

GIA COMPOSER'S COLLECTION

**FRANK
TICHELI
VOLUME 2**

**NORTH TEXAS WIND SYMPHONY
SHOWA WIND SYMPHONY**

Eugene Migliaro Corporon,
Conductor

**CALIFORNIA STATE UNIVERSITY-
FULLERTON WIND SYMPHONY**

Mitchell J. Fennell,
Conductor

Jim Walker, flute
Patricia Goble, soprano
Håkan Rosengren, clarinet



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Ticheli offers the following program notes about his compositions:

Wild Nights! (2007) is a joyous, colorful, seven-minute musical journey inspired by Emily Dickinson's poem:

Wild nights! Wild nights!	Futile the winds	Rowing in Eden!
Were I with thee,	To a heart in port, —	Ah! the sea!
Wild nights should be	Done with the compass,	Might I but moor
Our luxury!	Done with the chart.	To-night in Thee!

Numerous composers have set the words of *Wild Nights!* to music (Lee Hoiby's song setting and John Adam's *Harmonium* come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines, "Done with the compass / Done with the chart," and "Rowing in Eden! / Ah! The sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn and continue right through to the final cadence.

Wild Nights! was commissioned by the California Band Directors Association in celebration of their fiftieth anniversary.

Silver Lining: Concerto for Flute (2017) was commissioned by Peter Warshaw and Worldwide Concurrent Premieres and Commissioning Fund, Inc., in memory of Peter Warshaw's wife, Lara Barnett. The premiere performance was given by the Medalist Concert Band, Jerry Luckhardt, director, at the National Flute Association Convention in Minneapolis, Minnesota, on August 11, 2017, Jim Walker, soloist, with Frank Ticheli as guest conductor.

The first movement, “Game,” was inspired partly by my teenage son’s love of video games. He acquainted me with lots of standard video game terms and characters, such as Side Quest (a deviation from the main game), Final Boss (the main antagonist, usually appearing at or near the end of the game), and Mini-Boss (a middle level boss, not as powerful as the Final Boss). The use of those references helped me to create an overall form for the movement, beginning with a “tutorial” in which the basic rhythmic motives are introduced as air or air-like sounds only. The movement progresses through various levels of play. In Level 1, I add pitch to the main motives; in Level 2, I add chords, and in Level 3, sound clusters. Along the way, I insert traditional episodes (Side Quests) and more competitive episodes (Mini-Boss and Final Boss sections). The rapid interaction between the soloist and ensemble suggests a competition, a fun game, with no clear winner in the end.

The second movement, “To the Girl with the Flaxen Hair,” is a tribute to the memory of Lara Barnett, the late wife of the main commissioner of the concerto, and someone I also knew personally (Lara was a student in one of my classes back in the 1980s). The movement is largely inspired by American poet Sara Teasdale’s “A Little While,” a poem that addresses the topic of death with a gentle, accepting tone, ultimately finding peace and serenity in its final lines. As the melody unfolds, the ensemble recalls the main motive from Debussy’s *The Girls with the Flaxen Hair*—the dedicatee’s favorite piece—floating it and blurring it like a passing dream.

The final movement, “Silver Lining,” is as bright and joyous as can be. It moves alternately between ebullient, dancelike energy and carefree lyricism. A sense of optimism is ever-present as the soloist and ensemble take turns sharing the spotlight.

Simple Gifts: Four Shaker Songs (2002) is built from four Shaker melodies: a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, “Simple Gifts,” the hymn that celebrates the Shaker’s love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of “In Yonder Valley,” generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751–1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, “Dance,” makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds stating it at normal speed.

The third movement is based on a Shaker lullaby, “Here Take This Lovely Flower,” found in Dorothy Berliner Commin’s extraordinary collection, *Lullabies of the World*, and in Daniel W. Patterson’s monumental collection, *The Shaker Spiritual*. This song is an example of the phenomenon of the *gift song*, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans who they took in. Like many Shaker songs, this lullaby embodies the Shakers’ ideal of childlike simplicity.

The finale is a setting of the Shakers’ most famous song, “Simple Gifts,” sometimes attributed to Elder Joseph Brackett (1797–1882) of the Alfred, Maine community, and also said (in Lebabon, New York manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making “Simple Gifts” possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations that conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland’s doorstep and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

Angels in the Architecture (2008) was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence: one divine, the other evil. The work’s title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a nineteenth-century Shaker song:

I am an angel of Light

I have soared from above

I am cloth’d with Mother’s love.

