



Western Kentucky University
Potter College of Arts & Letters
Department of Music

Symphonic Band



Dr. Gary Schallert, *conductor*
Dr. Matthew McCurry, *conductor*
David Holt, *graduate conductor*
Joshua Pace, *graduate conductor*
Megan Benoit, *graduate conductor*
Emily Curtsinger, *flute*

Thursday, October 1, 2026 • 7:30 pm

Van Meter Hall
Bowling Green, KY

Program

ALFRED REED

Jidai

Dr. Matthew McCurry, *conductor*

CHARLES IVES

trans. by Jonathan Elkus

The Alcotts

CÉCILE CHAMINADE

trans. by Clayton Wilson

Concertino for Flute, op. 107

Emily Curtsinger, *flute*

WKU Concerto Competition Runner-up

GERARDO RODRIGUEZ

trans. Miguel Etchegoncelay

La Cumparsita

GUSTAV HOLST

ed. Colin Matthews

First Suite in E-flat, op. 28 No. 1

I. Chaconne

II. Intermezzo

III. March

David Holt, *graduate conductor*

Joshua Pace, *graduate conductor*

Megan Benoit, *graduate conductor*

WKU Department of Music

2026 "Wall of Fame" Presentation

MARIANO SAN MIGUEL

ed. Frederick Fennell

La Oreja de Oro (The Golden Ear)

Symphonic Band Personnel

Flute

Megan Benoit
Olivia Booher
Emily Castner*
Leah Chen
Emily Curtsinger
Anna Goff
AJ Lowery
Tessa Martin
Kayla Miller
Brianna Nolan
Haley Orberson
Kiris Ray
Gayle Rushing
Geni Segovia
Jose Solis

Oboe

Renee Garrett
Evelyn Hansen*
Zoe Maddox

Bassoon

Carter Edwards*
Isaac Kicklighter

Clarinet

Brea Bidwell
Andrew Blosser*
Jacoby Brison
Juan Santiago Castro
Jaden Davis
Rizal Duncan
Briana Gomes
Zada Henderson
Masen Kloss
Makayla Nichols
Adrianna Nosbusch
Denny Oum
Mary Pendergrass
Thalia Roddy
Arabella Ross
Collin Swartz
Joshua Wellman
Melody Weihrauch

Bass Clarinet

Paige Copen
Zoey Hobdey*
Emily Horn

Alto Saxophone

Ian Cunningham^
Cole Hammers
Matthew Law
Asher Lee
Cailee Tucker^
Anna Ward

Tenor Saxophone

Evan Kenney
Joshua Richards

Baritone Saxophone

Hunter Baker

Horn

Ashton Keen*
Hera Patrick
Raewyn Perry
Sam Porter
Ty Stanton
Tanner Wilken
JoyDale Williams
Cameron Willoughby

Trumpet

Jeramiah Adams
Simon Bozone
Zeke Bristow
Will Burris^
Chloe Packard
Brayden Givens
Olivia Harris
AJ Honeycutt
Brent Layne^
Ava Lucas
Aiden Pike
Jack Richardson
Braydon Sanders
Darius Williams

Trombone

James Baxter*
Layne Eaton
Jackson Kimbler
Kian Raleigh
Tyler Salvador
Charlie Smith
Willow Strader
Kayden Tran

Bass Trombone

Donovan Jagers

Euphonium

Geoffrey Hash
Grayson Marshall
Joshua Pace
Reagan Schmidt
Ashleigh Sparks
Cooper White*

Tuba

Avery Gowin
David Holt*
James LeDuc
Clif Ogden
Patrick Thomason

Percussion

Lane Bibb
Jack Calhoun
Michael Cecil*
Luke Cothran
Dianna Hendricks
Connor Kizziar
Aden Mathias
Andrew McGuffey
Joe Thomas
Marshall Wiggins

Piano

Anna Donovan

All names listed alphabetically to recognize each person's contribution to the ensemble.

** = principal ^ = co-principal*

Program Notes

Jidai (2001)

Alfred Reed (1921-2005)

Jidai (Year of Years!) was commissioned by the City of Sagamihara, Japan, for the 10th anniversary celebration of the opening of its Green Hall, one of the finest concert halls in the country and home to the Sagamihara Youth Wind Symphony Orchestra. The premiere by the Sagamihara Youth Wind Symphony Orchestra took place in Green Hall on February 6, 2000, under the direction of the composer. The sub-title, *Year of Years!*, refers to the opening year of the third millennium, an event that has occurred three times since the advent of the Christian era. This has been celebrated as the year 2000 by some and by others as 2001. Regardless of which year it may be, it is a time for looking to both the past and the future, a time for summing up the joys and sorrows we have already experienced, and the joyous heralding of a new beginning.

