

The South Dakota State University School of Performing Arts
and College of Arts, Humanities and Social Sciences present...

SDSU WIND SYMPHONY
JACOB WALLACE, CONDUCTOR

JOURNEYS

WITH GUEST ARTISTS

BOSTON BRASS
STEPHEN BÖLSTAD
JAMES MCKINNEY

Friday, February 8, 2019 • 7:30 PM
SDSU Performing Arts Center • Larson Memorial Concert Hall

SOUTH DAKOTA STATE UNIVERSITY WIND SYMPHONY

Jacob Wallace, *conductor*

JOURNEYS

—program—

JOAQUÍN TURINA *La Procession du Rocio*, Op. 9 (1912)
(1882-1949) Triana en Fête
transcribed by Alfred Reed La Procession

PERCY ALDRIDGE GRAINGER *Colonial Song* (1911)
(1882-1961)
edited by Mark Rogers

Stephen P. Bolstad, conductor

CLAUDE DEBUSSY *Préludes, Book I* (1910)
(1862-1918) X. La Cathédrale engloutie
arranged by Merlin Patterson

BRUCE EDWARD MILLER *Pluto: The Last Planet* (1993)
(born 1957)
arranged by J.D. Shaw

Boston Brass, guest artists

—intermission—

JOHN PHILIP SOUSA *Hands Across the Sea* (1899)
(1854-1932)

James McKinney, conductor

JULIE GIROUX *Symphony no. 4 "Bookmarks from Japan"* (2013)
(born 1961) I. Fuji-san (Mt. Fuji)
 II. Nihonbashi (Bridge Market)
 III. The Great Wave off Kanagawa (The Life of One Wave)
 IV. Kinryu-zan Sensōji (Thunder Gate)
 V. Evening Snow at Kambara (Light is the Touch)
 VI. Hakone (Drifting)

*Please silence phones prior to the performance.
Photography (without flash) and videography are permitted, but please
dim the screens on your devices for the benefit of those around you enjoying the concert.
We ask that you hold applause between movements of multi-movement works.*

SDSU WIND SYMPHONY

FLUTE/PICCOLO

* Joanna Boll *Elkton*
* Jenna Harrison *Rapid City*
Damaris Waldner *Crooks*
Anna Effinger *Sioux Falls*
Clara Greenhagen *Maple Lake, MN*

OBOE/ENGLISH HORN

* Hannah Olson *Sioux Falls*
* Evan Tarrell *Sioux Falls*
Grace Brink *Platte*

BASSOON

† Leah Walker *Brookings*

E-FLAT CLARINET

Emily Peirce *Elk Point*

B-FLAT CLARINET

* Miranda Mack *Redfield*
MaryEllen Kennedy *Beresford*
Emily Peirce *Elk Point*
Alyssa Anderson *Hartford*
Sylvia Larson *Harrisburg*
Devon Byers *Sioux Falls*
Lillianna Mallak *Silver Lake, MN*
Leo Mullen *Sioux Falls*

BASS CLARINET

Gage Ruhlman *Valley Springs*
Megan Hudecek *Sioux Falls*

CONTRABASS CLARINET

Alyssa Anderson *Hartford*

SOPRANO/ALTO SAXOPHONE

* Andy Horst *Brookings*
Dylan Byers *Sioux Falls*

TENOR SAXOPHONE

Brittany Kruger *Litchfield, MN*

BARITONE SAXOPHONE

Michael Donadio *Carver, MN*

HORN

* Alyssa Gentile *Sioux Falls*
* Mikaela Rustand *Brandon*
Kjerstin Aspaas *Sioux Falls*
Lexi Wiebersch *Spirit Lake, IA*
Angelina Arensdorf *Asbury, IA*

TRUMPET

* Liz Pauli *Madison*
Jace Waybright *Lincoln, NE*
Tanner Goodall *Tea*
Julia Okerman *Fairmont, MN*
William Reynolds *Brookings*
Karly Balaalid *Mitchell*
Nathan Thomas *Mankato, MN*
Jonathan Neswick *Sioux City, IA*
Noelle Allerdings *Succasunna, NJ*

