

## **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 Logsdon  
Bernie Lotstein (Eb Clarinet)  
Charlie Martyn  
Doug McGee (Bass Clarinet)  
Kimduy Nguyen  
Sara Osmus  
Michelle Perales

Trisha Rassatt  
Erik Saulietis  
Jonathan Shaw  
Romulus Tomimbang  
Lauren Tomosada  
Lisa Tulathimutte  
Diana Yuan

### **SAXOPHONE**

Roberto 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

Daniel Orkin  
Peter Phillips  
Trevor White

### **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