

# CONVERGING CULTURES

**Turina • Bernstein • Bonney • Nixon • Koh**

**Fred Hamilton, Guitar**

**Lone Star Wind Orchestra • Eugene Migliaro Corporon**



## Converging Cultures: Music for Wind Band

Joaquín Turina (1882-1949) • Leonard Bernstein (1918-1990) • James Bonney (b. 1974)  
Roger Nixon (1921-2009) • Chang Su Koh (b. 1970)

### Joaquín Turina (1882-1949): *La Procession du Rocío, Op. 9* (1912, transcribed by Alfred Reed, 1962)

Joaquín Turina was born in Seville, Spain. Much of his early study took place in Madrid, where he became acquainted with Manuel de Falla, whose style was to have a profound influence on him. Turina later studied in Paris, where he familiarized himself with the works of Debussy and Ravel, whose impressionistic harmonies would similarly influence the young composer. Upon returning to Spain in 1914, Turina spent the balance of his career developing his interests in the nationalistic music of his home country through prolific work in the genres of symphonic, chamber, solo piano, and vocal music as well as scores for cinema and stage.

During the early part of the twentieth century, nationalism was a popular trend among many composers. Notable Spanish composers who were drawn to this trend were Manuel de Falla, Isaac Albéniz, Enrique Granados, and Joaquín Turina. In *La Procession du Rocío*, Turina portrays a festival and procession that takes place in the Triana neighborhood of Seville and honors the Blessed Virgin. In the program notes to the orchestral score, Turina described the festival where “the people dance the soleare and seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of flute and drums which announce the Procession, all dancing ceases.”

The work is divided into two movements, which are performed without pause. The first movement *Triana en Fête* (Festival of Triana) depicts the spirited neighborhood of Triana and is marked by a shift between duple and triple meters. The second movement, *La Procession*, portrays the slow journey through the town of Triana. Turina uses the flute and percussion to lead the procession through town followed by several repetitions of a religious theme. After three repetitions of the flute

melody, the piece returns to material from the first movement before ending with a reflective passage.

### Leonard Bernstein (1918-1990): *Symphonic Dances from West Side Story* (1961, transcribed by Paul Lavender, 2007)

The son of a Russian immigrant, Leonard Bernstein was born in Lawrence, Massachusetts. He achieved fame first as a conductor when, at the age of twenty-five, with sixteen hours' notice and inadequate rehearsal time, he conducted a Sunday afternoon broadcast of the New York Philharmonic when the scheduled conductor, Bruno Walter, fell ill. After serving as musical director of the New York Philharmonic for years, Bernstein devoted more time in his later years to composing, lecturing, and guest conducting.

Bernstein wrote symphonies, ballets, an opera, a film score, Broadway musicals, and several works for solo and chamber music groups. He divided his affections between traditional classical music and the Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz into many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: “He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists.” He perhaps has done more than anyone else to make listening to music exciting and understandable to the layman. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating his own intense enthusiasm for and love of music.

*Symphonic Dances from West Side Story* was first performed by the New York Philharmonic on an all-Bernstein concert in 1961, four years after the opening of *West Side Story* on Broadway. The songs of the musical

had immediately become popular standards, while at the same time, the dance music had been sophisticated enough to find its way into the concert hall, similar to music of a ballet. Most composers for Broadway were songwriters who did not write their own dance music, but Bernstein, a fully trained composer who had already written two formal ballets, crafted these remarkable dances himself.

The following dances from the musical are included in the suite: *The Prologue*, a rivalry between the Sharks and the Jets; *Somewhere*, a dream sequence in which the two gangs are friendly; *Scherzo*, a continuation of the dream, as the gangs break out of the city into a world of open space; *Mambo*, a competitive dance between the gangs; *Cha-Cha*, when Tony and Maria see one another for the first time; Meeting Scene, a short, musical underscoring for their first words together; *Cool*, for when the Jets anticipate a fight; the *Rumble*, in which the two gang leaders are killed; and the *Finale*, love music and a procession that recalls *Somewhere* but now in a tragic mood.

### **James Bonney (b. 1974): Chaos Theory (2000)**

James Bonney has composed in a variety of styles including avant-garde, symphonic orchestra and traditional jazz big-band, as well as all styles of pop, rock, world-beat and contemporary electronica. He graduated from the Cleveland Institute of Music in 1994 with a double degree in classical guitar performance and audio recording technology and completed the advanced studies program in "Scoring for Motion Picture and Television" at the University of Southern California in May of 1999.

*Chaos Theory* is a concerto for electric guitar and wind orchestra, commissioned by the University of Nevada Las Vegas Wind Orchestra, Thomas G. Leslie conducting. This three-movement piece includes numerous improvisational sections, which afford the soloist a great deal of freedom for interpretation (herein lies the "Chaos").