TENOR TROMBONE

* Daniel Sharp *Bath*
Joel Kocer *Sioux Falls*
Jordan Von Seggern *Elk Point*

BASS TROMBONE

Garrett Buchanan *Harrisburg*

EUPHONIUM

* Alex Barthel *Brookings*
Benjamin Scaturro *Sioux Falls*
Braydon Crawford *Flossmoor, IL*

TUBA

* Matthew Avenson *Richfield, MN*
Tyler Lebeda *Presho*
Tyler Hall *Rapid City*

PIANO

Theodore DeLange *Dell Rapids*

HARP

† Anna Vorhes *Sioux Falls*

CONTRABASS

† Kate Mathews *Sioux Falls*

PERCUSSION

* Devon Melillo *Sioux Falls*
Brady DeBelts *Sioux Falls*
Jacob Hubers *Sioux Falls*
Brooke Bigge *Parkston*
Turner Frank *Yankton*
Sam Lindberg *Sioux Falls*
Matt Fowler *Yankton*
† Brian Long *Columbus, NE*
† Aaron Ragsdale *Brookings*

* – principal/co-principal
† – faculty/guest performer

ABOUT THE ARTISTS



For more than 30 years, **BOSTON BRASS** has set out to establish a one-of-a-kind musical experience. Performing exciting classical arrangements to burning jazz standards, Boston Brass treats audiences to a unique brand of entertainment, captivating all ages. The ensemble's lively repartee, touched with humor and personality, attempts to bridge the ocean of classical formality to delight audiences in an evening of great music and boisterous fun. The philosophy of Boston Brass is to provide audiences with a wide selection of musical styles in unique arrangements in a friendly and fun atmosphere.

Through over 100 performances each year, the members of Boston Brass play to audiences at concerts, educational venues and jazz festivals. In addition to solo performances, Boston Brass regularly performs with orchestras, wind ensembles, brass bands, marching bands and a variety of other ensembles. They have performed in nearly every U.S. state and more than 30 countries and have conducted master classes around the world, including sessions and residencies at the Eastman School of Music, The Juilliard School, The Shepherd School of Music at Rice University, Peabody Institute of Johns Hopkins University, University of North Texas, Royal Academy of Music in London, Yong Siew Toh Conservatory of Music at the National University of Singapore, Hong Kong Academy for Performing Arts and Mahidol University in Bangkok, Thailand.

Boston Brass is a Yamaha Performing Group and has been featured educators and performers at The Midwest Clinic International Band and Orchestra Conference, World Association for Symphonic Bands and Ensembles Conference, Japan Band Clinic, National Association for Music Education National Conference, American Bandmasters Association Convention, American Band College, Western International Band Clinic and Texas Bandmasters Association Convention.

Boston Brass has been featured on CBS's *The Early Show* and National Public Radio's *Performance Today* as well as at the Great American Brass Band Festival. The group has recorded many diverse albums. Their recording *Concerto Grosso* is a collaboration with Eric Rombach-Kendall and the University of New Mexico Wind Ensemble. *Reminiscing* is a tribute to Rolf Smedvig of the Empire Brass. *Rewired* features new arrangements by the members of Boston Brass. *Latin Nights* features a collection of some of the greatest classical and jazz works by Latin composers and performers and features the legendary drummer Steve Gadd, the beautiful voice of Talita Real, percussion and guitar. Other albums include *Ya Gotta Try* (featuring music from Horace Silver, Chick Corea and Dizzy

Gillespie; produced by legendary jazz recording genius Rudy van Gelder) and *Within Earshot* (featuring classical works by Shostakovich, Ginastera, Dvořák, Liszt and others).

