



James Logan

WIND SYMPHONY

UNION CITY, CALIFORNIA

CALIFORNIA ALL-STATE
MUSIC EDUCATION CONFERENCE
FEBRUARY 21, 2019
2:00 PM





JAMES LOGAN

W I N D S Y M P H O N Y

DR. ADAM R. WILKE
DIRECTOR OF BANDS

PATRICK REFSNIDER
ASSOCIATE DIRECTOR OF BANDS

CHRIS CARRASCO
ASSISTANT BAND DIRECTOR

THE CALIFORNIA ALL-STATE MUSIC EDUCATION CONFERENCE



FEBRUARY 21, 2020
3:00 PM
FRESNO CONVENTION CENTER, EXPO III
FRESNO, CA

Welcome



JAMES LOGAN HIGH SCHOOL

New Haven Unified School District | Abhi Brar, Principal

School-wide Learning Outcomes: Intellect, Integrity & Interconnectedness

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Union City, CA 94587
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CEEB Code: 050969

January 8, 2020

To the All State Music Education Conference,

James Logan High School is proud and honored to have our wind symphony program selected to perform at the conference. Please accept my thanks for the recognition of our program and our JLHS Music Director, Dr. Adam Wilke.

Our wind symphony students truly work tirelessly to achieve at high levels. Dr. Wilke has led the JLHS Band and Colorguard program since 2012 and has done an outstanding job, year after year, making sure that our traditions of excellence in music education remain strong. Under his leadership, we have more students choosing to study music at James Logan and our marching band continues to demonstrate the highest level of competitive excellence. Similarly, our Wind Symphony continues to achieve at the highest levels, with many students learning professional skills and performing the finest wind literature.

I am proud of the dedication our students possess, and in awe of their talent. They are truly amazing!

On behalf of James Logan High School, we thank you for your selection and look forward to the opportunity to participate in this event. Our students know the recognition and honor that comes with this invitation and I am sure they will remember the experience for a long time to come. I hope the experience is memorable for all who attend.

Sincerely,

A handwritten signature in black ink that reads "Abhi Brar".

Abhi Brar
Principal

Program

Millenium CannonsKevin Matthew Puts
arr. Mark Spede

ShenandoahOmar Thomas

Caccia and ChoraleClifton Williams
Patrick Refsnider, Conductor

Sacred SpacesJohn Mackey

MysteriumJennifer Higdon
Dr. Edward Harris, Conductor

MavericksPaul Dooley

March Op. 99Sergey Prokofiev
arr. Paul Yoder



Dr. Adam R. Wilke

Director of Bands

Adam R. Wilke is Director of Bands at James Logan High School and conductor of the James Logan Wind Symphony. In addition to the Wind Symphony, he also teaches the Jazz Ensemble A, Wind Ensemble, and is Department Chair of the Visual and Performing Arts Department. The band program at James Logan has also been very successful in recent years winning awards for 2014, 2016, and 2017 WBA 4A/5A Grand Championship, 2014, 2015, and 2017 WGI World Class Color Guard Bronze Medal, 2013 WBA 5A Class Champion, and 2013 WGI World Class Concert Percussion Gold Medalist. The James Logan Wind Symphony performed at the 2015 California All-State Music Education Conference and was a featured performer at the 2016 WASBE Regional Conference in Prague, The Czech Republic. The Wind Symphony consistently receives high praise from adjudicators at various wind band festivals throughout the state.

This is Dr. Wilke's eighth year as Director of Bands at James Logan. Prior to this appointment, Wilke spent thirteen years as a high school band director at both Arroyo Grande High School and Clovis East High School, and one year as the Interim-Associate Director of Bands at Fresno State where he was the director of the Fresno State Bulldog Marching Band.

Dr. Wilke is an alumnus of Fresno State having received his B.A. and teaching credential in 1998 and his M.A. in conducting in 2009. In 2019, Wilke completed his D.M.A. in music education from Boston University. His dissertation research is on composition and creativity in a band setting. As a composer, Wilke has written numerous original marching band shows. Wilke is currently published by GPG Music. Additionally, Wilke is active as a guest conductor and adjudicator.

