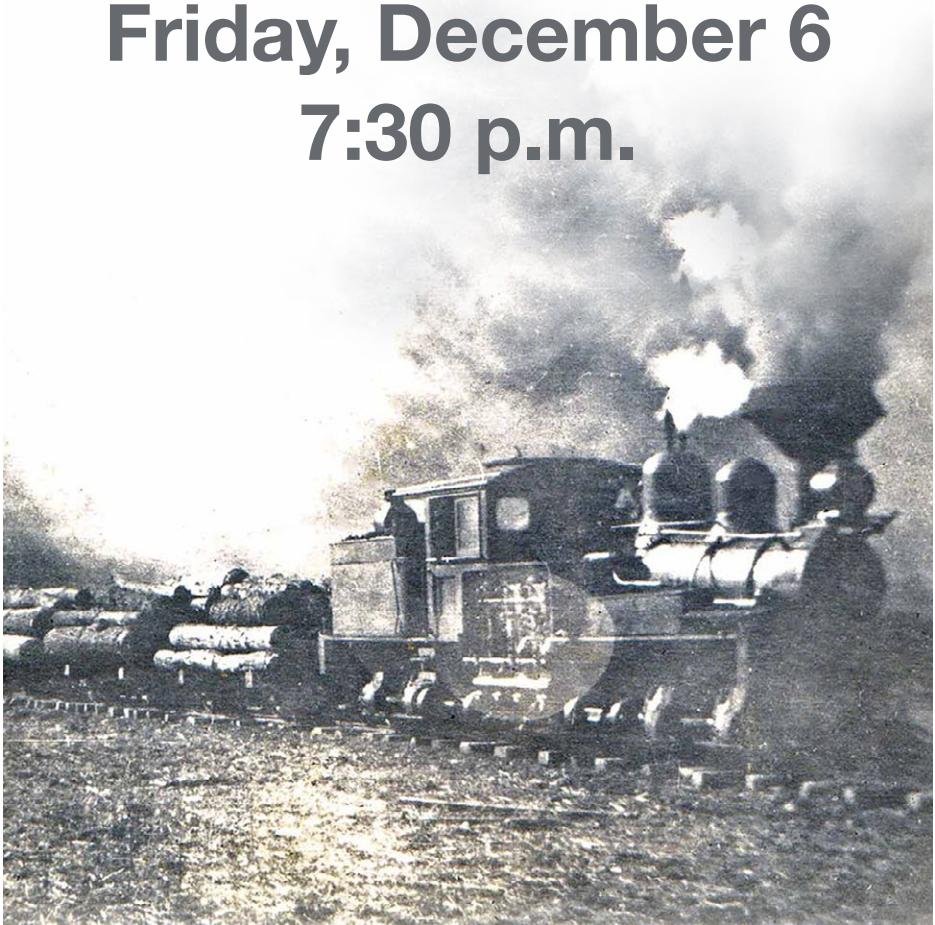


LCC Symphonic Band Presents

GHOST TRAIN

Conductor - Dr. Rob Davis

Friday, December 6
7:30 p.m.



Tempered Steel

Charles Rochester Young

(b. 1965)

Children's March

Percy Aldridge Grainger

“Over the Hills and Far Away”

(1882-1961)

Dusk

Stephen Bryant

(b. 1972)

Grand Central Station

Michael Torke

(b. 1961)