2011 marked the 25th Anniversary of Boston Brass and was celebrated with the "25 Fanfares Project," wherein 25 fanfares written by composers from all over the country were premiered. The group also premiered a new major commission by noted wind ensemble composer Brian Balmages and new arrangements by the legendary Sam Pilafian. Additionally, Boston Brass was very excited to have the opportunity to collaborate in the 2010/2011 season with the fabulous Imani Winds in a program entitled *Sketches of Spain*, featuring the music of Miles Davis and Gil Evans. In the 2012/2013 season, the quintet began touring their *Notes from the Balcony* program with the Enso String Quartet. The program featured music based on *Romeo and Juliet*.



STEPHEN P. BOLSTAD has served as the Director of Bands and Professor of Wind Conducting at James Madison University since Fall 2007. In addition to overseeing the University's comprehensive band program, his specific duties include conducting the JMU Wind Symphony and Symphonic Band, teaching courses in wind literature/conducting, and leading the Masters and Doctoral program in Wind Conducting. Under Dr. Bolstad's direction the JMU band program has hosted a number of guest composer residencies and received accolades from composers such as David Maslanka, John Mackey, Don Freund, Michael Daugherty, Joel Puckett, among many others. The JMU Wind Symphony was a featured ensemble at the 2011 and 2015 Virginia Music Educators Association Conference and the 2015 National Conference of the College Band Directors National Association in Nashville.

From 1994-2007 Dr. Bolstad was the Director of Bands at The University of Montana. Under his direction the Symphonic Wind Ensemble was selected to perform at the College Band Directors National Association's Northwest/Western Divisional Conference in 1996 and 2006, and the MENC Northwest Conference in 2001 and 2005. In 2004 Dr. Bolstad received the University of Montana School of Fine Arts Distinguished Faculty Award. Prior to Montana, Dr. Bolstad held similar positions in Alabama at both The University of Montevallo and Livingston University, and he was the Director of Bands at St. Marys Area High School in St. Marys, Pennsylvania.

Steve Bolstad holds the Doctor of Music Arts degree in Conducting from The University of Texas at Austin, the Master of Music degree from Ithaca College in Ithaca, New York, and a Bachelor of Science in Music Education from Clarion University of Pennsylvania. His conducting teachers include Jerry F. Junkin, Rodney Winther and Stanley F. Michalski.

Dr. Bolstad is very active as a guest conductor having conducted district, regional and all-state festivals throughout the United States and Canada. He also maintains a very active schedule as an adjudicator and clinician. He has served as President of the Montana Bandmasters Association, President-Elect of the Northwest Division of CBDNA, and in 2013 Dr. Bolstad was elected into the American Bandmasters Association.



Mr. **JAMES MCKINNEY** is formerly Director of Bands and Professor of Music at South Dakota State University. In his capacity at SDSU, he directed both the Pride of the Dakotas Marching Band and the SDSU Symphonic Band in addition to other teaching responsibilities. Prior to his appointment at SDSU, he was the marching band director and percussion instructor at Iowa State University and Director of Bands at Friends University in Wichita, Kansas.

He remains active as a performing percussionist in both jazz and classical styles and has performed with numerous artists. He is a Ludwig clinician for the Selmer Company. Among his many awards are Phi Beta Mu's Distinguished Service Award and the South Dakota Bandmaster of the Year. In 2018, he was elected to the South Dakota Bandmasters Association Hall of Fame.

Mr. McKinney has adjudicated and performed with high school and university bands throughout the United States and Canada. He is an honorary member of Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and has been elected to membership in the prestigious American Bandmasters Association. He has published articles in percussion, jazz, and music education. His work appears in Percussion Anthology published by The Instrumentalist.

PROGRAM NOTES

Spanish composer Joaquín Turina, within the context of the early twentieth century, seems like a composer who should have been destined for a legacy of tremendous fame. His output was relatively prolific, with over 100 opus numbers in his catalogue, and he had a dedicated following within both his native Spain and in neighboring France, where he studied for nearly a decade at the Schola Cantorum under the tutelage of Vincent d'Indy and became well-versed in the Impressionist techniques of Debussy and Ravel. He had several contemporaries who championed his music, especially his works for solo piano. Yet, despite these advantages, he never quite reached the lasting popularity of his Spanish contemporaries Manuel de Falla, Isaac Albéniz, and Enrique Granados.