Dr. Wilke is happy to serve the music education profession as the Past President of the California Band Directors Association (CBDA). Prior to this, Wilke served two years as the President and seven years as the Bulletin Editor of CBDA. Wilke has been a member of CBDA since 1999. Additionally, Wilke is currently the graphic designer for the CMEA Magazine. Wilke resides in the East Bay Area with his wife Jessica, a math teacher at James Logan, and children Vanessa, Braydon, and Amber.



Patrick Refsnider

Associate Director of Bands

Patrick Refsnider has served as Associate Director of Bands at James Logan High School in Union City, California, since 2012. His responsibilities include conducting the Concert and Symphonic Bands, assisting with the Wind Symphony, and serving as woodwind specialist. Prior to his tenure at James Logan, Refsnider received his Bachelor of Music Education degree from VanderCook College of Music under the tutelage of Dr. Charles Menghini and Ruth Rhodes. Refsnider went on to study with John Bruce Yeh, assistant principal clarinetist of the Chicago Symphony Orchestra, receiving his Master of Music degree in clarinet performance from the University of Notre Dame. At Notre Dame, he served as a graduate assistant leading the undergraduate clarinet studio, directing the clarinet choir, and assisting Dr. Ken Dye with the concert and athletic bands.

After graduate school, Refsnider went on to direct high school and elementary music programs in Beaverton, Roseburg, and Salem, Oregon. Additionally, he served as Applied Clarinet Instructor and Director of Continuing Education at his alma mater, VanderCook College of Music, and spent two seasons as Assistant Corps Director for the Boston Crusaders Drum and Bugle Corps. Additionally, Refsnider currently serves as treasurer of the Western Band Association.



Chris Carrasco

Assistant Director of Bands

Chris Carrasco is a full time designer, choreographer, and teacher, that has been working in the marching arts for over 15 years. He is currently the Assistant Director of Bands at James Logan High School, where he oversees the design and teaching of the percussion programs, the top of which is a 6 time WGI scholastic world finalist. In addition to his school responsibilities, Carrasco works as a visual technician for the Blue Devils Drum and Bugle Corps, and the Program Coordinator and drill designer for the Troopers Drum and Bugle Corps and the Blue Devils B Corps. He started these jobs after leaving a three year tenure with the Santa Clara Vanguard, where he worked as the movement specialist and choreographer for the Drum Corps and the Visual Designer for the Winter Percussion. Carrasco has also worked as a Choreographer for the Madison Scouts Drum and Bugle Corps, and is currently the choreographer for the DCJ Champion Yokohama Scouts Drum and Bugle Corps in Yokohama, Japan.

Chris Carrasco grew up in Concord, CA, where he was a member of his school's Winterguard program. During his summers he performed with the Blue Devils B Corps on Baritone, and then later in the Front Ensemble. In 2010 he was the drumset player for the Sacramento Freelancers Indoor Percussion Ensemble, before he moved into a DCI teaching position with Blue Devils B in 2011. In 2013 Chris graduated from San Jose State University with a BM in percussion performance, and a minor in dance, and in 2018 added to his education with a master's degree in education. Carrasco's unique situation of having been a performer in every section of the marching arts gives him a very holistic approach to design. This experience makes him a highly sought after designer, both in drill design, choreography, and show programming.



Dr. Edward C. Harris

Guest Conductor

Edward C. Harris served as the Director of Bands at San José State University from 2000 through 2017. Born and educated in Santa Monica, Dr. Harris received his Bachelor of Music degree in music education, and Master of Arts degree in clarinet performance from San Francisco State University. He received his Doctor of Arts degree in conducting and clarinet performance from the University of Northern Colorado where he was the first doctoral student of Eugene Corporon. Before joining the San José faculty, Dr. Harris served in a similar capacity at California State University – Stanislaus, Humboldt State University, and at the University of Wisconsin – Platteville. Preceding these appointments he served as Director of Instrumental Music at Sequoia High School in Redwood City, California from 1971 to 1978.

Dr. Harris maintains an active schedule as guest conductor and lecturer throughout the United States. He has guest conducted honor groups and festivals in eleven states and was selected to conduct the California Community College All-State Honor Band in 1983 and 2005, the California All-State Concert Band in 1988, the California All-State Symphonic Band in 1996 and 2018, and the CBDA California All-State Concert Band in 2004.

