



CHESAPEAKE BAY

*Wind Ensemble*

2022 - 2023



Chesapeake Bay Wind Ensemble

# Ghost Train / Halloween Ride

October 1, 2022 – Phoebus High School Auditorium , Hampton, Virginia – 7:30PM

*March to the Scaffold* from “*Symphonie Fantastique*” ..... Hector Berlioz

*Clarinet Concerto* ..... Martin Ellerby

1. Carousel
2. Cameo
3. Charabanc

John Parrette – clarinet soloist

*Hymn to a Blue Hour* ..... John Mackey

*Symphonic Dance No. 2 “The Maskers”* ..... Clifton Williams

## Intermission

*Hungarian Fantasy, Op. 35* ..... Carl Maria von Weber/arr. R. Mark Rogers

Jeffrey Wasik – bassoon soloist

*Funeral March of a Marionette* ..... Charles François Gounod/arr. Lake

*Ghost Train Triptych* ..... Eric Whitacre

- I. The Ride
- II. At the Station
- III. The Motive Revolution

*March from “Symphonic Metamorphosis”* ..... Paul Hindemith/arr. Keith Wilson

## Major (Retired) William Garlette



### Conductor/Music Director

Major William Garlette served as Deputy Commander and Associate Conductor at the United States Military Academy Band from 1998-2002. Since 2002 he has been involved with guest conducting, clinician, and adjudication endeavors throughout Virginia.

Most recently he was selected to the Board of Directors of the Percy Grainger Society. He serves as the Membership and Programs Chair and stays very active writing for the Society's website and providing information for inquiries on the life and works of Percy Aldridge Grainger.

Originally from Caldwell, New Jersey, Major Garlette holds a bachelor's degree in music education from William Paterson College of New Jersey and a master's degree in trumpet performance from the State University of New York. He also holds a master's degree in conducting from Northwestern University.

Major Garlette joined the United States Army as a trumpet player in 1977. His first assignment brought him to the U.S. Army Element School of Music, in Norfolk, Virginia, as a trumpet instructor and rehearsal conductor. He also served as a trumpet player with the 26th Army Band, at Fort Hamilton, New York; and the U.S. Continental Army Band, at Fort Monroe, Virginia. As an honor graduate of both the Enlisted Bandleaders' course and the Warrant Officer/Bandmasters' course, he returned, as a warrant officer, to the School of Music as the deputy director of advanced courses. In March of 1985, he received a direct commission. Since then, Major Garlette has served as staff bands officer, 4th Army Headquarters at Fort Sheridan, Illinois; executive officer and commander of the United States Continental Army Band at Fort Monroe, Virginia; and at the Armed Forces School of Music, as assistant commandant, commander of the staff and faculty company, and director of the Army band officer course.

Major Garlette has studied conducting with John Paynter, William Revelli, Donald Hunsberger, and Eugene Corporon; and trumpet with Ron Anderson, associate principal trumpet player for the New York City Ballet. He has taught graduate classes at Old Dominion University, in Virginia, and at the Catholic University of America, in Washington, D.C.

Major Garlette lives in Hampton with his wonderful wife of thirty five years, Jan and their vivacious long-hair dachshund, Happy.



Piccolos

Melvin Lauf, Jr.,  
Cathy Francis,

Flutes

Mary Nussear, Cathy Francis,  
Kathryn Hughes, Jake Keller

Oboes

Jenna Eppink, David Boone,  
Todd Worsham

English Horn

Todd Worsham

E♭ Clarinet

Sue Wills

Clarinets

Gene Chieffo, Tony Grizzel,  
Jane Carlstrom, Pavel Cislaru,  
Sue Wills, Rhonda Taylor,  
Melanie Kasch, Allen Brown,  
James Torrey, Kathy O'Conner,  
Carol Allen

Bass Clarinets

Joseph Brown,  
Adam Chandler

Bassoons

Laura Parker, Jeffrey Wasik,  
John Parker, Michael Davenport

Contrabassoon

Jeffrey Wasik

Soprano Saxophones

Buddy Creasy

Alto Saxophones

Jeff Lilliston,  
Buddy Creasy

Tenor Saxophone

Kelly Ketchum

Baritone Saxophone

Laura Cathcart

Trumpets

Butch Barnard, Kerry Moffit  
Cory Anderson, Kim Baugh,  
Christian Van Deven, Jeff Haney,  
Madison Dryden