Nevertheless, in Turina's outputs are included a number of absolute gems, including his youthful orchestral suite **LA PROCESSION DU ROCIO** in which can be seen the vivid orchestral colors of Maurice Ravel. Cast in two interconnected movements, the work portrays the events of a religious festival in Turina's native Seville. The opening half of the piece, "Triana en fête," depicts the joyous celebration of the village's prominent families, whose wealth helps furnish the lavish celebration. At the height of the bacchanal, the revelry is interrupted with a simple fife and drum tune that indicates the procession of the Virgen del Rocío (a three-foot wooden statue of the Virgin Mary, which is carried by procession from Seville to the coastal town of El Rocío). As Turina sets the "religious themes" of the work, they grow in grandeur until, as it arrives at the local Hermitage, it is greeted with the ecstatic chiming of bells and celebration from the people of the region. Alfred Reed's popular transcription for wind band remains a mainstay of the repertoire and retains all the color and charm of Turina's original.



HOKUSAI KATSUSHIKA: Fine Wind, Clear Morning

In the same vein of homeland nostalgia as Turina's *Procession*, revered composer of works for wind band Percy Aldridge Grainger composed his 1911 work **COLONIAL SONG**. Although Grainger is often associated with his masterful renderings of collected folksongs of the British Isles, as is the case in *Shepherd's Hey*, *Irish Tune from County Derry*, and the iconic *Lincolnshire Posy*, this work is a reflection on the composer's native Australia (it bears the composer's own cataloguing of "Sentimentals, No. 1," a collection that was never expanded after this initial entry) and is dedicated to his mother. Although *Colonial Song* has a similar spirit to these arrangements of folk songs, with several highly memorable melodies, the tunes are actually all originally composed by Grainger, and though he composed numerous versions of the work for different ensembles, he never attempted to set any text to these tunes – the choral version of *Colonial Song* uses neutral vowels throughout. The wind band version, with its rich colors, remains the most popular version of the piece and several adaptations for modern wind ensemble (including the version performed tonight, pieced together by Mark Rogers) are available.

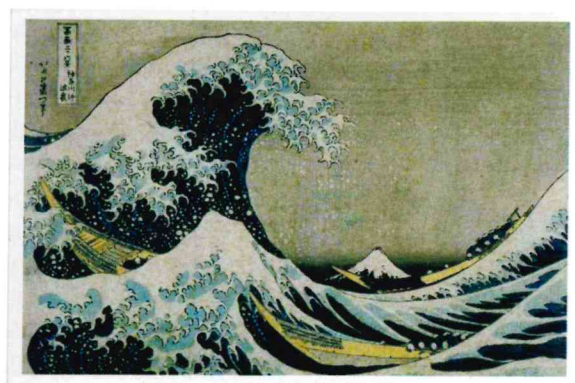
The work starts with a lush melody, orchestrated out for the tenor and baritone range of the ensemble, performed longingly and with hesitation as dynamics and color shift. Although Grainger's presentation seems to indicate a further development of this musical material, he defies this expectation by shelving it for the remainder of the work in favor of a new melody presented first by soprano saxophone that becomes the primary melodic material for the rest of the piece. This tune was so memorable, in fact, that Grainger uses it in two other works – his 1914 *The Gum-Suckers March* (from his *In a Nutshell Suite*) and the 1928 *Australian Up-Country Tune*. The work is broad, bold, and Romantic, shaping as a large arch building to an exuberant climax and then receding back into a placid but content resolution.