After an extensive national search, Dr. Harris was appointed the artistic director and conductor for the San Jose Wind Symphony. The San Jose Wind Symphony has distinguished itself as one of California's premiere concert bands with two performances at the World Association for Symphonic Bands and Ensembles Conference, the California Music Educators Association Conference, as well as international and regional concert tours. The San Jose Wind Symphony was selected from over 170 national and international bands to perform at the 2009 Midwest International Band and Orchestra Conference in Chicago. Harris serves as only the second conductor in the group's 60-year history.

Wind Symphony



Piccolo

Richard Ochoa

Flutes

Katherina Ama
Giana Frick
Eric Munoz
Jasmine Yu

E♭ Clarinet

Sonia Viswanathan

Clarinet

Andrue Alday
Justin Chao
Meagan Enrile
Joe Landeros
Richard Navarro
Jillian Ngo
Hannalyn Oblea
Jayden Pulickal
Erick Rygh
Charlize Silvestre

Bass Clarinet

Alexis Carcamo
Christopher Dare



Oboe

Hailey Chow
Makayla Tjon

Bassoon

Aleeza Ahmad
Tiana Chan
Derrick Chen





Alto Saxophone

Max Bell
D.J. Fernandez
Jared Limqueco
Jared Sharp

Tenor Saxophone

Aburey Angeles
Kolbe Chapman

Baritone Saxophone

Jovani Ambriz



Trumpet

Eduardo Contreras
Justine Gonzalez
Jacqueline Kasheta
Samantha Landeros
Rene Montes de Oca
Christian Ramos
Fabian Silva
Ayan Taylor
Audrey Truong



French Horn

Julian Cadillo
Ian Dutra
Alejandro Gonzales
Riverjoy Jacinto
Ashna Singhal
Snehita Vallumchetla

Trombone

Michael Gonzales
Catherine Ly
Kelly Ohata
Ethan Outangoun
James San Diego

Bass Trombone

Tyrell Duya



Euphonium

Alejandro Morales
Emma Surdilla



Tuba

Mark Aung
Erlinda Longchamp
Justin Wang



String Bass

Waverly Borje
Emmalie Perez

Piano

Emily Sit

Harp

Ashlyn Ng



Percussion

Elijah Austin
Beneia Cardozo
Andy Lu
Anthony Lu
Hubert Nguyen
Shirley Nguyen
Krysten San Diego
Katelyn Tang
Michael Villegas

Millennium Cannons (2001) Kevin Matthew Puts *Aperto Press, Grade 6* *arr. Mark Spede*

Winner of the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts (b. 1972) has been hailed as one of the most important composers of his generation. Critically acclaimed for a richly colored, harmonic, and freshly melodic musical voice that has also been described as “emotional, compelling, and relevant,” his works, which include two operas, four symphonies, and several concertos, have been commissioned, performed, and recorded by leading orchestras, ensembles and soloists throughout the world.

A native of St. Louis, Missouri, Mr. Puts received both his Bachelor’s Degree and his Doctor of Musical Arts Degree from the Eastman School of Music, and his Master’s Degree from Yale University. From 1999 to 2005, he taught composition at The University of Texas at Austin. Since 2006, he has been a member of the Composition Faculty at the Peabody Institute, and currently is the Director of the Minnesota Orchestra Composer’s Institute.

Regarding *Millennium Cannons*, the composer writes, “I wrote *Millennium Canons* to usher in a new millennium with fanfare, celebration and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times.” *Millennium Canons* was commissioned by the Institute for American Music of the Eastman School of Music of the University of Rochester. It was premiered in June, 2001 at Symphony Hall in Boston, Massachusetts, by the Boston Pops Orchestra conducted by Keith Lockhart. This version for wind ensemble was arranged by Mark Spede for the University of Texas at Austin Wind Ensemble, Jerry Junkin, director.

Shenandoah (2019) Omar Thomas *Omar Thomas Music, Grade 3*

Described as “elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent,” the music of Omar Thomas continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Thomas moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award’s “Jazz

Artist of the Year.” He is currently on faculty in the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore.