Horns

Ellen Polachek, Stephanie Turner,  
Bonnie Baffer, Lydia Doughty,  
Liam Barnstead

Trombones

Jacob Carlisle, Michael Velez,  
William Combs, Cameron Smith

Bass Trombone

Patrick Oudie

Euphoniums

Brianna Williams,  
Alex Frederico

Tubas

David Hollenbeck,  
Peter Owen

String Bass

Rebecca Brown

Percussion

Ron Johnson, Christian Allen,  
Ken Moyer, Donald Gatz,  
Jordan DiCaprio, Vince Brown,  
Andrew Missler

Harp

Melvin Lauf, Jr.,

Piano

Benjamin Corbin

Recording Engineer

Benji Tomassetti

Narrator Notes

Christian Eberle

Composer In Residence

Melvin Lauf, Jr.

# Program Notes

## March to the Scaffold – Hector Berlioz

The era of Romantic music is rife with thematic orchestral works such as the symphonies of Mahler and the tone poems of Richard Strauss. But one of the earliest examples of a fully realized symphony that evokes a story, and its associated imagery, is the *Symphonie Fantastique* of Hector Berlioz. First completed in 1830 and later revised in 1845 and 1855, Berlioz's masterpiece is today, his best-known composition. It is impressive to note that it is the composer's first attempt at a large-scale work after only four years attendance at the Paris Conservatory. The work consists of five movements, each a chapter in a romantic story inspired by his love for Irish actress Harriet Smithson whom he had seen as Ophelia in an English production of Hamlet in 1827. He wove his feelings and dreams into the five movements of *Symphonie Fantastique* which are called *Daydreams*, *Passions*; *A Ball*; *Scene in the Countryside*; *March to the Scaffold*; and *Dream of a Witches' Sabbath*.

The fourth movement, *March to the Scaffold*, is presented here tonight. Convinced that his love is spurned, an artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition to the loudest outbursts. At the end of the march, the first four bars of the symphony reappear like a final thought of love interrupted by the fatal blow.

## Clarinet Concerto – Martin Ellerby

Written in 2000 on a commission from Linda Merrick, Principal of the Royal Northern College of Music in Manchester, England; Martin Ellerby's Clarinet Concerto is a lively and upbeat work in three movements. Ellerby seeks to create a work attractive to soloists, bands, and audiences with a sense of drama and repose. The opening theme *Carousel* draws inspiration from American minimalism and is presented with a resourceful energy that conjures images of a fairground ride. The second movement, *Cameo*, is a more reflective episode that provides contrast and cadenza opportunities for the soloist that are almost improvisational in nature. The closing movement, *Charabanc*, is an exciting rondo influenced by jazz and other modern light music forms.

## **Symphonic Dance No. 2 “The Maskers” – Clifton Williams**

James Clifton Williams, Jr. was an American composer of band music and a virtuoso horn player among his other accomplishments. He performed with major orchestras in Louisiana, Texas, and Oklahoma before settling into a teaching position at the University of Texas at Austin where he remained until his passing in 1976. His students included W. Francis McBeth, Lawrence Weiner, Robert Sheldon, Kenneth Fuchs, Ron Miller, Robert X. Rodriguez, Thomas Wells, Gordon Richard Goodwin, and John Barnes Chance. He was also a close colleague of Alfred Reed at the University of Miami. In 1964, he was commissioned by the San Antonio Symphony to write a work celebrating its 25<sup>th</sup> Anniversary. He created a set of five symphonic dances, of which he later transcribed two for concert band, number two, *The Maskers*, and number three, *Fiesta*. It is the former that we present tonight. First performed in 1967 by Frederick Fennell and the University of Miami Symphonic Wind Ensemble, *The Maskers* achieves a new dimension of sound and color intended to evoke images of colorfully costumed dancers at a masked ball.

## **Andante and Hungarian Rondo – C.M von Weber, trans. R. Mark Rogers**

Carl Maria von Weber achieved early success with his *Concertino* written for clarinetist Heinrich Bärmann in 1811. Other woodwind players in the orchestra were so taken with the work that they requested concertos of their own. Weber obliged bassoonist Georg Friedrich Brandt with the *Bassoon Concerto, Opus 75*, and later reworked the *Andante and Hungarian Rondo, Opus 35* for bassoon. The piece originated in 1809 as a work for Weber’s violist brother.