Grainger and Turina both had a particular affinity for the coloristic possibilities presented by the piano. Though they doubtlessly had many inspirations for using the instrument in the way they did, it's hard to imagine one of those compositional voices wasn't the French Impressionist Claude Debussy, whose career was at its apex as both Turina and Grainger were finding their first compositional successes. Debussy composed two significant collections of piano preludes, each of which is based on some fleeting or lasting image. Out of his first collection of Preludes comes **THE ENGULFED CATHEDRAL**, a breathtaking musical landscape which draws, for its basis, upon ancient legend and mythology. In Brittanic tales, the Cathedral of Ys is swallowed by the sea as a punishment for the sinfulness of its patronage. Legend has it that each morning, as the townspeople watch transfixed, the Cathedral slowly rises out of the sea at sunrise and is overwhelmed by the waters again as a grim reminder. Debussy captures this image deftly, with his ability to obscure metric structure through thick textures, extended and modal harmonies and unconventional rhythms.

Written in three parallel arching structures, Debussy paints images of the cathedral rising from the waters, glistening in the early morning sun, and subsequently fading away quietly into the water again. The harmonic language of Debussy is rife with synthetic scales, thought to have certain Asian qualities. The opening seven measures of the piece, for instance, are solely an arpeggiation of G pentatonic, a collection of notes that, lacking any semitone or tritone intervals (and the resulting leading tone tension), has a watery clarity similar to the still water evoked in the beginning of the legend. This mingles with melodic lines in the somewhat distant key of B major. The middle section of the piece, when the cathedral finally stands out of the water, is centered around the comparatively bright E major. The final resolution of the work expounds upon C major, thus finally revealing the long outline of a tonic triad (G-E-C), symbolizing the slow and inevitable descent of the cathedral until it reawakens upon the next sunrise.



HIROSHIGE ANDO:
Nishonbashi



HOKUSAI KATSUSHIKA:
The Great Wave Off Kanagawa

We close the first half of the program with a journey to a much more distant location alongside our guests Boston Brass performing Bruce Edward Miller's **PLUTO: THE LAST PLANET**. Composed in 1993, the original version was commissioned at the behest of Boston Brass to expand repertoire for brass quintet with organ. The title is an allusion to Gustav Holst's orchestral suite *The Planets*, which in seven movements explores the other parts of our solar system up through Neptune. The work was arranged for wind ensemble by J.D. Shaw, former hornist of Boston Brass and currently on faculty at the University of South Carolina School of Music. Writing about the work, the composer says the following:

Pluto: The Last Planet was commissioned by Boston Brass and Dr. Robin Dinda, organist. The title gets its name from the suggestion of a friend's grandson. He was aware of the work *The Planets* by Gustav Holst and knew that it did not include Pluto (the composition was finished in 1916 and the planet was not discovered until 1930) and he suggested I write the final planet—hence the title. The players wanted something heroic, uplifting, lively and perhaps programmatic—hence the general tone of the work.

Of all the heroic figures of the American wind band, perhaps no composer holds as high a standing as "The March King," John Philip Sousa. His contributions to the repertoire in addition to his role as director both of "The President's Own" United States Marine Band and his eponymous professional band have cemented his incredible legacy as an incredible proponent of the medium, both for its artistic integrity and its vernacular appeal. In Sousa's march oeuvre, the boisterous **HANDS ACROSS THE SEA** seems to have been right in his prime – past his early efforts and in an incredible decade and a half that produced such gems as *Semper Fidelis* (1888), *The Thunderer* (1889), *The Washington Post* (1889), *The Stars and Stripes Forever* (1896), and *The Invincible Eagle* (1901) among others.



HIROSHIGE ANDO: Kinryuzan Temple in Asakusa

The title of *Hands Across the Sea* is largely presumed to refer to alliances between western nations seeking to unite the world in peace. In his book *The Works of John Philip Sousa*, Paul Bierley notes that "the march was addressed to no particular nation, but to all of America's friends abroad." He surmises that Sousa was inspired by a line of dialogue from a play by John Hookham Frere that Sousa had printed on cover to the original sheet music: "A sudden thought strikes me—let us swear an eternal friendship."

