Blair School of Music
Presents

Impressions for Band

Vanderbilt Wind Symphony
Thomas Verrier, conductor

Wednesday, November 20, 2019
8:00 p.m.
Ingram Hall

Presented with gratitude to the Sartain Lanier Family Foundation
for its generous support of the Blair School
Vanderbilt Wind Symphony
Thomas Verrier, conductor

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Outburst
David Sampson
(b. 1951)

Reliable Sources
Nico Muhly
(b. 1981)

Peter Kolkay, bassoon

Paris Sketches
Martin Ellerby
(b. 1957)
I. Saint-Germain-des-Près
II. Pigalle
III. Père Lachaise
IV. Les Halles

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Vanderbilt Wind Symphony

**Piccolo**
Sara Kang
Holly Venkitaswaran

**Flute**
Helen Cho*
Holly Venkitaswaran*
Hazel Wang
Steven Wu
Katherine Xie

**Oboe**
Julia Culp*
Caroline Donovan*
Becca Keith
Ashley Roh

**English Horn**
Julia Culp

**Eb Clarinet**
Sung Jin Lee

**Bb Clarinet**
Thomas Desrosiers
Zach Gassenheimer*
Desiree Hagg
Patrick Hu
Sung Jin Lee
Patrick Mills*
Christina Rogers

**Bass Clarinet**
Kaylee Nielsen

**Bassoon**
Yuki Hu*
Emma Kirby*
Beck Rusley*

**Contrabassoon**
Emma Kirby

**Saxophone**
Jack Allen
Adam DeLoach*
John Di Fatta*
Andrew Gaffey
Nick Heilborn
Kevin Shinskie

**Horn**
Zach Bobbitt
Katharine Davelos Baines
Isaac Ferrell*
Ellie Repp
Megan Walters*

**Trumpet**
Ethan Adams*
Olivia Achcet*
Joshua Camper*
Peter Gair
Jeffrey Huddleston
Krishna Palanivel

**Trombone**
Riley Borklund
Jeremiah Kamtman
Billy Pickus
Hiram Rodriguez*

**Euphonium**
Nathan Keene*
Ryan Smith*

**Tuba**
Daniel Dardon
Logan Owens*

**Percussion**
Patrick Brennan
James Hyun*
Matt Leo
Sachin Nuguru
Julia Reda
Julian Springer
Kenny Swartout*

**Bass**
Areen Kim

**Piano**
Abby Chung

*Denotes principal player

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**Manager:**
Julia Culp

**Assistant Manager:**
Zach Bobbitt

**Librarian:**
Daniel Meza

**Set Up Crew:**
Olivia Harrison
Nick Heilborn
Adair Kelley
Daniel Meza
Krishna Palanivel
Megan Walters
Program Notes

Outburst
Written in 2006 for the North Jersey Area Wind Ensemble, this high energy piece opens our concert with jazz like rhythms and harmonic allusions to prolific 20th century American composers such as William Schuman.

Reliable Sources
I was initially terrified of writing for bassoon and wind ensemble, mainly because of the dearth of previous examples from which I could steal, as I would do with a concerto for violin or piano. I found myself sniffing around the history of the bassoon, and how it often functioned, in sacred music, as a combination of a bass instrument and a tenor instrument — a more acrobatic use of the organ’s pedals. I thought about the period during the reformation when the organ was banned from church, and thought about the effect of that great silencing. This brought me to thinking — as so many of my processes do — about Orlando Gibbons (1583–1625) whose music would have been sung during this time.

I’ve written a great deal music which could be described as a conversation with (or indeed a love letter to) Gibbons, including setting the text of his autopsy, and I’ve always found a kind of artistic solace and surprise in his music, so the title refers to that music as a source for endless discovery. I took a beautiful piece of his keyboard music (a Pavan in A-minor), and generated from it a cycle of fifteen chords, imagining each one as being a resonance from the original keyboard piece, as if played with the sustain pedal locked down and from a great distance, the original chord structure lost in a haze of its own transitions and interstices. From there, I wrote a set of variations, where the solo bassoon walks through these chords with a series of gait: linear and calm, a sort of bouncing upwards figure, a berceuse (cradle song), and more virtuosic fast passages.

The piece grows more and more intense and violent, and after a severe cadenza consisting only of 8th notes featuring the registral extremes of the bassoon, the orchestra explodes with violent chords. Out of this texture then emerges a direct quotation of the Gibbons, played here on the solo bassoon and its two colleagues in the ensemble, as well as the bass clarinet assuming the lowest notes: the bassoons have been promoted from the plodding bass register to the lyrical and more explicitly melodic upper register. The orchestra churns through the chord cycle one more time, and the piece ends brightly. It lasts eighteen minutes long, and is dedicated to Michael Harley and Scott Weiss.

Nico Muhly

Paris Sketches
This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it -- rather as did Maurice Ravel in his own tribute to the work of an earlier master in Le Tombeau de Couperin. Running like a unifying thread through the whole score is the idea of bells — a prominent feature of Paris life.