I have come, I have come,

To protect my chosen band

And lead them to the promised land.

This “angel”—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known sixteenth-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light–darkness–light–darkness–light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow appears—distantly, ominously.

Acadiana (2016) refers to the coined term by Cajuns in Louisiana of creating a hybrid of “Acadia” (now Nova Scotia) and “Louisiana,” referring to a region comprising much of the southern half of Louisiana where Cajun culture and heritage have thrived for more than two hundred years. Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia around 1604. In 1755, they were driven out by the British, whereupon they resettled in various parts of Canada, including Quebec, New Brunswick, and Prince Edward Island, and in the Northeastern United States in and around what is now the state of Maine; however, most Acadian exiles eventually resettled in South Louisiana, where roughly one million of their descendants now live. *Acadiana* honors that tradition and completes the trilogy of Cajun-inspired works Ticheli has composed for concert band over a 27-year period, including *Cajun Folk Songs* (1989) and *Cajun Folk Songs II* (1996).

The first movement, “At the Dance Hall,” makes use of two different Cajun rhythmic features: *un valse in deux temps* (a waltz in two times), alternating between triple and duple meters, and a witting, lighthearted two-step dance. Beginning as a playful game of catch between instruments at the extreme low registers of the band, and ending like an old 78 rpm record that

has lost its spring-power, this movement is jazily joyful and as wry and playful as anything I have composed for concert band.

The second movement, “Meditations on a Cajun Ballad” (composed in memory of the victims of Hurricane Katrina) serves as the emotional heart of the entire work. It is constructed as a set of six variations (or meditations) on an ancient Cajun ballad, “*La fille de quatorze ans.*” The haunting melody first appears about 90 seconds into the movement, heard as if a distant mist of circling rain; it is played by piccolo and tuba four octaves apart from each other. Then the variations unfold, growing in volume and speed, finally bursting out in pandemonium, during which several old Cajun folksongs make short, frenzied cameo appearances. The energy reaches a boiling point, finally collapsing on itself before slowly dissolving into a poignant and prayer-like coda during which, without pause, in bursts into the final movement.

The finale, “To Lafayette,” is an exalted dance that combines original material with my own personal variant on the Cajun folk melody, “*Allons a Lafayette.*” I have come across many versions of this wonderfully jubilant tune over the years. While my own version is fairly removed from any of the sources I have seen or heard, it still upholds the tune’s basic harmonic structure and inherent *joie de vivre*. From beginning to end, the finale is an exuberant celebration of life, as is the trilogy itself.

Postcard (1991) was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I composed this brief “postcard” as a musical reflection of her character—vibrant, whimsical, succinct.

It is cast in an ABA’ form. The primary theme, first heard in flute and clarinet used in the outer sections, is a *palindrome*—that is, sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds’s first name is *Harrah*. The theme’s symmetry is often broken, sometimes being elongated, while other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E-natural), T (*te* in the solfeggio system, B-flat), H (in the German system, B-natural), E (E-flat this time), L (*la* in the solfeggio system, A-natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to give the effect of a large-scale palindrome surrounding the smaller ones.

Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band, conducted by H. Robert Reynolds.

Songs of Love and Life (2012) was commissioned jointly by the Alpha Iota Chapter of Kappa Kappa Psi and the University of Colorado at Boulder Department of Bands in honor of conductor Allan McMurray.

The poems chosen for *Songs of Love and Life*—all written by contemporary American poets—were discovered slowly, after a painstakingly long and careful search. Indeed, the only poem I had decided upon when I began composing the work was Leland Kinsey's "Swinging into the Night," with its beautiful depiction of a boy being pushed on a swing by an exhausted, but grateful parent. After several more weeks of searching, I stumbled upon two more stunningly powerful poems that further strengthened the themes of love and life: Philip Booth's delicate "First Lesson," about a daughter being taught to trust, and Steve Scafidi's touching and witty "Prayer for a Marriage." But it took yet another two months to find the poem that would end the song cycle. David Budbill's vivid depiction of a man at the beginning of his old age—expressing nothing more than simple gratitude for being alive—struck me like a thunderbolt. I knew I had found the perfect poem for my finale.

I am grateful to all four poets, whose words sustained and inspired me throughout the creative process. I am also grateful for the opportunity to compose *Songs of Love and Life* as a symbol of my enduring friendship with Allan and his wife, Judy.

