**Program Notes**

**Charles Rochester Young** (Born 1965)  
*Tempered Steel* (1997)

Charles Rochester Young has won high praises and honors for his work as a composer. His original compositions have been performed around the world, including in Carnegie Hall and Lincoln Center. Young has received awards from the ASCAP (annually since 1994), National Flute Association, National Band Association, National Association of Composers, National Endowment for the Arts, Aaron Copland Foundation, and others. A graduate of Baylor University and the University of Michigan, his mentors were Leslie Bassett, Donald Sinta, Marianne Ploger, Bud Beyer, and Keith Hill. Young is Professor of Theory, Composition, and Electronic Music at the University of Wisconsin at Stevens Point. A tireless advocate for training musicians in composition and improvisation, he was named Wisconsin Professor of the Year by the Carnegie Foundation and the Council for the Advancement and Support of Education in 1999. The University of Wisconsin Board of Regents named Young the recipient of the Teaching Excellence Award in 2000, their highest honor.  

As we grow stronger and more resilient through hardship, we become “tempered.” *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the “tempest” is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.  

**Mark Camphouse** (Born 1954)  
*A Movement for Rosa* (1992)

After earning undergraduate and graduate degrees in music from Northwestern University, where he studied with trumpet players Vincent Cichowicz and Adolph Herseth, Mark Camphouse has had a successful career devoted to teaching and composing music at all levels. Currently, Camphouse is Professor and Associate Director of the School of Music at George Mason University where he conducts the wind symphony and teaches courses in conducting and composition.  

Over the years, Camphouse has contributed much to the wind band profession. Most notably, he has served as coordinator of the National Band Association Young Composer Mentor Project since 2000. As a composer, one of his most important contributions to the wind band repertoire has been *A Movement for Rosa*.  

About this composition, the composer writes:  

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, AL. Mrs. Parks earned the title ‘Mother to a Movement’ for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr., inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: “To Rosa Parks, whose creative witness...
was the great force that led to the modern stride toward freedom.

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently our presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor’s assistant in a men’s clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America’s proud heritage and the accomplishments of its people have been and continue to be darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled* Continuing Problem in Her 1992 Book.* The first three paragraphs of that book:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways. All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people’s hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.”

*A Movement for Rosa* contains three contrasting sections. Section I evokes Rosa’s early years, from her birth February 4, 1913, in Tuskegee, AL, through her marriage in 1932 to Raymond Parks in Pine Level, AL. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation), is heard in its entirety near the end. The work’s final measures serve as an ominous reminder of racism’s lingering presence in modern American society. I book *Stride Toward Freedom,* Dr. King states:

> When the history books are written in future generations, the historians will have pause and say, ‘There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.’ This is our challenge and responsibility.

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: “Rosa Parks moved civil rights issues from the back of the bus to the front of America’s conscience.”

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**Craig Biondi**  
*Basin Street Blue (2016)*

Craig Biondi’s music displays a wide range of styles and interests, hoping to engage listeners with sounds both familiar and foreign. Notable ensembles throughout the United States and Europe, including the Dallas Wind Symphony and the Yale Brass Trio, have performed Biondi’s works. Biondi earned his Bachelor’s degree from the University of Texas at Austin and a Master’s degree in composition from the Hartt School at the University of Connecticut.

About *Basin Street Blue,* the composer writes:

> I’ve always loved New Orleans—a city known for its great jazz, diverse history, and even more diverse people. Even since I bought my first recording of Louis Armstrong as a kid, I think I always knew I’d write a piece based on this city famous for letting the good times roll. So in 2016, I finally set out to compose the fun, happy-go-lucky little piece about good ol’ New Orleans I was always meant to write.

But just a few weeks after I began sketching, our nation found itself in the middle of one of the most racially-charged, eye-opening, and sorrowful summers I can remember. While most of the terrible news came cities like Ferguson, Dallas, and Charlotte, I couldn’t help but associate many of the same issues with New Orleans, including the violence, poverty, and complex race relations that plagued that summer. These events would color the playful piece I had in mind in ways I never expected.

Oh, it’s still a fun piece of music. And you can still hear the street-corner Dixieland band jamming and the soulful tunes hummed in the alleyways. But now it’s more complicated, and possibly, a little more honest.

Musically speaking, the opening and closing sections are a fantasia rooted in New Orleans street music. The middle section is based on the well-known folk tune, *Rising Sun Blues,* recounting the tale of a life gone wrong in New Orleans. As for the title, the opening line of the piece’s namesake, *Basin Street Blues* (with an s) reads: “Basin Street where all the white and black folk meet.”