Saint-Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: The Soho of Paris, this is a burlesque with scenes cast in the mold of a balletic scherzo -- humorous in a kind of “Stravinsky-meets-Prokofiev” way. It’s episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: This is the city’s largest cemetery, the final resting place of many a celebrity who had once walked its streets. The spirit of Satie’s Gymnopédies -- themselves a tribute to a still more distant past -- is affectionately evoked before what is in effect the work’s slow movement concludes with a quotation of the Dies Irae. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, and wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden, and like Pigalle, this is a series of related but contrasting episodes. Its climax quotes from Hector Berlioz’s Te Deum, which was first performed in 1855 at the church of St. Eustache -- actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz Te Deum.

Martin Ellerby
Biographies

Thomas E. Verrier is senior band conductor and director of wind ensembles at Vanderbilt University’s Blair School of Music. He serves as conductor of the Vanderbilt Wind Symphony, artistic director of the Vanderbilt Music Academy in Berlin, Germany (a joint project with musicians of the Berlin Philharmonic) and was the founding director of the Conductors Lab in Aix-en-Provence, France. His teaching duties include undergraduate and graduate-level courses in conducting, pedagogy, and education. In addition, Verrier is a clinician for Yamaha Music Latin America and served as the program director of the Sistema Nacional de Educación Musical Instituto de Desarrollo Musical, a collaborative project of the Blair School of Music and the Ministry of Culture of Costa Rica.

Verrier has accepted invitations to conduct throughout the Americas, Asia, and Europe. He has presented and/or conducted performances at conferences of the Congreso Iberoamericano de Directores, Compositores, Arregladores e Instrumentistas de Bandas Sinfónicas (Tenerife, Canary Islands), the Asian Pacific Band Directors Association (Macau and Hong Kong), the Hong Kong International Band Fair, and the Midwest Band and Orchestra Clinic (Chicago). Ensembles under his direction have been selected to perform for the International Society for Music Education (Tenerife, Canary Islands), The National Association for Music Education (NAfME) National In-Service Conference (Nashville), the North American Saxophone Alliance (Los Angeles), southern and western division conferences of the College Band Directors National Association (CBDNA), as well as the CBDNA National Conference (hosted the Blair School in March 2015). In addition, Verrier has guest conducted the United States Army Field Band as well as professional ensembles in Argentina, Brazil, Peru, Costa Rica, China, and Spain. He has served as Consultor Artístico with the Dirección General de Bandas of Costa Rica and he is the artistic advisor of the Hong Kong Wind Ensemble.

Verrier is a member of the American Bandmasters Association and also serves on the Executive Board of the College Band Directors National Association as the organization’s National Executive Secretary.

Called “superb” by the Washington Post and “stunningly virtuosic” by the New York Times, Peter Kolkay is the only bassoonist to receive an Avery Fisher Career Grant and to win first prize at the Concert Artists Guild International Competition. He is a Season Artist of the Chamber Music Society of Lincoln Center. Recent seasons have included a solo recital at the Centro Cultural Ollin Yolitzli in Mexico City, chamber music performances at Music@Menlo and Bridgehampton summer festivals, and appearances on the Emerald City, Camerata Pacifica, and Mostly Music series.

Kolkay actively engages with composers in the creation of new works for the bassoon; he has commissioned and premiered solo works by Joan Tower, Mark-Anthony Turnage, and Tania León, among others. His recent recordings include Stravinsky’s The Soldier’s Tale, with Roger Waters narrating, and Michael Torke’s bassoon concerto with the Albany Symphony.

Kolkay is a member of the IRIS Orchestra in Germantown, Tenn., and has also served as guest principal bassoon of the St. Paul Chamber Orchestra. A dedicated teacher, he is Associate Professor at the Blair School of Music at Vanderbilt University, and has given master classes throughout the United States and Mexico. Kolkay holds degrees from Lawrence University, the Eastman School of Music, and Yale University, and studied with Frank Morelli, John Hunt, Jean Barr, and Monte Perkins. A native of Naperville, Ill., he now calls the Melrose neighborhood of Nashville home.
Upcoming Events

Carmina Burana
Thursday, November 21
8:00 p.m.
Ingram Hall
Featuring the Vanderbilt University Orchestra, Robin Fountain, conductor; Vanderbilt Chorale and Symphonic Choir, Tucker Biddlecombe, director. Blair Children’s Chorus, Mary Biddlecombe, director; and featuring Ben Edquist, baritone, and Tyler Nelson, baritone. This program will also feature the Vanderbilt University Orchestra performing Beethoven’s Egmont Overture, under the baton of guest conductor Michael Remish, a Blair senior majoring in trumpet performance.

Presented with gratitude to the Valere Blair Potter Trust and to an anonymous friend for their generous support of the Blair School

Vanderbilt Community Chorus
David Binns Williams, director
Sunday, November 24
2:30 p.m.
Steve and Judy Turner Recital Hall
The Vanderbilt Community Chorus performs major choral works by French composers, featuring Gabriel Faure’s timeless Requiem. Organist Nicholas Bergin joins the VCC, as well orchestra musicians from the Nashville area.