The powerful introduction, with its fanfare opening followed by a broad and stately march-like theme, attempts to portray the feelings incurred by this procession of past events. The succeeding brightly paced section that speaks to the optimism and hopes for the future incorporates elements of the fanfare as if to symbolize the eternal joining of past and future times. This is succeeded by a tender, somewhat nostalgic treatment of a portion of the sprightly theme, tinged with sweet memories and developed into an expressive contrasting section that fades gently away. The opening fanfare returns with even greater strength than before but is soon swept aside by the sprightly theme. This sprightly theme, now stated in all the myriad colors of the modern wind orchestra and with all possible exuberance, leads the piece to a brilliant and highly optimistic conclusion. - *Program Note from score*

The Alcotts (1920/1947)

Charles Ives (1874-1954)

The Alcotts is the subject of one of Charles Ives's *Essays Before a Sonata*, which he published concurrently with the *Concord Sonata* in 1920. In the essay, Ives takes us inside the elm-shaped Orchard House where "sits the old spinet piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at Beethoven's Fifth Symphony." Warming as always to such a scene of home music-making, he continues: "All around you, under the Concord sky there still floats ... that human faith melody reflecting an innate hope, a common interest in common men, a tune that the Concord bards are ever playing when they pound away at the immensities with a Beethoven-like sublimity, and with vengeance and perseverance."

Transcribed for the U.S. Marine Band by Jonathan Elkus from Ives's 1946-47 revision of the *Concord Sonata*. - *Program Notes by Jonathan Elkus*

Concertino for Flute (1902)

Cécile Chaminade (1857-1944)

Initially written for flute and piano, the work has also been orchestrated for flute and orchestra and later transcribed for flute and band. The piece was commissioned by the Paris Conservatoire in 1902 to be an examination piece for flute students. The Concertino is dedicated to flautist and teacher, Paul Taffanel. Supposedly, Chaminade wrote this work to punish a flute-playing lover after he left her to marry somebody else. She thus wrote an extremely difficult concertino which he would not be able to play. The piece has remained popular in flute repertoire and is still used as an examination piece.

The work is cast in a single movement and follows a rondo-like form. It opens with a broad statement from the piano, which leads into the entrance of the flute. A lyrical melody characterized by flowing quaver and triplet figures emerges as the foundation of the work. This decorative opening theme highlights the flute's expressive qualities while showcasing its broad range. More technically demanding passages serve as interludes, providing transitions into the contrasting sections that follow.

The central section, marked *animato*, introduces a more energetic character. The soloist employs a variety of virtuosic techniques, including double tonguing and ornamental passages, increasing both the technical demands and intensity of the music. Brief, rapid passages add further excitement, with the considerable speed and precision required contributing significantly to the work's virtuosic character.

An interlude from the piano leads into another variation of the principal theme and ultimately into an extended cadenza. The written cadenza demands considerable dexterity from the soloist, along with a bold, resonant tone and command of the instrument's full range. Following a sustained trill from the flute, the piano returns to support the final section, which recalls the opening melody. Here, rapid scalar passages become increasingly prominent, building momentum toward the conclusion. An animated coda brings the work to an exciting and energetic close.

La Cumparsita (1916)

Gerardo Matos Rodríguez (1897 -1948)

Gerardo Matos Rodríguez was a Uruguayan musician, composer and journalist. In 1916 he composed '**La Cumparsita**' which was first played in public in the old Café 'La Giralda' in Montevideo which became later 'The Tango Museum' of Montevideo. The title 'La Cumparsita' translates as 'the little parade', and the first version was a tune with no lyrics. Later, Matos Rodríguez produced a version with lyrics. 'La Cumparsita' is among the most famous and recognizable tangos of all time. Matos Rodríguez also composed pieces for theatre and many other tangos, but his name will mainly be remembered as the composer of the tango 'La Cumparsita'. Argentinean arranger Miguel Etchegoncelay transcribed this beautiful tango for Symphonic Band. – *Program Note from the score*

First Suite in E-Flat (1909)

Gustav Holst (1874-1934)

The ***First Suite in E-flat*** by Gustav Holst, is considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. However, the work was originally conceived to be performed by ensembles significantly smaller than the one at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax. - *Program Note by Esmail Khalili*

La Oreja de Oro (1909)

Mariano San Miguel (1874-1934)

Mariano San Miguel was a Spanish organist, organ maker and composer. In his later years he was the conductor of an important military band. His "symphonic" pasodoble *La Oreja de Oro* (The Golden Ear) is a classic adaptation of that popular dance to an extended and developed work in this form for the repertory of the band. By definition, the paso doble is a double-step, but it is known in social dancing as a one-step which became popular in the early 1920s. San Miguel calls his a "paso doble torero," and while its spirit does not always invoke the excitement of the crowd at a bull ring on a bright sunny afternoon, there are flashes of that awesome duel between man and animal. And there is, as well, a reflective character in the music provided by the cadenza-like material for the solo trumpet with its spurts of brilliance countered by quiet response. The triumphant concluding strains for the brass continue to unfold the "cadenza" material and include the many idioms of Spanish popular music which have been present since the opening measures.

