

2023 Xavier University Honor Band Concert

Dr. Thomas Gamboa, Conductor



Gallagher Student Center Theater

Sunday, February 26, 2:30 p.m.

Program

Halcyon Hearts

Katahj Copley
(1998-present)

Sheltering Sky

John Mackey
(1973-present)

Rhosymedre

Ralph Vaughan Williams
(1873-1958)

Arr. Walter Beeler

Prelude, Siciliano and Rondo

Malcolm Arnold
(1921-2006)

Arr. Joseph P. Paynter

About Our Guest Conductor

Dr. Thomas Gamboa serves as Assistant Professor and Assistant Director of Wind Studies at University of Cincinnati College Conservatory of Music (CCM). He serves as the music director of the CCM Wind Ensemble, teaches undergraduate- and graduate-level conducting courses, supervises music education interns, teaches survey of wind literature for graduate students and directs the Graduate Cognate Program in Wind Conducting.

Originally from San Diego, Gamboa earned a Bachelor of Arts degree in Music Education and Music Performance in bassoon from UCLA. He also earned a Masters of Music degree in Conducting from Northwestern University studying with Mallory Thompson, and a Doctor of Musical Arts degree in Conducting from the University of Michigan studying with Michael Haithcock. Additional conducting studies include work with David Effron, Gary Hill, Donald Hunsberger, Jerry Junkin, Kenneth Kiesler, Craig Kirchhoff, Tom Lee, David Loebel, Donald Neuen, Kevin Sedatole, Neal Stulberg, Mark Davis Scatterday, Michael Votta and Victor Yampolsky.

An accomplished conductor, Gamboa previously held the rank of Captain and served active duty as Conductor and Commander of the United States Air Force Band at Robins Air Force Base, Georgia. He later served as Associate Conductor and Flight Commander of the U.S. Air Forces in Europe Band at Ramstein Air Base, Germany. He earned his commission from Officer Training School, Maxwell Air Force Base, Alabama in February 2011.



2023 Honor Band Players

Flute

Elliot Benter, Batavia High School

El-Ayanna Crawford, Mt. Healthy High School

Rachel Goodwin, Kings High School

Maria Halaby, McNicholas High School

Annelise Kuhn, Lebanon High School

Caitlyn McCamish, Clinton-Massie High School

Lillie Scott, Fairfield High School

Oboe

Mickell Fiador, Winton Woods High School

Kaitlin Niebauer, Kings High School

Bassoon

Matthew Bernardo, Xavier University

Eric Durazno, Winton Woods High School

Andrew Escobedo, Winton Woods High School

Katie Thiel, Xavier University

2023 Honor Band Players

Clarinet

Claire Binau, Clinton-Massie High School
Louissa Brewer, Clinton-Massie High School
Tiyana Graves, Mt. Healthy High School
Lea Helmrich, Norwood High School
Logan Hoskins, West Clermont High School
Michael Ivanov, Kings High School
Ian Moore, Mt. Healthy High School
Stephanie Morgan, West Clermont High School
Na'Ima Salaam, Winton Woods High School
Bella Scoglietti, West Clermont High School
Mandy Spjut, Loveland High School
Alayna Winters, West Clermont High School

Bass Clarinet

James Duke, West Clermont High School

Alto Saxophone

Jessie Hampton, School for Creative and Performing Arts
Aidan Isabelle, Oak Hills High School
Jamie Wilson, Winton Woods High School

2023 Honor Band Players

Tenor Saxophone

Joden Gibbs, Winton Woods High School

Aiden Hinterlong, Winton Woods High School

Baritone Saxophone

Tyrique Summers, Withrow University High School

Dakota Thibault, Fairfield High School

Trumpet

Aiden Bailey, Little Miami High School

Mallory Green, Princeton High School

Juliet Jimenez, West Clermont High School

Landon Needham, Mt. Healthy High School

Aaron Spjut, Loveland High School

Randall Trisel, Batavia High School

Ndeye Wade, Winton Woods High School

Elijah Woods, School for Creative and Performing Arts

French Horn

Evan Gerard, Kings High School

Evie Griffith, West Clermont High School

Reuben Miree, Mt. Healthy High School

2023 Honor Band Players

Trombone

Gregory Burns, Winton Woods High School

Meghan Gaitskill, Batavia High School

Darinel Vasquez-Jacobo, Mt. Healthy High School

Wesley Yates, Little Miami High School

Euphonium

Nathan McClain, Clinton-Massie High School

Will Stewart, Fairfield High School

Tuba

Sam Jennings, West Clermont High School

Jeff Scott, Xavier University

Malachi Williams Mingo, Mt. Healthy High School

Percussion

Emmett Boling, Norwood High School

Gabe Brown, Oak Hills High School

Seth Doughman, Winton Woods High School

Gwyn Hagerty, Xavier University

Avery Harper, Mt. Healthy High School

Matthew McBride, Xavier University

Jensen Wakefield, Mt. Healthy High School

Halcyon Hearts

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short Halcyon Hearts is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction – which is sudden and colorful – symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

-Ann Wilson

Sheltering Sky

The wind band medium has at the core of its contemporary development a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts—a nostalgic portrait of time suspended.

The work itself has a folksong-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way. In reality, however, Grainger's melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of haze distance as though they were from a half-remembered dream.

-Jake Wallace

Rhosymedre

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in organ repertoire. Of the three, Rhosymedre, sometimes known as “Lovely,” has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The Hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

-Walter Beeler

Prelude, Siciliano and Rondo

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

-John P. Paynter

Special Thanks To:

Dr. Thomas Gamboa

Shelley Barsan

Dr. Polina Bespalko

Olivia Wakefield

Dr. Eric Melley

Om Srivastava

Joe Lovano

Xavier Music Students

Honor Band Students, Parents and Directors