The march itself is pure Sousa at his finest. After an explosive introduction, the first strain kicks off with bravado and incorporates a delightful recurring hesitation in its principal theme. Both the second strain and trio execute a particular elegance and grace prior to the bold, punchy break. In the vein of *The Stars and Stripes Forever*, the first presentation of the final strain includes a virtuosic piccolo *obbligato* above restrained harmonies before repeating with full vigor for the last bars.

The genesis of Julie Giroux's evocative **SYMPHONY NO. 4 "BOOKMARKS FROM JAPAN"** amounts to the kindness of a small gift shared between friends. Esteemed conductor Ray Cramer, retired Director of Bands at Indiana University, is a regular guest conductor of the wind ensemble at Tokyo's Musashino Academia Musicae. After a fateful trip with his wife Molly, he returned with a surprise for his friend Julie, which she relates in the program note for the work:

It was at a convention and Molly and Ray Cramer took me out for a lunch outing. They gave me a set of six bookmarks they had purchased in Japan, and each of the bookmarks had a different beautiful color sketch of a scene or place by famous Japanese artists. I didn't eat much of my lunch because I couldn't stop looking at the bookmarks! My imagination was whirling with each scene, and I knew right then and there that those six little bookmarks would be the subject of my next symphony. Sure enough, those little pieces of paper with their tiny purple silk strings consumed the better part of six months of my life.



HIROSHIGE ANDO: Evening Snow at Kambara

The Symphony as a whole is a virtuosic tour-de-force for wind band, with broad color palettes, dramatic technical capacities, and expressive contours employed by the composer for brilliant effect. The composer provides detailed notes for the inspiration of each bookmark and its musical rendering. An abbreviated version of these follows:

I. Mount Fuji — “Fuji-san”

The sketch “Fine Wind, Clear Morning” (Gaifu kaisei), also known as South Wind, Clear Sky or Red Fuji, by Hokusai Katsushika is the inspiration for this work. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewer’s vantage point, time of year, weather and even time of day. Big, bold and easily recognized, yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets. This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burn off as the day progresses.

II. Nihonbashi — “Bridge Market”

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1831. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his round trip travels. In all, Hiroshige produced 55 prints for the series “The Fifty-three Stations of the Tokaido Highway” (53 of the prints represent the post stations along the way, with the two remaining depicting the start and end points). The post stations offered food, lodging, and stables for travelers of the Tokaido Highway. This is Hiroshige’s “Leaving Edo: Nihonbashi” and is the first of the 55 prints.

The Nihonbashi bridge was the central point of development of what is now a business district of Chuo in Tokyo, aptly named the Nihonbashi District. For centuries it thrived as a mercantile district. From its early days as a fish market to the current financial district of Tokyo, this bridge spanning the Nihonbashi River is a true landmark in Tokyo. Up until shortly before 1964, one could see Mount Fuji from the bridge. The 1964 Summer Olympics, however, caused construction of a raised expressway, obscuring the mountain view entirely.

The melody of the movement is folk-sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over Nihonbashi River. In this movement, the melody gets tossed from instrument to instrument representing the continuous street hawking and haggling that was present. It is light and playful in nature and nearly every instrument gets to hawk its wares. All in all, we get to hear satisfied vendors and customers through the melodic interpretations (along with several disgruntled buyers and sellers).

III. The Great Wave off Kanagawa — “The Life of One Wave”

The artwork of Hokusai is well-known and this particular woodblock print, published between 1830 and 1833, is known throughout the world. His series “Thirty-six Views of Mount Fuji” is his most famous work. In this stunning print, one can see Mount Fuji in the background, but the central focus is an

enormous wave called an *okinami* (wave of the open sea), peaked and curling with several Japanese boats in different stages of entering the perilous wave.

In this movement, a single wave is depicted from its beginnings far out in the sparkling, sun-drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down. The trombones and horns enter the mix with a solid melodic statement, with trumpets added near the end of the phrase to depict the first shaping of the great wave. As the music calms down and thins in texture, the wave separates from the sea making its final push toward landfall. The end of the movement is the end of the wave's journey, rising once more in strength and then settling in its final moments.