San Miguel left no clear explanation for his title; its interpretation ranges from homage to an ear of corn, to that of a vanquished bull. There is no doubt, however, that *La Oreja de Oro* is a classic, an unusual piece of Spanish popular music. - *Program Note by Frederick Fennell*



Guest Artist

Emily Curtsinger, *flute soloist*



Emily Curtsinger is a flutist currently studying at Western Kentucky University to earn a bachelor's degree in Music Education. She is a student of Dr. Heidi Alvarez and a former student of Dr. Kallie Snyder. Emily has performed in numerous regional, collegiate, and KMEA All-State honor bands and is an alumna of the 2022 Governor's School of the Arts. She has competed on the state level and was the winner of the 2023 Flute Society of Kentucky's High School Soloist competition as well as first runner-up of the 2026 WKU Concerto Competition. She is a member of the WKU Symphony, Wind Ensemble, Symphonic Band, Treble Chorus, and Flute Choir.



2026-2027 ENDOWED SCHOLARSHIP RECIPIENTS

Andrew Blosser	Bennie Beach Scholarship
Michael Cecil	Dr. Kent Campbell Scholarship
Carter Edwards	Melissa and Wes Madison Scholarship
Donavan Jagers	Charles Smith Music Scholarship
Kiris Ray	Music Department Faculty Scholarship
Brianna Nolan	Patti Stanton Scholarship
James Baxter	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Melody Weihrauch	Dr. Samuel W. and Jeane Payne Tinsley Endowed Music Scholarship
Ashleigh Sparks	Ida Weidemann Music Scholarship
Ty Stanton	Edith Wilson Music Scholarship
Denny Oum	Sylvia Kersenbaum Music Scholarship
Hera Patrick	Edward J. Pease Memorial Music Scholarship
Tanner Wilken	Edward J. Pease Memorial Music Scholarship
Brent Layne	Jean and C. Robert Blankenship Scholarship
Anna Donovan	Naomi Allen McGinley & Jeanne Allen Logan Scholarship Fund
Chloe Packard	Jean and C. Robert Blankenship Scholarship
Zoe Maddox	Joe Stites Music Education Scholarship



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DEPARTMENT OF MUSIC

Woodwind, Brass, and Percussion Faculty

Heidi Álvarez, D.M.A.	Florida State University, Flute/Theory
Mark S. Berry, D.M.A.	University of Michigan, Percussion
Emily Britton, D.M.A.	Florida State University, Horn
Courtney Calvert, M.M.	Western Kentucky University, Clarinet
John Cipolla, D.M.A.	University of North Carolina, Greensboro, Clarinet/Saxophone
Keegan Finkbine, M.M.	University of Georgia, Bassoon
Dr. Scott Harris, D.M.A.	University of Oklahoma, Percussion Tech/Music Ed/Advising
Sarah Herbert, D.M.A.	Cincinnati Conservatory of Music, Trumpet
Stephanie Hile, M.M.	University of Louisville, Oboe
Matthew McCurry, D.M.A.	West Virginia University, Associate Director of Bands
Jose Carlos Rodriguez, M.M.	Ohio University, Clarinet
Gary Schallert, D.M.A.	University of Northern Colorado, Director of Bands
Kevin Shinskie, M.M.	Frost School of Music - University of Miami, Saxophone
Christopher Schmidt, M.M.	University of Louisville, Tuba and Euphonium
Jefferson Tunks, M.M.	Cincinnati Conservatory of Music, Trombone

Western Kentucky University Bands

Director of Bands.....	Dr. Gary Schallert
Associate Director of Bands/Athletic Bands	Dr. Matthew McCurry
Assistant Director of Athletic Bands	Dr. Scott Harris
Graduate Assistants.....	Megan Benoit, David Holt, Joshua Pace
Band Managers	Michael Cecil, Olivia Harris, Geoffrey Hash Evan Kenney, Brianna Nolan, & Cailee Tucker

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Dr. Robert “Bud” Fischer, Provost, Western Kentucky University
Dr. Terrance Brown, Dean, Potter College
Dr. Zachary Lopes, Chair, Department of Music
Vacant, Office Coordinator, Department of Music
Mr. Jeff “Smitty” Smith, Van Meter Hall
Delta Omicron | Phi Mu Alpha | Sigma Alpha Iota

