

# **Liberty University School *of* Music**

*presents*

**Liberty University Wind Symphony**

**Spring 2024 Tour**

# Liberty University Wind Symphony

Dr. Zachary Bruno, *conductor*

## *Program*

Liberty Fanfare

John Williams  
(b. 1932)

Shalom

Dan Forrest  
(b. 1978)

The Hounds of Spring

Alfred Reed  
(1921-2005)

Georgia on My Mind

Hoagy Carmichael  
(1899-1981)  
*arr. Michael Brown*

Divine Mischief

John Mackey (b. 1973)

- I. A stranger and a game
- II. Disappointment, regret, regression: a waltz
- III. Spellbound

Dr. Cassandra Hibbard, *clarinet*

Hail to the Spirit of Liberty

John Philip Sousa  
(1854-1932)

## - PROGRAM NOTES -

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### **Liberty Fanfare (1986)**

The incomparable John Williams – composer of iconic film scores for *Star Wars*, *Indiana Jones*, *Superman*, *E.T. the Extra-Terrestrial*, *The Cowboys*, *Midway*, *Jaws*, *1941*, *Catch Me if You Can*, *Harry Potter*, *Schindler's List*, *JFK*, *Jurassic Park*, *Home Alone*, *Hook*, *The Patriot*, *Lincoln*, and dozens of other memorable movies – is perhaps the greatest living American composer of orchestral music. Commissioned compositions by John Williams have been heard as theme music for great American occasions, including the 1984 Olympics in Los Angeles, the 1996 Olympics in Atlanta, the 2002 Olympics in Salt Lake City, and the College Football National Championship in 2022.

*In the mid-1980's, the Statue of Liberty had undergone extensive renovations, and on July 4, 1986, a celebratory concert and television broadcast was produced at the site, to mark the moment and to rededicate what is probably our country's most significant monument. I wrote "Liberty Fanfare" for the opening of that concert, where I conducted the Boston Pops Orchestra in the first performance of the piece. – John Williams*

### **Shalom (2020)**

Composer Dan Forrest taught music theory and composition at The University of Kansas from 2004 to 2007 and at Bob Jones University from 2007 to 2012 where he served as chairman of the department of music theory and composition. He now serves as co-editor at Beckenhorst Press, regularly teaches composition lessons and masterclasses, and speaks about composing, music-making, aesthetics, music publishing, and the music business in guest-artist residencies with universities and choirs in the United States and abroad. He also serves as Artist-in-Residence at Mitchell Road Presbyterian Church (PCA), Greenville, South Carolina.

*Originally composed as a choral prayer for peace and wholeness during the events of 2020, "Shalom" alternates between sections of very simple melody floating over gentle accompaniment, setting Biblical words of comfort and peace, with polyphonic refrains featuring whispers of the word "peace." No matter how complex the texture gets, it always returns to a single unison note, picturing the meaning of the Hebrew word shalom: not merely a surface-level peace, but wholeness in every aspect of one's being (physically, mentally, emotionally, and spiritually) and in all our relationships with each other. – Dan Forrest*

### **The Hounds of Spring (1981)**

This exciting, rhythmic overture for band is in the fast-slow-fast format of the early eighteenth-century Italian opera overtures. The composer's purpose was to capture the twin elements (exuberant, youthful gaiety and the sweetness of tender love) found in the following excerpt from *Atlanta in Calydon*, written in 1865 by the English poet Algernon Charles Swinburne (1837-1909).

*When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain; Where shall we find her, how shall we sing to her,  
Fold our hands round her knees and cling?  
O that man's heart were as fire and could spring to her,  
Fire, or the strength of the streams that spring!  
And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hin.*

## - PROGRAM NOTES -

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### **Georgia on My Mind (1930/2002)**

“Georgia on My Mind” is a song by Hoagy Carmichael and Stuart Gorrell, closely associated with the cover version by Ray Charles, a native of Georgia, who recorded it for his 1960 album *The Genius Hits the Road*. It became the official state song of Georgia in 1979.