Bonney writes, "In this piece, I wanted to fuse progressive/hard rock intensity with classical sophistication. I wanted to blur the line between something precise and mathematical and something primal and visceral. I wanted to pay homage to some of my musical influences: Rush, Beethoven, Metallica, J.S. Bach, Led Zeppelin, Shostakovich, Iron Maiden, Igor Stravinsky, King Crimson, George Lynch, Agustín Barrios-Mangore, John Petrucci (Dream Theatre), Frank Zappa, Anton Webern, and Steve Vai."

### **Roger Nixon (1921-2009): Fiesta del Pacifico (1960)**

Roger Nixon attended Modesto Junior College from 1938-1940 where he studied clarinet with former Sousa Band member, Frank Mancini. He continued his studies at the University of California at Berkeley, majoring in composition and receiving a Bachelor of Arts degree in 1941. His studies were interrupted when he was called to active duty as a line officer in the Navy during World War II. Following the war Nixon returned to Berkeley, first receiving a M.A. degree and later a Ph.D. His composition teachers included Arthur Bliss, Ernest Bloch, and Roger Sessions. He also studied privately with Arnold Schoenberg in the summer of 1948. From 1951 to 1959, Nixon was on the music faculty at Modesto Junior College. He was then appointed to the faculty at San Francisco State College in 1960 and began a long association with their Symphonic Band, which premiered many of his works. Nixon received several awards including a Phelan Award, the Neil A. Kjos Memorial Award, and five grants from the National Endowment for the Arts. In 1973 he was elected to the American Bandmasters Association.

*Fiesta del Pacifico*, dedicated to the San Francisco State College Symphonic Band and its director Edwin Kruth, refers to one of several festivals held annually in various communities throughout California, which celebrate the Old Spanish Days of the state. This particular festival is held in San Diego for twelve days in the summer and features a play on the history of the area, a parade, a rodeo, and street dances.

"Tonal fresco" is the phrase Nixon uses to describe this brief but evocative piece, adding that the concept is: "similar to that of a tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. The work is a large dance movement, which makes frequent use of Spanish-Mexican idioms."

### **Chang Su Koh (b. 1970): Korean Dances (2002)**

Chang Su Koh, originally from Osaka, Japan, graduated from the Osaka College of Music with a degree in composition and entered the Musik Akademie der Stadt Basel. Koh has studied composition with Kunihiro Tanaka and Rudolf Kelterborn, and conducting with Jost Meyer. Awards he has received include the Twelfth Asahi Composition Prize, the Master Yves Leleu prize from the 1st Comines-Warneton International Composition Contest, Second prize from the Fifth Suita Music Contest

composition section, and honorable mentions from the Thirteenth Nagoya City Cultural Promotion Contest and the First Zoltán Kodály Memorial International Composers Competition. Presently, Koh teaches at Osaka College of Music and ESA Conservatory of Music and Wind Repair Academy, and is a member of the Kansai Modern Music Association.

*Korean Dances* is a three-movement work that begins quietly with a tuba solo. Each following statement of the melody in the first movement is varied and gradually thickens in texture. *Preludio* ends as quietly as it started as the theme passes to several solo instruments. *Passacaglia*, the second movement, opens with the melody in the flute, which then passes through the ensemble in continuous variations. The final movement, *Rondo – Finale*, combines new melodic material and the same melody from the second movement with rhythms based upon a technique of Korean traditional music entitled *Chirche Chandan*.

**David Robinson and Robert Schwartz**

### **Fred Hamilton**



Photo: Pin Lim

Fred Hamilton is an improviser. He is a guitarist and bassist, a composer, author and a Professor of Music in the Jazz Studies Division of the University of North Texas. He has performed concerts and presented workshops throughout the U.S., Canada, and has appeared in Sweden, South Korea and India. Recent highlights include concerts and a recording project with the legendary santoor maestro Tarun Bhattacharya in Calcutta in January 2009, a concert in Seoul, Korea in December 2007 and the Ear Shot Festival in Seattle in November 2005. He performs and teaches every summer at the Jamey Aebersold Workshop held at the University of Louisville. Fred Hamilton has published magazine articles in *Guitar Player*, compositions for big band, small group and guitar ensemble with the University of Northern Colorado Jazz Press, books with Mel Bay Publications, and co-authored *Rhythm Section Workshop or Jazz Directors*, published by Alfred Publishing Co. He has recorded with a variety of international jazz artists including Tim Hagens, Shelly Berg, Ed Soph and the Earl Harvin Trio.