Movement I: "Swinging into the Night"

by Leland Kinsey

My boy is swinging
And I push him.
"Higher," he cries and I push him
till with his feet he pulls leaves and twigs
from the weeping willow,

tree carved on slate markers
on the hill behind us.
He holds on tightly, as I taught him
the first times he wanted to go
so high, and only once has his grip

faltered as he let go to point
at the rising full moon
and he flew towards it
and knocked his breath completely out
for what seemed like minutes

until he could breathe then cry
then wanted to climb aboard for more,
and I pushed him.

Now he swings the other way,
“This way then that way,” he says,
and that way his feet go up
into the grape arbor
where they crush green grapes
and later ripe ones will splatter.
“I love swinging up into the night,” he
says.

He is big enough to pump.
He laughs when I push him.
My arms ache, I have pushed him
so long, so hard.
My wish is obvious,
that this swinging freeze at this moment,
go on for forever.
More strangely, he curves into time more
huge
than both of us together can imagine,
and I push him.

“Swinging into the Night” from *Not One Man’s
Work: Poems by Leland Kinsey*
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permission of Leland Kinsey.

Movement II: “First Lesson”

by Philip Booth

Lie back, daughter, let your be tipped back
in the cup of my hand.

Gently, and I will hold you. Spread
your arms wide, lie out on the stream
and look high at the gulls. A dead-
man’s float is face down. You will dive
and swim soon enough where this
tidewater ebbs to the sea.

Daughter, believe me, when you tire on the
long thrash

to your island, lie up, and survive.
As you float now, where I held you
and let go, remember when fear
cramps your heart what I told you:
lie gently and wide to the light-year
stars, lie back, and the sea will hold you.

“First Lesson” from *Lifelines* by Philip Booth
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(USA), Inc.

Movement III: “Prayer for a Marriage” (for Kathleen)

by Steve Scafidi

When we are old one night and the moon
arcs over the house like an antique
China saucer and the teacup sun
follows somewhere far behind
I hope the stars deepen to a shine

so bright you could read by it

if you liked and the sadnesses
we will have known go away
for awhile—in this hour or two

before sleep—and that we kiss
standing in the kitchen not fighting
gravity so much as embodying

its sweet force, and I hope we kiss
like we do today knowing so much
good is said in this primitive tongue

from the wild first surprising ones
to the lower dizzy ten thousand
infinitely slower ones—and I hope

while we stand there in the kitchen
making tea and kissing, the whistle
of the teapot wakes the neighbors.

“Prayer for a Marriage” from *Sparks from a
Nine-Pound Hammer*

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courtesy of Louisiana State University Press.

Movement IV: “Winter: Tonight: Sunset”

by David Budbill

Tonight at sunset, walking on the snowy road,
my shoes crunching on the frozen gravel, first
through the woods, then out into the open
fields

past a couple of trailers and some pickup
trucks, I stop

and look at the sky. Suddenly: orange, red,
pink, blue,
green, purple, yellow, gray, all at once and
everywhere.

I pause in this moment at the beginning of my
old age

and I say a prayer of gratitude for getting to
this evening,

a prayer for being here, today, now, alive
in this life, in this evening, under this sky.

David Budbill, “Winter: Tonight: Sunset” from *While
We’ve Still Got Feet: New Poems*.

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Rest (2010) is a concert band adaptation of
my work for SATB chorus, *There Will Be
Rest*, which was commissioned in 1999 by the
Pacific Chorale, John Alexander, conductor.

In making this version, I preserved
almost everything from the original: harmony,
dynamics, even the original registration. I also
endeavored to preserve carefully the fragile
beauty and quiet dignity suggested by Sara
Teasdale’s words. However, with the removal
of the text, I felt free to enhance certain aspects
of the music, most strikingly with the addition
of a sustained climax on the main theme. This

extended climax allows the band version to transcend the expressive boundaries of a single note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.

Concerto for Clarinet (2010) received its world premiere performance by soloist Håkan Rosengren with the California State University–Fullerton Wind Symphony on October 10, 2010, with Mitch Fennell conducting. I had been hoping to compose a clarinet concerto for years, so I was delighted when a commission came my way from Swedish-American clarinetist, Håkan Rosengren. His viery virtuosity, combined with his poignantly beautiful sound, had a direct influence on my creative decisions throughout the work. The concerto’s three movements are composed as tributes to three twentieth-century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein.