The song was written in 1930 by Hoagy Carmichael (music) and Stuart Gorrell (lyrics). Although it is frequently asserted that the lyrics were written not about the state of Georgia, but rather for Carmichael's sister, Georgia Carmichael, Hoagy Carmichael himself contradicted when he wrote that the song was composed when bandleader Frankie Trumbauer suggested that he write about the state of Georgia. According to Carmichael, Trumbauer also suggested the opening lyrics should be "Georgia, Georgia ...", with the remaining lyrics coming from Gorell. Carmichael made no mention of his sister in his telling of the song's genesis.

The song was first recorded on September 15, 1930, in New York by Hoagy Carmichael and His Orchestra with Bix Beiderbecke on muted cornet and Hoagy Carmichael on vocals. – *Michael Brown*

### **Divine Mischief (2022)**

I have been asked several times if I would write a clarinet concerto, but the question only resulted in one thing: fear. I love the instrument – my grandfather was a clarinetist! – but when I was still a teenager, I heard John Corigliano's Concerto for Clarinet and Wind Ensemble. On one hearing, I loved it so much that I decided it was my favorite piece by any living composer, and, to me, the greatest wind concerto I'd ever heard. Based on that piece, and later hearing it live, I essentially stalked Corigliano, resulting somehow not in a restraining order, but in an invitation to study with him at Juilliard. (To any aspiring composers reading this, please don't try that.) To this day, several decades later, I consider Corigliano's concerto an absolute masterpiece.

So when asked if I'd write a concerto, I always just claimed to be busy, when in reality I was terrified. But as my brilliant spouse Abby tells me, sometimes the reason to do something is because it's scary.

As I always do with large pieces, I discussed all of this with Abby, with whom I'd just seen the Tchaikovsky ballet *Swan Lake*. We had the idea for Abby to write a synopsis – a story, conceived as if it were a ballet, and I would write the concerto as if it were a ballet score for her story. Inspired by Julian Bliss's personality, Abby decided that Julian would play the role of a trickster figure, like Loki, Tom Sawyer, or Till Eulenspiegel.

Below is her synopsis.

1. *A stranger and a game*. The town square is as bustling as you would expect on market day, but neither shoppers nor sellers are to be found in the stalls. All eyes are fixed on a stranger wearing peculiar clothes and carrying a spectacular instrument who has appeared as if from nowhere. The stranger surveys the waiting audience, but does not play. The throng chants a fanfare, urging the stranger to perform.

The stranger begins, disastrously. The crowd cannot believe that the bearer of such an extraordinary instrument is unable to play, and vents its frustration at the horrific noises – until they transform into a delicate, lyrical melody. The audience sighs its approval. But as soon as the listeners begin to relax into the music, the stranger changes it. Slow becomes fast, discord disrupts delicacy, chaos creeps in – but only until the audience accepts the raucous new reality, at which point the player swerves again. And again. And again. The rules of the stranger's game become clear: Follow me, as I leave you behind.

2. *Disappointment, regret, regression: a waltz*. Realizing that the only way to win this game is not to play, the crowd begins to disperse, grumbling with disappointment. The stranger replies with a slow, sad waltz of apology, pleading for the people to return. Hesitant but eventually persuaded, the townspeople join in the dance.

Of course, this enchantment can't last. Soon the stranger transforms the penance into parade and back again, making a joke of the crowd's displeasure.

## - PROGRAM NOTES -

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3. *Spellbound*. The townspeople revolt. The stranger again tries to tempt them with apologies, to charm them with amusements – but the angry mob has had enough, even before the stranger undermines these overtures by mocking the very idea of sincerity. Yet the stranger plays on, sure the audience will succumb eventually. When the crowd registers the depth of the stranger's determination to toy with them, the extremity of the stranger's appetite for amusement, they recognize the stranger at last: this is the Trickster. A plan forms.