Regarding Shenandoah, Thomas writes:

Shenandoah is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Caccia and Chorale (1976) Clifton Williams *C.C. Barnhouse, Grade 4*

James Clifton Williams was born in Traskwood, Arkansas, in 1923. Despite growing up during the Great Depression and experiencing serious hardship, Williams learned piano. In the 7th grade, he learned to play a mellophone and later French horn. He began composing seriously during his high school years. After attending one year at Louisiana Tech University, Williams left college to join the U.S. Air Force as a bandsman. After his time in the U.S. Air Force, he returned to Louisiana Tech to complete his degree. Later, he moved with his wife to Rochester New York to complete a Master’s degree from Eastman School of Music in 1949. He held teaching positions at the University of Texas in Austin and the University of Miami where he taught until his death in 1976. Williams was widely acclaimed as a composer of serious music for the wind band, and his pieces have become cornerstones in standard wind repertoire.

Caccia and Chorale was written toward the end of Williams’ life and published in 1976, the year of his death. Williams provided the following program note on this work: “While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with Caccia and Chorale, two title words borrowed from Italian because of their allegorical significance. The first, Caccia, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts.

Sacred Spaces (2019)..... John Mackey *Osti Music, Grade 5*

John Mackey is an American composer of contemporary classical music, with an emphasis on music for wind band, as well as orchestra. *Sacred Spaces* was written for the United States Army Field Band and premiered July 26, 2019 at the Texas Bandmasters Association conference under the direction of Jerry Junkin. This piece demonstrates Mackey's masterful manipulation of timbre as it combines elements of military fanfare with the soundscape of the wind ensemble.

Mysterium Jennifer Higdon *Lawdon Press, Grade 4*

Jennifer Higdon is one of America's most acclaimed and most frequently performed living composers. She has is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto. Most recently, Higdon received the Nemmers Prize from Northwestern University which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere and the opera recording was nominated for 2 Grammy awards. Dr. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

Mysterium is the composer's own wind transcription of her sacred choral work, *O Magnum Mysterium*. The composition incorporates an ancient medieval liturgical tradition and presents it in a modern, yet approachable compositional language.

Upon completion of the wind setting, Higdon wrote: "*Mysterium* is a tribute to the wonderful mystery of how music moves us. Perhaps it is the unexplainable that creates such magic, for both the performer and the listener, but there is no denying the incredible power of a shared musical experience."

Mavericks (2015)..... Paul Dooley
Paul Dooley Music, Grade 6

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as “impressive and beautiful” by American composer Steve Reich.

Born in Santa Rosa, California in 1983, Dooley began his musical life listening to Beethoven, Bruce Hornsby, Nirvana and Rush. At the age of 13, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary “Doc” Collins. In high school Dooley also studied composition with Charles Sepos, before earning bachelor degrees in mathematics and music composition at the University of Southern California (2002-2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007-2013) with Michael Daugherty, Bright Sheng and Evan Chambers. In 2013 Dooley joined the music faculty at the University of Michigan.

Dooley writes, “Mavericks (2016), a concerto for wind ensemble, was commissioned by the Baylor Wind Ensemble, conducted by Eric Wilson. The title refers to both the musical mavericks in this fantastic ensemble, as well as the legendary Mavericks surf break off the shore of Half Moon Bay in Northern California. Every winter, the infamous Mavericks waves build to reach towering heights as much as sixty feet, smashing into rocks below the ocean’s surface, with an impact that can be measured on the Richter scale. Here, the ocean becomes a perilous playground to the most fearless and talented big wave surfing mavericks in the world. In my composition, the percussion mavericks, playing drumset, bongos and timbales, provide a groovy yet ominous forward momentum. Churning saxophone melodies crash amongst the looming dark force of low brass pedal notes, while woodwind riffs spray fearlessly in the face of danger.”

March Op. 99 (1946)..... Sergey Prokofiev
G. Schirmer, Inc., Grade 5 *arr. Paul Yoder*

Russian composer Sergey Prokofiev lived from 1891 until 1953. Like much of the music written in the Soviet Union during this time, limited information is available regarding March, Op. 99. Historians know that Prokofiev wrote March in Bb, opus 99 for band sometime between 1943-1944, and it was premiered on a radio performance in Moscow on April 30, 1944. It was written for May Day, one of the most important political holidays in the Soviet year during that era. Paul Yoder arranged and edited Prokofiev’s original to create the score to March, Op. 99. Yoder was able to retain the original character while making changes to suit the conventions of a Western Band.