Ghost Train

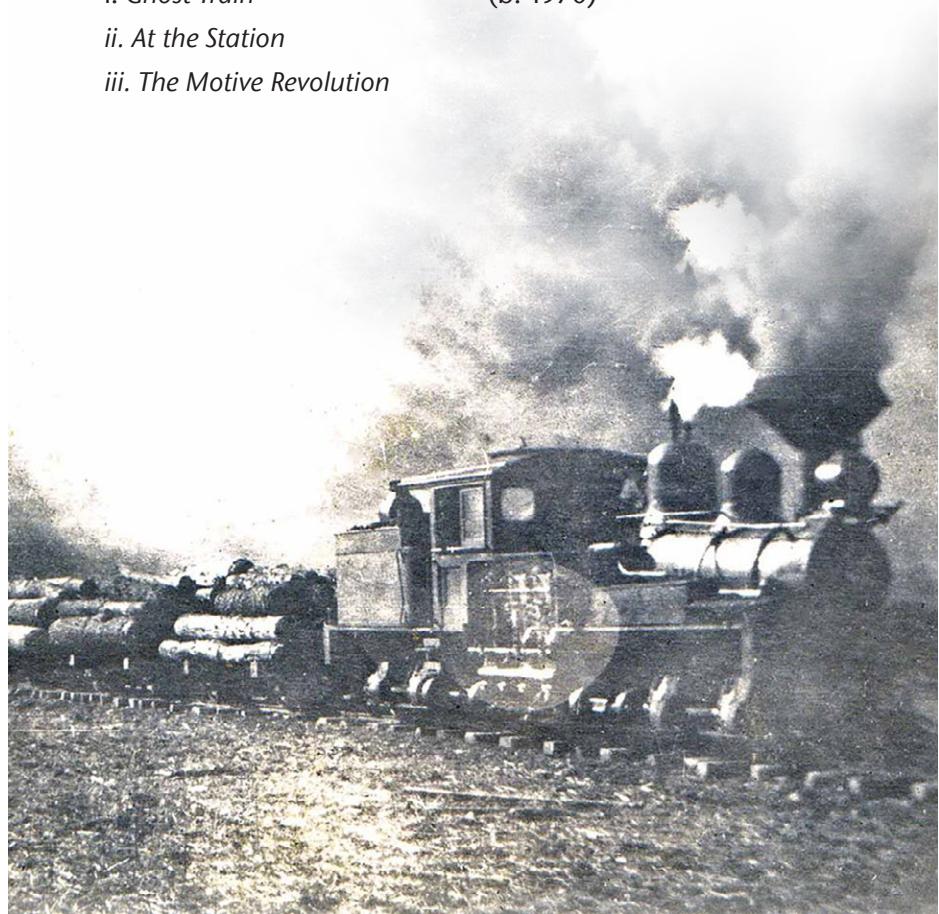
Eric Whitacre

i. *Ghost Train*

(b. 1970)

ii. *At the Station*

iii. *The Motive Revolution*



Notes on the program

Tempered Steel

As we grow stronger and more resilient through hardship, we become “tempered.” *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

Tempered Steel was “forged” in 1997 as the first work to be commissioned by the Big 12 Band Directors Association. It was premiered by the Baylor University Wind Ensemble at the College Band Directors National Association convention in Kansas City, Missouri that year.

- Charles Rochester Young

Children’s March, “Over the Hills and Far Away”

Children’s March “Over the hills and far way” is one of the earliest works written for piano and wind band and the first of many such works by Percy Grainger. Written while Grainger was serving in the American Army as a bandsman, it was intended to make full use of all the instrumental resources available at Fort Hamilton where he was stationed. The First World War ended in November 1918 before Grainger had the chance to perform the work as originally planned. Its first performance did not take place until June 1919 at Columbia University, featuring the Goldman Band conducted by the composer with Ralph Leopold playing the piano part.

With the dedication, “for my playmate beyond the hills,” she is believed to be a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother’s jealousy.

- Barry Peter Ould

Dusk

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work “night cycle,” continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

- Steven Bryant

Grand Central Station

Grand central Station received its first performance in June 2001, at Damrosch Park in Lincoln Center, New York City, by the Goldman Memorial Band.

As I wrote this piece, I thought of the tremendous energy of arrivals and departures, the swirling shapes and patterns of people with optimistic expectations. Newly renovated, Grand Central Station has that wonderful mix of the classically old, along with its shiny, new, welcoming appearance. Like the Goldman Band itself, who commissioned this piece, it has decades of rich, New York history, but it is very much alive today.

- Michael Torke

Ghost Train

The legend of the Ghost Train, a supernatural machine that roars out of the night through forgotten towns and empty canyons, is deeply rooted in American folklore, and it was this spirit I worked to capture.

