the undergraduate and graduate levels, the department sponsors numerous regionally and nationally recognized ensembles that provide students with quality performance experiences. These ensembles include Concert Choir, Chamber Singers, Men's and Women's Choirs, University Chorus, Wind Ensemble, Symphonic Band, Concert Band, Sound of the Natural State Marching Band, Howlers Basketball Band, Jazz Ensembles, Orchestra, and numerous chamber ensembles.

Our faculty members are accomplished musicians who are Artist Teachers in their areas. ASU students and alumni, whether they serve as music educators, performers, composers, or musical consumers, continue to be leaders in the field of music.

ASU Department of Music Faculty

| | |
|---------------------------|-------------------------------------|
| Neale Bartee | Trombone, Orchestra |
| Joe Bonner | Flute |
| Matthew Carey | Voice |
| Kenneth Carroll | Saxophone, Director of Jazz Studies |
| Kyle Chandler | Music Education, Choirs |
| Dale Clark | Bassoon |
| Lauren Schack Clark | Piano |
| Craig Collison | Percussion |
| Tim Crist | Theory, Composition, Guitar |
| Robin Dauer | Horn |
| Guy Harrison | Violin, Strings |
| Ken Hatch | Clarinet |
| Brian Henkelmann | Piano |
| Marika Kyriakos | Voice, Opera |
| Sarah Labovitz | Associate Director of Bands |
| Dale Miller | Director of Choral Activities |
| Tom O'Connor | Theory, Composition |
| Timothy Oliver | Director of Bands |
| Ed Owen | Tuba, Euphonium |
| Dan Ross | Oboe |
| Sandra Seay | Voice |
| Chris Wilson | Trumpet |

ASU College of Fine Arts Administration and Staff

| | |
|----------------------|--|
| Becky Holmes | Administrative Assistant, Dept. of Music |
| Renee O'Connor | Administrative Assistant, College of Fine Arts |
| Ken Hatch | Chair, Department of Music |
| Don Bowyer | Dean, College of Fine Arts |

For more information about the College of Fine Arts and the Department of Music, including admissions and scholarship information please call:

College of Fine Arts: 870-972-3053

<http://www2.astate.edu/finearts/>

Department of Music: 870-972-2094

<http://www2.astate.edu/a/finearts/dept/music/index.dot>