They play a snippet of a slow chorale, knowing the Trickster will echo and taunt them. And when the Trickster does just that, something happens; magic crackles in the air. The people play another snippet; the Trickster mocks them again – and that taunting echo casts a powerful spell, one that passes in shadow over the whole assemblage.

The shadow is the spell seeking its target, the one the spell will condemn to perform ever more stupendous feats for the amusement of the spellcaster. Whom does the shadow seek? "Whosoever displeases by failing to amuse."

But that, of course, is the Trickster – the one who has spent all day taking pleasure at others' expense, providing none in return. And so the Trickster is not only the spellcaster but also the spell's target, self-condemned to play until the god's own insatiable need for entertainment is satisfied. Which is to say, self-condemned to play forever.

The spell takes hold; the stranger-god plays. The townspeople celebrate the performance they have been waiting for all day. Divine virtuosity pours out, turning from trickle to torrent to flood. But the deluge can do nothing to slake the god's endless thirst, nothing to fulfill the god's now-eternal task. The spectacle may pause, but only because ceaseless revels lose their charm. The show must go on. (And on, and on.) The player has become the plaything, the Trickster has been tricked.

Or so it seems. It's so hard to tell, with Tricksters. – *John Mackey*

### **Hail to the Spirit of Liberty (1900)**

It was with great pride that Sousa and his band represented the United States at the Paris Exposition of 1900. This was the first overseas tour of the band, and it was received throughout Europe with enthusiasm. The band displayed the finest American musicianship Europe had seen and helped dispel the notion that the United States was an artistic void.

A statue of George Washington was unveiled on July 2, but the highlight of the Paris engagement was the unveiling of the Lafayette Monument on July 4. It was presented on behalf of the children of the United States by Ferdinand W. Peck, commissioner general of the Paris Exposition, as President Loubet of France looked on. The monument portrayed Lafayette on horseback offering his sword to the American cause in the Revolutionary War and was draped with a huge American flag. At the unveiling the Sousa Band gave the first performance of the march composed specifically for that moment: *Hail to the Spirit of Liberty*. Immediately after the ceremony, the band made one of its rare appearances in a parade as it marched through the main streets of Paris.

Certain sections of the march evidently were taken from an unidentified earlier operetta and revised, because in 1965 fragments which were probably meant to be discarded were found in a stack of manuscripts at the Sands Point estate. The march was so successful that it is difficult to reconcile a story often told by Sousa's daughter Priscilla; she said that her father had entered the march in a contest shortly before it was published, and that the contest had been won by an "unknown" composer whose march was promptly forgotten. – *Paul E. Bierley*

## - CONDUCTOR -

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### **Dr. Zachary Bruno**

Dr. Zachary Bruno serves as Professor of Music and Director of the Liberty University Symphony Orchestra and Wind Symphony. From 2011 to 2022, he was Professor of Music and Director of Bands and Orchestras at Skyline College in South San Francisco, CA.

Dr. Bruno has appeared in concert with professional, community, and collegiate ensembles throughout the United States. Recent conducting engagements have included the Boston Civic Symphony, the Atlantic Union Wind Symphony, the Parkway Concert Orchestra, the Freisinger Chamber Orchestra, the US Air Force Band of the Golden West, and the Rochester Philharmonic Orchestra through the Eastman School of Music Summer Conducting Institute. In addition, he led Boston University musicians performing one-act operas by Paul Bowles and André Previn at Fringe Festivals of the TriBeca Performing Arts Center in New York and the Olney Theatre Center in Maryland. In 2020, he conducted the choir and orchestra of 3Crosses Church Castro Valley in a COVID-era Christmas video presentation, and in 2022, he led the choir and orchestra of Faith Bible Church Cincinnati in an Easter cantata. Since January 2023, he has served as Orchestra Director at Thomas Road Baptist Church.