The compositional challenge came in creating a larger three movement work from the first movement which was originally conceived and performed as a single event. I felt that the use of trains as a source of sounds and inspirations was virtually inexhaustible, but I wanted to save the integrity of the original while using it as the architectural foundation. *At the Station* is just that: the train comes to a roaring halt and the passengers depart. In this movement I see countless images: friends and family reunited, the soaring architecture of the station itself, and the genuine sincerity and innocence of the era. After a reflective pastiche the locomotive builds up steam and slowly departs, grand and graceful. *The Motive Revolution* is twofold in its implication. The name refers to the period between 1850 and 1870 when steam engines revolutionized transportation, and also describes the cyclical treatment of musical motive throughout the movement. The train blazes across the country side, moonlight glistening off its dark steel, and ends with a final, heroic tribute to these machines and the people who worked them.

The first movement was written in the winter of 1993-1994 and received its premiere March 7th, 1994. Movements II and III were written in the winter of 1994-1995, and the entire triptych received its premiere on March 14th, 1995. *Ghost Train* was written for and is dedicated to Thomas G. Leslie and the University of Nevada, Las Vegas Wind Symphony.

- Eric Whitacre

Personnel

Piccolo

Sharon Floyd

Flute

Julia Holmes
Melanie Kitchens
Gretchen Scholl
Sharon Floyd

Oboe

Roxanne Knutson
Rebecca Fistolera

English Horn

Lisa Sudar

Bassoon

David Taylor
Sarah Wilson

Clarinet

Robert Mayclin
Jessica van Son
Dick Uthmann
John Salisbury
Harvey Redmond
Kim Gantner
Terri Skeie
Jamie Skeie
Eva-Mari Vik*

Alto Saxophone

Justin Garrison
Traci Wood

Tenor Saxophone

Sarah Lang-Wright
David Taylor

Baritone Saxophone

Angie Meyers

Trumpet

Michael Paul
Rick Kemp
Naomi Fosket
Tyson Vogeler
Clay Patrick
Al Deichsel

Horn

Martin Krusniak
Lexie Feist*
Ron Works
Ron Joslin
Scott McRae
Gary Lambert

Trombone

John Veltkamp
Cecile Calabrese*

Marion Clark

Connie Ramos
Wally Knowles

Euphonium

Bob Pollock
Rod Lloyd

Tuba

Al Triplett
Matthew Pollock
David Wilson*

Timpani

Mark Van Zanten

Percussion

Angie Boyer-Blum
LeeRoy Parcel
Ginger Walworth
David Walworth
Bill Comin
Naomi Fosket

Piano

Jill Leach

* LCC Foundation
Music Scholarship

Dr. Robert W. Davis

Rob Davis is the Instrumental Music Instructor and Director of Bands at Lower Columbia College. Before coming to LCC, Rob graduated *magna cum laude* with Bachelor and Master degrees in music from Brigham Young University, and went on to teach horn and music theory at BYU. He subsequently earned a Doctor of Musical Arts degree from the University of Southern California under Hollywood's leading studio horn player, James Thatcher. While at USC, Rob was honored to receive the *Pi Kappa Lambda* National Music Honor Society's *Outstanding Musical and Academic Achievement Award*.

A prize-winner in five national solo and chamber music competitions, Rob has performed with the Utah Symphony, the Utah Chamber Orchestra, the Orchestra at Temple Square, and numerous theatrical orchestras. He has also played on over 100 recording studio projects for films, television programs, advertisements, and video games.

Rob has performed in concert with a diverse array of musicians, including Frederica von Stade, The King's Singers, Peter Cetera, Debbie Reynolds, Lone Star, Lucy Lawless, and Jason Castro from *American Idol*. Performance tours have taken Rob to Italy, Germany, Slovenia, Greece, England, Scotland, Wales, as well as numerous cities in the US.

As a conductor, Rob has led bands, choirs, and orchestras of all sizes and levels. He studied conducting with Larry Livingston and Sharon Lavery at USC, and served as assistant conductor of the Downey Symphony in Los Angeles.

An outdoor enthusiast and long-time admirer of the beautiful Pacific Northwest, Rob is thrilled to live in Washington with his wife, a professional violinist, and daughter.



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LCC Jazz Ensemble Winter Concert

featuring guest artist: Pianist Dan Gaynor

with the Mark Morris High School Big Band

Tuesday,
December 10
7:30 p.m.

Wollenberg Auditorium
Rose Center for the Arts



WINTER CHOIR CONCERT

*Ringing
in the
Holidays*

Friday December 13

7:30 p.m.

Wollenberg Auditorium





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lowercolumbia.edu**

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