The first movement, “Rhapsody for George” (after a wink to the famous clarinet solo—with thanks to the Gershwin Estate for approving this), is built largely from chromatic, jazzy, relentless flurries of sixteenth notes, volleyed back and forth between the soloist and ensemble. This high-speed game is intensified by a walking bass line, jazzy syncopations, and heavy backbeats that come and go at will.

The second movement, “Song for Aaron,” evokes the gentle, open-aired quality sometimes heard in Copland’s slow movements. If the listener notices a songlike quality here, it may be because it was originally composed for voice (*An American Dream*, for soprano and orchestra, movement 6). Thus, this movement is an adaptation of my earlier work, but altered significantly to suit the unique lyrical traits of the clarinet.

While composing the final movement, “Riffs for Lenny,” I imagined Bernstein perched on a pulpit (a podium?), passionately preaching about music as a powerful and necessary force for humanity. In a sense, I pay tribute to his lifelong enthusiasm, unleashed through his conducting, composing, performing, teaching, and in countless other ways. Like the opening movement, “Riffs for Lenny” is somewhat jazzy, but now in a more sultry, gospel-like manner. It swoons, sighs, seduces, and then suddenly takes off in double-time, dancing all the way.

Amen! (2009) was composed as a retirement gift to my lifelong friend, Trace McElroy, in celebration of his lifelong achievement after 30 years of teaching instrumental music in Texas public schools. Back in the 1970s in Richardson, Tracy and I played trumpet together in the

Berkner High School Band, forging a close friendship that lasts to this day. His teaching to generations of young people instilled in them not only his deep love of music, but also his values of personal discipline and teamwork. His life's work epitomizes the contributions of thousands of music educators in this country whose gifts to our society are enormous, perhaps incalculable.

San Antonio Dances (2010) was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement, "Alamo Gardens," depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief, but powerful climax depicting the Alamo itself.

The lighthearted and joyous music in the second movement, "Tex-Mex on the Riverwalk," celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality—a two-and-a-half-mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs, and shops.

Viva San Antonio!

Frank Ticheli

Frank Ticheli (b. 1958) holds bachelor's, master's, and doctoral degrees in music education and theory/composition. Ticheli is well known for his works for wind band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world. In 1991, he joined the faculty of the University of Southern California's Thornton School of Music, where he is Professor of Composition. He was composer-in-residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Among his many musical awards, he has been nominated for a first round "Best Classical Album" Grammy Award. An honorary member of Kappa Kappa Psi, he received their highest award, the Distinguished Service to Music Medal, in 2000.

The University of North Texas College of Music

The College of Music, the largest public university music program in the United States, is recognized worldwide as one of America's foremost institutions for preparing professional musicians in all fields. With an enrollment over 1,550 (one-third of whom are graduate students), the College of Music is regularly ranked as one of the finest music programs by respected organizations. The College is proud of the high academic and performance standards, exemplified by a gifted faculty of 152 full- and part-time members, which include conductors, studio teachers, composers, musicologists, theorists, music educators, scholars, administrators, and nearly 300 teaching fellows and teaching assistants. The Wind Studies Area is made up of over 500 music majors who participate in one of the 9 ensembles within the program.

North Texas Wind Symphony

Internationally acknowledged as one of the premier ensembles of its kind, the North Texas Wind Symphony is selected from the most outstanding musicians attending the College of Music. The Wind Symphony has been highly acclaimed for "wonderful and artistically rendered performances that are elegant and polished," and complimented for "terrific ensemble skills that embody a high degree of integrity and sensitivity." They have been praised for "stunning and inspirational recordings" and for being an ensemble whose "enriching performances demonstrate their sheer joy of musicing."

The Showa University of Music

The Showa University of Music, the Showa Graduate School of Music, and the Showa College of Music are part of the Tosei Gakuen Educational Foundation. The school is located just outside central Tokyo in the town of Shin-Yurigaoka. The conservatoire is renowned for its creative philosophy and leadership role in music education. Through its history, the school has evolved into a music conservatory that offers training in traditional western classical music, musical theater, ballet, jazz, and popular music.

Showa Wind Symphony

The Showa Wind Symphony is chosen from the most outstanding musicians attending the college. The ensemble and its music director, Shintaro Fukumoto, have earned a respected international reputation through numerous appearances, including the Japan Band Clinic in Hamamatsu, the

Midwest Band and Orchestra Clinic in Chicago, and the World Association of Symphonic Bands and Ensembles Conference in San Jose, California.