In the end, I think it’s a piece about coming to grips with the complex realities of city life versus any romanticized expectations we may have. And I do hope that it can foster civil conversations about race in America so we can continue on this road to reconciliation and understanding.

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**James Syler**  
*Love Among the Ruins (2017)*

James Syler was born in Hyde Park, NY, and raised in New York and Florida. He received a Bachelor of Music degree from Northern Illinois University in 1983 and he earned a Master of Music degree from the University of Miami in 1988. In 1991, he continued his studies at the University of Texas at Austin. He has studied music composition privately with Alfred Reed, Karl Korte, and Pulitzer prize winner Michael Colgrass. Equally at ease with modern and traditional techniques, his compositions have been noted for their lyricism and drama. His compositional interests move equally between orchestral, wind ensemble, choral, and chamber forms. He has developed a personal style that is eclectic, energetic, and innovative, yet able to communicate with diverse audiences. His works have been performed nationally and internationally. Syler has been on the adjunct faculty at the University of Texas at San Antonio since 2001.

*Love Among the Ruins* is music of contemplation and meditation. The subject of the piece
is love as something timeless and transcending. The title is from the Robert Browning poem of the same name. This is not a concerto in the traditional sense but rather a work that features the viola for its color, expressivity, and voice within a narrative.

We invite you to read Browning’s poem while the music unfolds.

**Percy Aldridge Grainger (1882-1961)**

*Lincolnshire Posy* (1937)

Frederick Fennell (Ed.)

Beginning in 1906, Australian-born pianist and composer Percy Aldridge Grainger carried an Edison wax cylinder recorder (his generation’s version of *Snapchat*) out into the countryside of Lincolnshire County, England, and recorded dozens of folk song performances given to him by the people he met. After finishing the bulk of his collection in 1908, he spent the next two decades choosing six of his recordings — “musical wildflowers” as he called them — for inclusion in his musical bouquet, *Lincolnshire Posy*, which was not completed and performed until the mid-to-late 1930s. While the use of folksong in serious art music was nothing new (Dvořák, Bartók, and Vaughan Williams had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. While many composers had been at it for years), Grainger’s use of folksong in serious art music was formed until the mid-to-late 1930s. Meanwhile, a young squire who was fond of the woman ventures off across the British Isles and mainland Europe and finally finds her in an alehouse in Dublin or Flanders, depending on the singer’s version of the lyrics. The two return home just in time to save her uncle from the gallows, and join in marriage as celebratory church bells ring out across the valley.

— Program note by Matt Sadowski

**About the Soloist**

**Maggie Snyder**

Maggie Snyder is Associate Professor of Viola at the Hugh Hodgson School of Music. She has performed solo recitals, chamber music, concertos, and as an orchestral musician throughout the United States and abroad, including performances at the Kennedy Center, Carnegie Hall, the Kauffman Center, the Seoul Arts Center, in Korea, and Russia. She has performed under the batons of James Levine, Yuri Temirkanov, David Zinman, Robert Spano, Leonard Slatkin, James dePriest, Julius Rudel, James Conlon, Keith Lockhart, and Michael Tilson Thomas, and at such festivals as the Brevard Music Festival, the Sewanee Summer Music Festival, and the Aspen Music Festival where she was a Time Warner Fellow.

In 2001, Snyder was a semi-finalist at the 8th Primrose International Viola Competition. In May, 2009, she gave her debut recital in Weil Recital Hall at Carnegie Hall with her duo, Allemagnetti — *Music for Viola and Harpsichord* (with Al-exandra Snyder Dunbar, arranger) are represented exclusively through Arabesque Recordings and available through iTunes and Amazon.com. An upcoming solo CD, *Viola Alone — Old, New and Borrowed*, will be released in the fall of 2017 and features a world-premiere recording of a new work she commissioned from Libby Larsen.

Snyder has given master classes, clinics, and recitals at universities and music schools throughout the country, including the Universities of Michigan, Michigan State, Minnesota, Colorado, Interlochen, Hartt, Tennessee, Kentucky, South Carolina, and Converse College.

Snyder earned graduate degrees from The Peabody Conservatory of Music, where she was the teaching assistant for Victoria Chiang. Her Bachelor’s degree is from the University of Memphis, where she was a Pressar Scholar. Snyder has also served on the faculties of West Virginia University, Ohio University, and the University of Alabama.