## Lone Star Wind Orchestra

The Lone Star Wind Orchestra (LSWO) was founded in April 2006 by Robert Clark, Barry Knezek and Christopher Tucker, with the objective of building the orchestra from a player's perspective, as a vital participant in the North Texas arts community. The LSWO performs classical transcriptions, chamber music and contemporary wind band literature in some of the finest performance halls. The organization is proud to nurture musical growth through its guest artists and conductors, as well as support the expansion of the wind band repertoire through commissioning new works. Among the organization's many achievements, the Lone Star Wind Orchestra has launched the LSWO Youth Winds, expanded the organization's successful "Lone Star Kids" program providing a concert experience to Title-I music programs, and presented nine "Music Changing Lives" scholarships to deserving high school seniors. The Lone Star Wind Orchestra has partnered with outreach organizations to provide over 3,500 free performance tickets to the artistically underserved. The Lone Star Wind Orchestra strives to embody "Music Changing Lives" to audiences and, as a role model for young students, to encourage the pursuit of music involvement as a life-long passion.

Visit the Lone Star Wind Orchestra at [www.lonestarwindorchestra.com](http://www.lonestarwindorchestra.com).



Photo: Mike Itashiki

## Eugene Migliaro Corporon



Photo: Jonathan Reynolds

Eugene Migliaro Corporon is the Music Director and Conductor of the Lone Star Wind Orchestra. He is the conductor of the Wind Symphony and Regents Professor of Music at the University of North Texas. His performances have drawn praise from colleagues, composers and critics alike. Having recorded over 600 works, including many premieres and commissions, his groups have released sixty recordings on the Toshiba/EMI, Klavier, Mark, CAFUA, Donemus, Soundmark, GIA, Albany, Naxos and Centaur labels. These recordings, two of which have appeared on the GRAMMY® nomination ballot, are aired regularly on radio broadcasts throughout Asia, Europe, and North America. Eugene Migliaro Corporon maintains an active guest-conducting schedule and is in demand as a conductor and teacher throughout the world. He is co-host with Barry Green on *The Inner Game of Music* video, appears with James Jordan on the DVD *The Anatomy of Conducting* and is co-author of the book series *Teaching Music Through Performance in Band*. He is a recipient of the International Grainger Society Distinctive Contribution Medallion, the American School Band Directors Association A. A. Harding Award and has received the Phi Mu Alpha Sinfonia National Citation for advancing the cause of music in America.



Performance photos: Mike Itashiki

# Lone Star Wind Orchestra

*The LSWO recording personnel are listed alphabetically as all players are equally essential to the success of this project*

## Piccolo

Karen Eichinger\*  
Katrina Elsnick\*

## Flute

Kristin Blaylock  
Sonia Candelaria  
Karen Eichinger\*  
Katrina Elsnick\*  
Cami Jerez  
Angelica Nuby\*  
Inna Staneva

## Oboe

Rob Chilton  
Susetta Rockett\*  
Kristyn Moore\*  
Lauren Murray

## English Horn

Susetta Rockett\*

## E-flat Clarinet

Garry Evans  
Tom Kmiecik

## B-flat Clarinet

Kristen Boulet\*  
Keith Davis\*  
Jessica Flanagan  
Tom Kmiecik  
Corey Parks  
Michael Scheuerman  
Gail Sjostrom\*

## B-flat Clarinet (cont'd)

Myoung Sook Song  
Bob Straka  
Kimberly Tucker\*  
Amy Woody\*

## Bass Clarinet

Gaspar Garcia  
Josh Kurzweil\*  
Rob True

## Bassoon

Nicki Chappell\*  
Matthew Hiller\*  
Allyson Livengood  
Janelle Ott\*  
Matthew Swindle

## Contrabassoon

Jager Loyde  
Jolene Masone

## Alto Saxophone

Ann Bradford  
Christopher Reza  
Monica Dominguez\*  
Melissa Williams

## Tenor Saxophone

Scott Anderson\*

## Baritone Saxophone

Spenser Liszt  
Dominic Talanca

## Trumpet

David Anderson\*  
Matt Anderson  
Kurt Bonnett  
Rebecca Corson\*  
Minerva Davis\*  
Nicholas Harvey  
Thomas Hutchings\*  
Robert Murray  
Arturo Rocha  
Jason Williams\*

## Horn

Kristin Atkinson\*  
Jessi Fazio  
Christopher Fortenberry\*  
Kim Hagelstein  
Heather Test\*  
Heather Thayer\*  
Derek Wright

## Trombone

Jason Freeman\*  
Jonathan Gill  
Ross Patterson\*

## Bass Trombone

Jason Hausback\*

## Euphonium

Chris Buckley  
Jamie Lipton  
Jeremy McBride\*

## Tuba

Jeff Baker  
Chris Pineda  
Jarrod Robertson\*

## String Bass

Marisa Korth  
Aaron Powell

## Bass Guitar

Aaron Powell

## Timpani

Kevin Mason\*

## Percussion

Andrew Eldridge\*  
Brandon Kelly\*  
Barry Knezek\*  
John Moran\*  
Michael Reed\*  
Megan Von Dreau\*