Eugene Migliaro Corporon

Eugene Migliaro Corporon is Conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. As Director of Wind Studies, he guides all aspects of the program, including the master's and doctoral degrees in wind conducting. He is a graduate of California State University–Long Beach and Claremont Graduate University. His performances have drawn praise from colleagues, composers, connoisseurs, and music critics alike. Professor Corporon's career, which spans six decades, began in 1969 as Director of Instrumental Music at Mt. Miguel

High School in Spring Valley, California. He has held collegiate positions since 1971, which include California State University–Fullerton, the University of Wisconsin, the University of Northern Colorado, Michigan State University, the Cincinnati College-Conservatory of Music, and the University of North Texas.

California State University–Fullerton School of Music

California State University-Fullerton is one of the largest, most highly regarded, and most diverse universities in the western United States. Among its prestigious entities is the School of Music, which has been training students for professions in music performance, industry, and education for more than half a century. Over 400 students currently study in 15 degree programs—performance, conducting, music education, pedagogy, composition, music history, and music theory, including the artist diploma program, which is unique in the west.

CSUF Wind Symphony

The wind band tradition flourishes at CSU Fullerton, with the University Wind Symphony as its preeminent ensemble. Dr. Mitchell J. Fennell directed the Wind Symphony for nearly two decades until his retirement in 2016, performing in prestigious venues, including the California All State Music Educators Conference and the College Band Directors National Association Western/Northwestern Division Conference, and on tours to China, South Korea, Japan, Austria, Denmark, Germany, and Portugal. The group is currently led by Dr. Dustin Bar. The Wind Symphony has recorded a dozen albums featuring music by Leslie Bassett, Adam Gorb, Paul

Hindemith, Karel Husa, Zdenek Lukas, Michael Markowski, Vincent Persichetti, Frank Ticheli, and Chen Yi.

Mitchell J. Fennell

Mitchell Fennell is Professor Emeritus and recently retired Director of Bands and Coordinator of Wind Studies at California State University–Fullerton. Dr. Fennell joined the School of Music Faculty at CSUF in 1986. During his tenure, he conducted the University Wind Symphony, Symphonic Winds, and the University Band, and taught undergraduate and graduate instrumental conducting, courses in wind literature, and courses in music education. He maintains an active career as a guest conductor, adjunct faculty member, and conducting workshop guest lecturer.

Jim Walker

Jim Walker graduated with honors from the University of Louisville. After a brief stint of playing in the United States Military Academy Band at West Point and studying with Harold Bennett, he became associate principal flutist with the Pittsburgh Symphony in 1969 and eight years later became principal flutist with the Los Angeles Philharmonic. After seven successful seasons of performing, recording, and touring with the Los Angeles Philharmonic, during which time the New York Philharmonic briefly borrowed him as Principal Flute for their 1982 South American tour, he left the orchestra, diving into the world of jazz, studio recording, and teaching. In 1980, Walker organized the jazz/classical quartet, Free Flight. He was a first-call studio flutist for the better part of two decades, retiring from the studios in June 2010. He currently teaches flute at the University of Southern California Thornton School of Music and the Colburn School Conservatory of Music in Los Angeles.

Patricia Goble

As a professional singer and actress, Patricia Goble was last seen on Broadway as Miss Jones in *How to Succeed in Business Without Really Trying*, starring Daniel Radcliffe and Joan Laroquette. Other Broadway credits include the original casts of *Ragtime*; *Curtains*; *The Woman in White*; *Bye, Bye, Birdie*; and the Tony Award-winning musical revivals of *La Cage aux Folles* and *Kiss Me, Kate*. Throughout her career, she has joined the companies of Toronto, Broadway, and The Music Box Tour of *The Phantom of the Opera*, having performed the roles of both Christine and Carlotta. She has toured the United States and Canada in the productions of *Kiss*

Me, Kate; The Music of the Night; and Cats, and made numerous Carnegie Hall appearances. She has sung with the symphony orchestras of Akron, Alabama, Annapolis, Edmonton, Colorado Springs, Louisville, North Carolina, Oregon, and Orlando. Her soprano voice can be heard on the original cast recordings of Kiss Me, Kate; Ragtime; Curtains; and South Pacific (at Carnegie Hall).

