PROGRAM

American Overture for Band  
Joseph Willcox Jenkins

Concerto for Percussion and Wind Symphony  
Trevor Grahl

Soloist: Gina Ryan

INTERMISSION

Tulsa – A Symphonic Portrait In Oil  
Don Gillis

Clarinet Candy for Band  
Leroy Anderson

Opus Two for Flutes and Swingin’ Concert Band  
Warren Barker

William Byrd Suite  
Transcribed by Gordon Jacob

Selected from the Fitzwilliam Virginal Book

I. The Earle of Oxford’s March

II. Pavana

III. Jhon come kiss me now

IV. The Mayden’s Song

V. Wolsey’s Wilde

VI. The Bells

Slava! A Concert Overture  
Leonard Bernstein
PROGRAM NOTE FOR CONCERTO:

The concerto was written during most of the summer and fall of 2007, after I had gained some experience in the computer music studio working with Max/MSP, and other real-time audio processing software. The work takes an approach to the integration of soloist/ensemble similar to that of a sound source with audio processing: as in a work for a solo instrument with a live DSP component, the ensemble acts as a giant audio processor, filtering, accumulating, exploding, etc. the soloist's material as the piece unfolds. In the first movement, a thin band of sound from the soloist moves through different registral stratospheres, gradually coalescing into vertical choral units, until transformed back into a linear element once again. In the second, the soloist abandons pitched percussion, and moves to castanets, klaxon horns, a desk bell and an alarm clock, producing many different shades of “noise” (white, brown, etc.) from the ensemble, before returning to the vibraphone with variations on the linear/chordal idea of the first movement. An intimate all-percussion moment loosely resembling a cadenza allows listeners a chance to “zoom in” and hear sounds up close, after which three whirling spatialized snare drums bring the piece to a close.

The music is infused with a dry, bizarre humor found in most of my works, and throughout the composition process, I endeavored to strike an interesting balance between the previously mentioned soloist/ensemble integration, and the strange, quasi-sarcastic nature of the musical gestures, fusing them into what I hope to be an interesting and novel approach to the concerto tradition.

BIOGRAPHIES:

Trevor Grahl hails from the small village of Rankin, Ontario, about two hours northwest of Ottawa, Canada. In 2007 he obtained a Bachelor of Music degree from the Schulich School of Music in Montréal, where his past teachers include John Rea, Jean Lesage, Sean Ferguson, and Tom Plaunt. Trevor Grahl is currently pursuing a Master’s degree in music composition at the University of California, San Diego working with Philippe Manoury. In July, 2007, he placed in a variety of categories in the SOCAN Foundation Awards for Young Composers and was the first ever recipient of the SOCAN competition’s John Weinzweig award, for his wind ensemble piece, Urquitaqtuq. In February 2008 and 2009 he was featured in Winnipeg’s New Music Festival as the “young emerging composer” which included performances of two of his works by the Winnipeg Symphony Orchestra. Trevor’s interests lie in novel approaches to music composition as influenced by technology, working with mixed media, and trying to find a balance between the present and the future. Trevor Grahl also enjoys cartoons and strong coffee.

Gina Ryan began her percussion studies at the age of ten in St. John's, Newfoundland. Her way of thinking about sound was transformed when she met Don Wherry, founder of the International Sound Symposium. Ms. Ryan moved to Toronto in 1998 and began studying with Nexus members Bob Becker, Russell Hartenberger, Robin Engelman, and John Wyre. She obtained her BMus at the University of Toronto and her MMus at McGill University, where she is currently completing her doctorate. Ms. Ryan has performed as a soloist and chamber musician in Canada, Japan, China, France, and the United States. In 2008 she was the percussionist of the Aspen Contemporary Ensemble and in 2007 she apprenticed with the
Nouvel Ensemble Moderne at Domaine Forget. Since 2003, Ms. Ryan has been actively commissioning and premiering works for solo percussion, three of which were recorded and nationally broadcasted by the CBC (Canadian Broadcasting Corporation). In February 2008, she premiered tonight's Concerto for Percussion and Wind Symphony by Trevor Grahl with the McGill Wind Symphony and again in February 2009 at the Winnipeg New Music Festival. Ms. Ryan was recently awarded a production grant from the Conseil des arts et des lettres du Québec to create a multidisciplinary show featuring solo percussion, for which she has commissioned three new works by Quebec and American composers.
UCSD WIND ENSEMBLE

FLUTE
Krista Bergesen
Katelyn Brady
Valerie Chereskin
Eunae Choi
Fanny Fridlander
Charles Hesser
Katrina Hill
Lisa Hwang
Christine Kim
Yeon Ju Lee
Grace Peng
Lauren Rueda
Elliott Slaughter
Michelle Swanson
Yumiko Taguchi
Darcy Taniguchi
Alex Tsiatas (piccolo)
Victor Wang

OBOE
Lori Jue
Heather Marks
Katheryn Ringrose

BASSOON
Daiki Takekawa

CLARINET
Eric Chavez
Christopher Chen
Ana Friede
Stephanie Gates
Molly Gleason
Dipika Gopal
Rachel Grey
Jay Kahn
Don Kowal
Melissa Lau
Amy Lewanski
Sarah Lotstein (Eb Clarinet)
Charlie Martyn
Doug McGee (Bass Clarinet)
Kimduy Nguyen
Sara Osmus
Michelle Perales

SAXOPHONE
Robert Bonardi (tenor)
Hanson Cao (alto)
Eugene Choi (alto)
Kristopher Grey (alto)
Colin Haynes (alto)
Joseph Hill (alto)
Alex Kneib (tenor)
Arthur Lee (alto)
Frank Li (Bari)
Mu-Li Liu (tenor)
Brad Monteforte (alto)
Sepehr Safii (alto)

HORN
Justin Chin
Sara Dao

EUPHONIUM
Greg Golembeski
John Wyman

TRUMPET
Miles Anderson
Matt Datlen-Mino
Mike Gonnella
Nicola Hil
Michael Jackson
Grace Koyama
Jason Moore
Lisa Porrazzo
Gregory Quinto
Scott Soady
Tsukasa Takahashi
Damian Wang

TROMBONE
Andrew Davis
Austin Lopez

TUBA
Ken Earnest

PERCUSSION
Nathan Alcasid
David Loo
Doug Martin
James McKechnie
Marvin Monterossa
Lisa Nguyen
Nicholas Rodriguez
Eleasa Sokolski

GUITAR
Nik Mathews

PIANO
Will Fried