IV. Kinryu-zan Sensoji — "Thunder Gate"

The true name of the print on this bookmark is "Kinryuzan Temple in Asakusa" and it was started by the artist Hiroshige Ando. Hiroshige died, however, before the entire collection was completed and Hiroshige II finished it. The first prints of the collection were published between 1856 and 1859.

Originally built in 941 A.D., Kaminarimon is the outer gate leading to the Senso-ji Temple, which was constructed around 628 A.D. near Kamagata and later relocated to its present location in Asakusa district of Tokyo in 1635. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate, and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin is the god of wind, and Raijin is the god of thunder, giving the gate its nickname: Thunder Gate.

Displayed in the middle of the gate is a giant red *chochin* (a lantern) which weighs approximately 1500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate's name Kaminarimon, and the painting on the back reads "Furaijinmon," the official name of the gate. The bottom or base of the *chochin* displays a beautiful wooden carving of a dragon. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and a new lantern was donated in 2003. The magnificence of this gate still shines, bearing testament of centuries of humans that have passed through its structure and those who will in the centuries yet to come.

V. Evening Snow at Kambara — "Light is the Touch"

Hiroshige Ando traveled to Kambara in his journey as he depicted the 53 stations of the Tokaido Highway and produced his beautiful rendering "Evening Snow at Kambara" as the fifteenth in the series of 55 prints. A song in structure, this movement sings of the soft and slow process of spiritual healing whose soft touch is not unlike that of falling snow. The movements starts with solo piano, harp, and alto flute. The melody is simple, yet haunting, and grows with the slow addition of players. It ends with the same performers with which it began.

VI. Hakone — “Drifting”

Hakone-juku is the tenth of Hiroshige Ando's collection of 55 prints depicting the Tokaido Highway. At an elevation of 725 meters, it is the highest post station on the entire Tokaido, offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

When I started researching Hakone, there wasn't much of anything striking a chord within my creative self. Just a city that had a long road with lots of curves, switchbacks, and other hazards passing through it. It wasn't until I looked at the actual highway on a map that it rang a bell. I had seen this road before and recognized the shape of the entire highway. Having never been on that road in real life, I knew I had to unravel the mystery. A few searches on the internet provided the answer. I am an avid gamer and though I tend to play all types of games on both computers and consoles, I have always enjoyed playing racing games. This is where I had “driven” the road before: in a video game! The drifting I did on that highway in the game mostly sent me sailing off the road, flying through the air, and ultimately landing in a fiery, end-over-end wipeout. YouTube, however, provided a seemingly endless supply of videos featuring long parades of cars in single file drifting the highway through Hakone.

Subtitled “Drifting,” this movement reflects my love of fast cars doing crazy, fun things. Drifting is the art of manipulating the brakes, the acceleration, and precise steering wheel positioning, keeping the car in a controlled skid/slide while traveling around curves. The music depicts the adrenaline-racing, heart-pumping action of drifting cars on the highway through Hakone and beyond. It is fast, furious, full of odd meters, and features nearly every instrument in the band at least once: my version of musical drifting, with hopes that there are no fiery crashes!



HIROSHIGE ANDO: Hakone Pass

ABOUT SDSU BANDS

The South Dakota State University Bands have a long and rich tradition of excellence on the campus of SDSU with over 125 years of service to the state land grant institution founded in 1881. The SDSU Band area comprises "The Pride of the Dakotas" Marching Band, the SDSU Wind Symphony, Concert Band, CommUniversity Band, and athletic pep bands that meet throughout the year and perform both on-campus and across the country regularly. The Pride of the Dakotas has been featured multiple times at both the Presidential Inaugural Parade and at the Tournament of Roses Parade, among of host of other accolades and toured Washington, D.C. in May 2017 as a featured performing ensemble in the National Memorial Day Parade. The Wind Symphony has traveled throughout the Midwest, performs at conferences and workshops throughout the region including the annual conference of the South Dakota Bandmasters Association, and is most recently embarked on a five-day tour of Chicago in Spring 2017 culminating with a performance at Chicago Symphony Center and a clinic with internationally renowned composer Frank Ticheli.