## Harp

Danielle Harmon\*

## Piano/Celesta

Kristie Janczyk  
Grace Kim

**\* Recorded on both sessions**

## LSWO Board of Trustees

Tommy Tompkins, Chairman  
Barry Knezek, Vice-Chairman  
Kimberly Tucker, Secretary  
Raymond Gore, Treasurer  
Angela Boliver  
Stephanie Brailsin  
Christopher Bronson  
Shelby Bruhn  
Brandon Kelly  
Josh Kurzweil  
Katherine Quintero

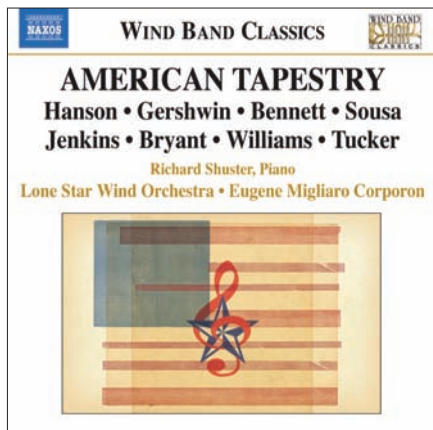
## LSWO Staff

Robert Clark, Executive Director  
Christopher Tucker, Director of Artistic Planning  
Eugene Migliaro Corporon, Music Director  
Dr. Bradley Kent, LSWO Youth Winds Conductor  
David Robinson, Assistant Conductor  
Robert Schwartz, Assistant Conductor

## Special Thanks to:

UNT School of Music and Dean James C. Scott; Murchison Staff; Dennis Fisher; Bruce Leek; Randall Foster; LSWO Musician Advisory Committee; Our many supportive donors – because without them, this recording project would not have been possible ([www.lonestarwindorchestra.com](http://www.lonestarwindorchestra.com)).

Also available:



8.570968



8.572837





Playing  
Time:  
**72:24**

All rights in this sound recording, artwork, texts and translations reserved. Unauthorised public performance, broadcasting and copying of this compact disc prohibited. © & © 2012 Naxos Rights International Ltd. Made in the USA.

DDD

COMPACT  
disc  
DIGITAL AUDIO

8.572837



# CONVERGING CULTURES

## Music for Wind Band

- 1 Joaquín Turina (1882-1949): *La Procession du Rocío* (1912, transcr. Alfred Reed, 1962) **9:00**
- 2 Leonard Bernstein (1918-1990): *Symphonic Dances from West Side Story* (1961, transcr. Paul Lavender, 2007) **23:22**  
James Bonney (b. 1974):  
*Chaos Theory* (2000)\* **14:20**
- 3 1.0 **3:28**
- 4 2.0 **3:35**
- 5 3.0 **7:17**
- 6 Roger Nixon (1921-2009):  
*Fiesta del Pacifico* (1960) **9:06**  
Chang Su Koh (b. 1970):  
*Korean Dances* (2002) **16:36**
- 7 Preludio **2:10**
- 8 Passacaglia **4:30**
- 9 Rondo: Finale **9:56**

\*Fred Hamilton, Guitar

## Lone Star Wind Orchestra Eugene Migliaro Corporon

Recorded at the Murchison Performing Arts Center, Winspear Hall, Denton, Texas, USA, on 26th June, 2010, and 25th June, 2011

Producer: Dennis Fisher

Assistant Producers: André Feagin, David Robinson, Robert Schwartz, Mark Taylor and Christopher Tucker

Engineer: Bruce Leek • Editors: Dennis Fisher and Bruce Leek  
Booklet notes: David Robinson and Robert Schwartz

Publishers: G. Schirmer, Inc. (track 1); Hal Leonard (track 2);  
VSICTISM Music (tracks 3-5); Boosey & Hawkes (track 6);  
Bravo Music, Inc. (tracks 7-9) • Cover image: Thomas Nynas



This program brings the old world of festive Spain in Turina's *La Procession du Rocío* into a meeting with Roger Nixon's Californian 'tonal fresco' *Fiesta del Pacifico*. Chang Su Koh's *Korean Dances* use exotic traditional rhythms, whereas Bernstein's *Symphonic Dances* refer to Cuban cha-cha and the Mexican mambo. James Bonney's *Chaos Theory* is a concerto for electric guitar which fuses hard-rock intensity with classical sophistication. The Lone Star Wind Orchestra's *American Tapestry* album (8.570968) was described as 'completely stunning.' (*MusicWeb International*)

[www.naxos.com](http://www.naxos.com)



7 47313 28377 4