About James Logan

James Logan High School

James Logan High School is the largest high school in Northern California and has an enrollment over 3,600 students serving all of Union City and parts of Hayward. The original small campus was established in the fall of 1959, built for 1,200 students which was later expanded to 3,000 in 1980 and 4,000 in 1992 as more students from neighboring cities of Fremont, Newark, Hayward, and San Leandro attended school.

James Logan High School has been recognized by a number of academic awards. In 1994 and 1998, it was recognized as a California Distinguished School by the California Department of Education. Additionally, James Logan High School is recognized for its outstanding athletics, as well as the nationally recognized forensics team and performing arts.

Instrumental Music At James Logan

The instrumental music department at James Logan High School is the largest co-curricular group on campus. The program is comprised of four levels of concert bands, two jazz bands, two color guards, world class marching and concert percussion, and a 340 member marching band. In recent years, the band program has been successful in all areas. James Logan has received awards that include the 2014, 2016, 2017 WBA 4A/5A Combined Grand Champion, 2014, 2016, and 2017 WGI World Class Color Guard Bronze Medal, and 2013 WGI World Class Concert Percussion Gold Medal.

The Wind Symphony is the top concert band at James Logan and is comprised of the best musicians on each instrument. The Wind Symphony has performed at the 2015 CASMEC Conference and the 2016 WASBE Regional Conference in Prague, The Czech Republic. The Wind Symphony is honored to be chosen to perform at the 2020 California All-State Music Education Conference.

Acknowledgements

New Haven Unified School District

Dr. John Thomposn, Superintendent
Abhi Brar, Principal
Rania El-Sioufi, Vice Principal

My Colleagues At James Logan

Patrick Refsnider, Associate Director of Bands
Chris Carrasco, Assistant Director of Bands
Mark Metzger, Color Guard Director
Erin McShane, Director of Choirs

New Haven Middle School Band Directors

Doris Gallagher, Cesar Chavez Middle School
Nelson Agregado, Itliong-Vera Cruz Middle School
Alice Liu, Itliong-Vera Cruz Middle School

James Logan Band Booster Board

Mark Devlin, President
Toni Victoria, Vice-President
Jennifer Angel, Secretary
Sandra Sharp, Treasurer
Lori Viswanathan, Student Treasurer

James Logan Studio Instructors

Diane Barton Brown, Flute
Sandra Moore, Oboe
Steve Sánchez, Clarinet
Scott Blakley, Bassoon
Kevin Stewart, Saxophone
Owen Miyoshi, Trumpet
Esther Armendariz, Trombone
Jonathan Seiberlich, Tuba

Thanks from Adam Wilke:

There are many people that I want to thank that contributed to today's performance. First, I want to thank my wife Jessica Wilke and family for always supporting me in anything I do.

I have been blessed with outstanding teachers my whole life. In particular I would like to thank Gary Gilroy, Edward Harris, William Johnson, and Lawrence Sutherland for helping to shape me as a musician. Additionally, I would like to thank Susan Conkling and Peter Webster for guiding me as a music educator.

Next I would like to thank the administration of the New Haven Unified School District as well as my colleagues at James Logan High School. This band program would not be the same without all the support we are given. To Doris Gallagher, Nelson Agregado, and Alice Liu, thank you for doing all the hard work in getting music students ready for high school. To Patrick Refsnider and Chris Carrasco, thank you for making the work day truly enjoyable. The James Logan Band does not exist without all of you. Thanks to all the parents and band booster board members who tirelessly work behind the scenes to support all we do.

I want to thank the many people who got me involved with CBDA including all board members I have ever served with. Special thanks to Gary Gilroy, Meryl Wamhoff, Lisa Butts, Mike Stone, John Burn, and Norm Dea. I look up to all of you and strive to be my best professionally because of your leadership. I want to thank the community of band directors. Thanks to Phil Vallejo, Brandon Price, Patrick Refsnider, and Chris Carrasco for your friendship and encouragement.

Lastly, and most importantly, I want to thank all the band students at James Logan High School. It is your hard work and dedication to making beautiful music that makes me believe I have the best job out there! I am lucky to look forward to going to work every day!

Special Thanks to GPG Music for the Printing of These Programs