Students may elect to be involved with *any* ensembles at SDSU (bands, choirs, orchestras, and jazz ensembles) regardless of major. Some ensembles may require an entrance audition.

Competitive scholarships are available for students participating in ensembles, regardless of major. Students must prepare a solo work or etude to perform for the audition panel. Auditions are held annually on campus at SDSU as well as at remote sites. For more information on scholarships, see our website.

<http://www.sdstate.edu/music/>

UPCOMING SDSU BANDS PERFORMANCES

Saturday, February 16 • 7:00 PM
SDSU Honor Band Festival Finale Concert

With music by Steven Bryant, Jennifer Higdon,
Luigi Zaninelli, Jaime Texidor, Oscar Navarro, and more!



Monday, February 26 • 7:30 PM
Choralia, The Statesmen, and Concert Band

Favorites performed by SDSU Choirs and Concert Band.

Saturday, April 13 • 7:30 PM
Spring Festival of Music: Bands

Features all SDSU wind bands, including Wind Symphony performing David Maslanka's monumental Symphony no. 4.



Tuesday, April 23 • 7:30 PM
Percussion Ensemble and Wind Symphony: CHILD'S PLAY

Collaborations abound as these two ensembles present music on themes of childhood by such artists as Joel Puckett, Michael Markowski, and The Big Trouble.

SPECIAL THANKS

SDSU Bands thanks for their support...

President Barry Dunn and Mrs. Jane Dunn
Dean Lynn Sargeant
Mr. Jay Vanduch and the Performing Arts Center Staff
Mr. James Taggart
Ms. Amanda Williams, Ms. Karen Barthel, and Ms. Connie Lemke
The Beta Psi Chapter of Tau Beta Sigma

SCHOOL OF PERFORMING ARTS FACULTY

DR. DAVID REYNOLDS, *director*

J.D. Ackman
Theatre

John Brawand
Strings

Yiqun Chen
saxophone and Jazz

Don Crowe
Music Education

Laura Diddle
Choral Activities

Anna DeGraff
Voice

Anthony Lis
Music Theory

Kevin Kessler
Bands and Low Brass

Melissa Hauschild-Mork
Dance

Aaron Ragsdale
Percussion

David Reynolds
Trumpet and Horn

Andrew Robinette
Choral Activities

Corey Shelsta
Theatre

Emily Toronto
Voice

John Walker
Piano

Mary Ermel Walker
Piano

Jacob Wallace
Bands

Michael Walsh
Clarinet

Billy Wilburn
Theatre

Jim Wood
Theatre

Tammy Yonce
Flute

SOUTH DAKOTA STATE UNIVERSITY

We are the state's largest university—and if you ask us, the best. With South Dakota's most comprehensive range of academic offerings, there's no better place to explore everything from aerospace to zoology.



No matter which of our more than 180 fields of study our students pursue, they get a personal, practical education on our vibrant campus with faculty that are engaged - not only in the classroom - but throughout campus. SDSU provides hands-on learning with internship opportunities, study abroad experiences and

the experiential learning today's students seek. The value of SDSU is found in its excellent academics, affordable tuition, scholarship opportunities and a campus community that creates Jackrabbits for life - not to mention the more than 200 student organizations to ensure there is something for everyone.

As a land-grant university, we've always served South Dakota; today we build on that tradition by developing responsible global leaders. So it's no surprise that our students' prospects after commencement are the envy of their friends from other universities—95 percent of our students go onto jobs, graduate school, or other opportunities such as internships and fellowships.



**SOUTH DAKOTA
STATE UNIVERSITY**

School of Performing Arts