Håkan Rosengren

Internationally acclaimed clarinetist Håkan Rosengren has appeared as concerto soloist and in recital and chamber music all over Europe, the United States, and in Israel and Asia. As concerto soloist, he has performed with European orchestras such as Lausanne Chamber Orchestra, Prague Philharmonic, Lisbon Metropolitan Orchestra, and Porto Chamber Orchestra, to name just a few. In his native Sweden and other Nordic countries, he has appeared as soloist with Helsinki Philharmonic, Swedish Radio Symphony, Royal Stockholm Philharmonic, Odense Symphony, Norrköping Symphony, Malmö Symphony, Southern Jutland Symphony, Sundsvall Chamber Orchestra, Helsingborg Symphony, Jönköping Symphony Orchestra, Umeå Sinfonietta, among others. Elsewhere he has appeared as concerto soloist with the Los Angeles Mozart Orchestra, Savannah Symphony, Akron Symphony, Asheville Symphony, Texas Festival Orchestra, Midland-Odessa Symphony, Ventura Symphony, Israeli Chamber Orchestra, and Taegu Symphony Orchestra. Rosengren currently teaches clarinet and coaches chamber ensembles at California State University–Fullerton.

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G I A C O M P O S E R ' S C O L L E C T I O N

The idea of creating a series of recordings that pulls together numerous compositions of a single composer and presents them in one place has been a twenty-year dream of mine. It seems that collecting a lifetime of work provides an invaluable perspective on the composer's contribution to our art. This project brings together outstanding selections by those composers who have demonstrated an ongoing commitment to and an indefatigable faith in the Wind Symphony medium. A collection of this nature would not have been possible without the commitment and dedication of hundreds of musicians over the years. The performers' time, energy, and attention has been selflessly and generously given, not for pay, but for posterity. Their caring musicianship continues to be an inspiration to me. As always, I remain grateful to the incredible artistry of Jack Stamp, Bruce Leek, Dennis Fisher, and Brad Genevro. Additionally, over the years my graduate conducting students have made immeasurable contributions to the recordings. Without their tireless involvement we could never have captured these "moments in time." I would also like to thank Klavier Music Productions, The Cincinnati College-Conservatory of Music, and the Showa Academia Musicale for their willingness to support this project. I am particularly grateful to Alec Harris and GIA for their vision and encouragement. It is my hope that the Composer's Collection will further affirm the fact that the Wind Symphony, in its many forms throughout hundreds of years of music history, has been and continues to be a significant original source of serious artistic expression.

—Eugene Migliaro Corporon

GIA COMPOSER'S COLLECTION

FRANK TICHELI VOLUME 2

DISC 1 TOTAL TIME – 72:13

1. *Wild Nights!* (2007) 6:57
© Manhattan Beach

Silver Lining: Concerto for Flute (2017) . . . 24:16
© Manhattan Beach • **Jim Walker** *flute*

2. Game (6:05)
3. To the Girl with the Flaxen Hair . . . (9:49)
4. Silver Lining (8:22)

Simple Gifts: Four Shaker Songs (2002) . . . 9:46
© Manhattan Beach

5. In Yonder Valley (2:36)
6. Dance (1:42)
7. Here Take This Lovely Flower . . . (2:19)
8. Simple Gifts (3:49)

9. *Angels in the Architecture* (2008) . . . 14:06
© Manhattan Beach • **Ashley Voelkel** *soprano*

Acadiana (2016) 16:20
© Manhattan Beach

Showa Wind Symphony • Concert Performance

10. At the Dance Hall (4:02)
11. Meditations on a Cajun Ballad . . . (7:55)
12. To Lafayette (4:23)

DISC 2 TOTAL TIME – 72:24

1. *Postcard* (1991) 5:47
© Manhattan Beach

Songs of Love and Life (2012) 24:48
© Manhattan Beach • **Patricia Goble** *soprano*

2. Swinging into the Night (6:57)
3. First Lesson (6:33)
4. Prayer for a Marriage (5:50)
5. Winter–Tonight–Sunset (6:08)

6. *Rest* (2010) 7:14
© Manhattan Beach

Concerto for Clarinet (2010) 21:12
© Manhattan Beach

CSUF Wind Symphony • Håkan Rosengren *clarinet*

7. Rhapsody for George (7:01)
8. Song for Aaron (7:21)
9. Riffs for Lenny (6:50)

10. *Amen!* (2009) 3:31
© Manhattan Beach

Showa Wind Symphony

San Antonio Dances (2010) 9:05
© Manhattan Beach

Showa Wind Symphony • Concert Performance

11. Alamo Gardens (4:51)
12. Tex-Mex on the Riverwalk (4:14)



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