Comfortable both on stage and in the studio, Dr. Bruno conducted a 2014 world premier musical theater recording session at a Brooklyn recording studio, served as video camera production coordinator during live concert broadcasts from Boston Symphony Hall, and co-produced an album with the Pacific Symphonic Wind Ensemble at the famed Skywalker Ranch in Marin County alongside Grammy Award-winner Leslie Ann Jones.

As a college faculty member, Dr. Bruno has directed performing ensembles including Symphony Orchestra, Concert Band, Wind Symphony, Jazz Band, Jazz Combo, and Musical Theater, in addition to teaching Music Appreciation, Music History, History of Jazz, Conducting, and Music Theory.

Dr. Bruno holds a B.A. in Music from the University of California - Berkeley, an M.M. in Music Education from the University of the Pacific Conservatory of Music, and a D.M.A. in Orchestral Conducting from Boston University. His conducting teachers have included Eric Hammer, Robert Calónico, David Milnes, Donald Schleicher, Neil Varon, David Hoose, Ann Howard Jones, John Page, Benjamin Zander, and Gunther Schuller. He currently resides with his wife Kathryn in Forest, VA.



## - SOLOIST -

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### **Dr. Cassandra Hibbard, *clarinet***

Dr. Cassandra Hibbard is Associate Professor of Clarinet at Liberty University in Lynchburg, VA. Her former teachers include J. William King, Bradley Wong, and Caroline Hartig. Dr. Hibbard is a D'Addario Woodwinds Clinician and was recently a featured soloist at the International Clarinet Association's ClarinetFest 2014 in Baton Rouge, where she performed "Wouldn't Harm a Fly" by Thomas Childs for world premiere. She is also currently performing with the Lynchburg Symphony Orchestra as Assistant Principal/Bass Clarinet. Dr. Hibbard previously taught at the Michigan State University-Community Music School and served as Principal Clarinet with the Mason Symphony Orchestra. Dr. Hibbard holds the B.M. from Western Michigan University, M.M. and D.M.A. from Michigan State University. She has been on faculty at LU since 2015.



# **-LIBERTY UNIVERSITY WIND SYMPHONY –**

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## **Flute**

Hannah Hallacker\*  
Sarah Ellis  
Grace Clark  
Johanna Bryant

## **Piccolo**

Rebecca Jordan\*

## **Oboe**

Zach Kneeland\*  
Maddy Nelson

## **Bb Clarinet**

Justin Schoeneweis\*  
Anne Petersen  
Erin Oviatt  
Abby Havener  
Rebekah Church  
Caitlin Mulkey  
Melanie Gerdeman

## **Eb Clarinet**

Benno Alderink\*

## **Bb Bass Clarinet**

Jackson Gandy\*

## **Bassoon**

Bradyn Taylor\*

## **Saxophone**

Cole Johnson\*  
Maddie Smith  
Ben Weststeijn  
Sam Zell

## **F Horn**

Zanna Trotter\*  
Nicole Davis

## **Bb Trumpet**

Zak Bonham\*  
Tyler Garman  
Emily Carroll  
Connor Bonham  
Elyse Tremmel  
Tommy Liples

## **Trombone**

Arica Poorman\*  
Thomas Roder

## **Bass Trombone**

Tommy Nettleship\*

## **Euphonium**

Josh Abrams\*

## **Tuba**

Jonathan Farley\*  
Andrew Deffner  
Nickolas Gibson

## **Harp**

Molly Grace Gerk\*

## **Piano**

Kristian Jackson\*

## **Timpani**

Bobby Smith\*

## **Percussion**

Daniel Grady\*  
Reagan Allen  
Faith Neufville  
Erika Warriner  
Caroline Harper

\*Denotes Principal

**Thank you for joining us on our Spring 2024 Tour!**

**For more information about the Liberty University School of Music,  
please visit our website at [www.Liberty.edu/Music](http://www.Liberty.edu/Music).**

**We would like to thank the  
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Dr. Scott Hicks, Provost and Chief Academic Officer  
Dr. Stephen Müller, Dean, School of Music  
The School of Music Administration, Faculty, and Staff

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