In the opening Andante, the bassoon states the theme which is then developed by the ensemble as the soloist weaves ever more complex accompaniments around it. The Rondo has much same character as the soloist and ensemble take turns with different motifs. The soloist takes the two-movement work to its climax with a show of instrumental fireworks that certainly challenged the primitive instruments of the early nineteenth century and still represents a show of virtuosity today.

## **Ghost Train – Eric Whitacre**

Eric Whitacre is one of the most popular and performed composers of his generation. He earned degrees at the University of Nevada, Las Vegas, and The Juilliard School. He writes music that incorporates contemporary sounds and influences and is known for his use of unconventional chord progressions and rhythms that often involve mixed, complex, and/or compound meters with unusual patterns. *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* are among his works which have achieved success in the symphonic wind community. In 2010

he signed a long-term performing contract with Decca. He lives in Los Angeles with his wife, Grammy-award winning soprano Hila Plitmann and their son. *Ghost Train* illustrates a tale from American folklore of a supernatural machine that roars throughout the Western United States. It is highly programmatic and particularly rich in special effects. Compositional techniques include pitch bending for the train whistle, accelerandos combined with rhythmical patterns mimicking the gradual start of a steam engine, layered instrumentation with dynamic changes to suggest the movement of the train as it passes different scenery, and extensive use of ostinati (repetitive rhythmic-harmonic schemes) that portray the relentless movement of a train.

### **Hymn to a Blue Hour – John Mackey**

With his prodigious talent and open-mindedness, John Mackey has become a superstar composer among band directors. He has even eclipsed his former teacher, John Corigliano, by putting out dozens of new band works, including a symphony, since 2005. All are challenging, and many are innovative. Mackey's works for wind ensemble and orchestra have been performed around the world and have won numerous composition prizes. His Redline Tango, originally for orchestra and then transcribed by the composer for band, won him the American Bandmasters Association/Ostwald Award in 2005, making him, then 32 years old, the youngest composer ever to receive that prize. He won again in 2009 with *Aurora Awakes*. More recently, he was honored by the American Academy of Arts and Letters with the 2018 Wladimir and Rhoda Lakond Award in Music.

*Hymn to a Blue Hour* was written on a commission from Mesa State College in 2010. A departure from Mackey's typical loud and fast style, it is more reflective and lyrical; something that several conductors had requested from him. The inspiration came to him while sitting outside on a beautiful summer morning in New York City as he searched for pitches using the Pianist app on his iPhone and wrote in his Moleskine music notebook. As Mackey put it in his blog, "I felt like I was in an ad for something." The title came after the piece was complete and refers to the moments of light just after sunset when the sky is a rich and brilliant blue, a color only seen for a few minutes on a clear day. Though called a hymn, it has been described as a ballad due to its emotional effect. Mackey has not been clear on the form, but the melodies are completely original, not derived from preexisting music.

### **March from "Symphonic Metamorphosis" – Paul Hindemith, arr. Keith Wilson**

The *Symphonic Metamorphosis* on Themes of Carl Maria von Weber is one of Paul Hindemith's best-known works. It grew out of a project Hindemith undertook in 1942 to write two ballets, one of which was to use Weber's music as its foundation. He rejected the idea after only a few days' work, but in the summer of 1943, he revisited the music and created the *Symphonic Metamorphosis*, a four-

movement suite. Believing strongly that the work should also be performed by wind ensemble, he asked his Yale University colleague, Keith Wilson, to create a transcription. 18 months later, it was finished and eventually published in 1960. Wilson regarded it as his most significant transcription. Three of the movements are based on lesser-known piano duets Weber and his wife would often play together. The second movement comes from the overture to Weber's opera *Turandot*, a play which was later made famous by Giacomo Puccini. The fourth movement, *March*, presented here, is a militaristic tour de force that evokes the image of distant soldiers, marching in formation to the battlefield. A gradual buildup culminates in the troops arriving at the appointed place, ready to fight. A fanfare of brass and percussion follows one of the most dramatic pauses in all of music. The melody maintains its organized intensity to the end suggesting that the mere presence of the advancing army is enough to win the battle without bloodshed.

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Introducing tonight's announcer...

**Raymond Jones** originally came to WHRO in 1983 as an announcer. In 1990, he became a Special Program Consultant to the Vice President of Public Radio Services, and in 1993 was named Vice President of



Public Radio Services, as such Station Manager for [89.5 WHRV FM](#) and [90.3 WHRO FM](#). Raymond now serves as the Cultural Resource Manager for WHRO.

Prior to being named to his current position, Raymond pursued a dual career as public educator and broadcaster. The broadcasting portion of his career began in 1961 on student radio station WFOS. From 1965 until 1970, he served as Program Director and later Station Manager of WRVC-FM in Norfolk.

In 1970, he became Operations Manager for WCPK in Chesapeake, leaving there to help start the area's first public radio station, WTGM in Norfolk (the station that was to become WHRO FM). He joined the staff of WGH-FM in 1974 as an announcer. While there, he also became Program Director and General Manager of Chesapeake Public Schools station WFOS (in 1980), and later founded the Chesapeake city/schools cable TV station, ACC 40, serving as its General Manager. While with Chesapeake Schools, he and his students were awarded the AECT-Britannica Crystal for TV production and won a United Press International award for documentary production. Raymond has also received awards from the Virginia State Department of Vocational Education, the City of Portsmouth, the



Chesapeake School Board, the Chesapeake Crime Prevention Council and the Chesapeake Police department for video productions.

As an educator, Raymond taught in the Virginia Beach and Chesapeake school systems. He was a Media Specialist, Gifted and Talented instructor, broadcast instructor, and for 10 years served as the Public Communications Supervisor/Spokesman for Chesapeake Public Schools. He has held adjunct faculty positions with Christopher Newport College and the University of Virginia and has also lectured at Old Dominion University and Virginia Tech. Raymond holds a Bachelor of Science degree in Elementary Education/Library Science from Old Dominion University, a Masters degree in Educational Media from Virginia State University, and two Certificates of Advanced Graduate Studies: one from Old Dominion University; and, one from Virginia Tech and State University. He has completed additional coursework at the University of Virginia, Norfolk State University and James Madison University; in June 1997, Raymond received a Doctorate in Education Administration from Virginia Tech.

## Our Soloists

### John Parrette, clarinet

John Parrette began his clarinet studies at the age of eight with his father, who was the bass clarinetist of the Kansas City Philharmonic. He went on to study with Boston Symphony clarinetist Peter Hadcock at the New England Conservatory of Music, and received a Bachelor of Music degree with honors in clarinet performance in 1987.

John runs a boutique clarinet shop called CLARION MUSICAL SERVICES, providing clarinets, accessories and instrument customization and repair services to clarinetists from around the world. His clients include EMI recording artist Julian Bliss, as well as members of the New York Philharmonic, the Metropolitan Opera Orchestra and the Cleveland Orchestra. John was also a member of the West Point Band for 24 years, and served as principal clarinetist from 1996 until his retirement in 2011. In 2000 gave the North-American premiere of Martin Ellerby's *Clarinet Concerto* under the direction of



maestro William Garlette, and In 2009 he made the world-premiere recording of Dana Wilson's *Liquid Ebony for Clarinet and Wind Ensemble*. He has performed at the International Clarinet Association's CLARINETFEST, and the Oklahoma University Clarinet Symposium. John enjoys cooking, brewing beer, running and recumbent triking, all of which pretty much cancel each other out.

## **Jeffrey Wasik, bassoon**

Jeffrey Wasik is a bassoonist with the United States Air Force Heritage of America Band, Langley Air Force Base, Virginia. Originally from California's East Bay, Wasik's Air Force Career began in 2021.

Wasik began playing the bassoon at Las Positas College where he was a student of Jim Bernhart, and went on to earn a Bachelor's and Master's Degree in Bassoon Performance with Michele Grego at the Bob Cole Conservatory of Music. Wasik continued his education with Shawn Mouser at the University of Southern California where he earned his Graduate Diploma.

An active educator and freelancer, Wasik served as bassoon faculty and chamber music coach at Las Positas College, Long Beach City College, East Whittier Middle School, Idyllwild Arts, and The Bob Cole Conservatory of Music. He has performed with ensembles throughout California including the Santa Monica Symphony, American Youth Symphony, the Livermore Opera and Ballet Company, LA Sinfonietta and as a soloist with the Bob Cole Conservatory's Wind Symphony and Collegium Musicum ensemble.



A special thank you goes to the following for their generous donations:

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