

The Department of Performing Arts Presents...

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Concert Band Fall Concert:  
**Perspectives - Open Skies**



**Sunday, December 10, 2023 | 7:00 PM**

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**Mandell Theater**  
**3220 Chestnut Street, Philadelphia, PA**

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DREXEL UNIVERSITY

**Music**

*Antoinette Westphal College of Media Arts & Design*

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# Letter from the Department

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Welcome to this concert presentation by the Music Program in the Department of Performing Arts. We are delighted to have the wonderful support of great families and friends. A very special welcome goes out to our visitors from the community who may not have any affiliation to our students, and simply come to hear spectacular musical performances by these talented student musicians. We hope everyone in our audience is pleased with the musical selections; and proud of the achievement of the students involved.

The students you will hear at this performance are not music majors. They do this for their love of music and dedicate their time and energy to cultivating their passion for this art form. They are as dedicated to their studies and career pursuits as they are to this intrinsic passion they have within them. The program is fortunate to have a bounty of students with this yearning. We would not exist without them!

The Music Program and Department of Performing Arts is dedicated to providing robust opportunities in

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# Letter from the Department

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the performing arts while students are at Drexel. Our goal is to provide a positive and supportive environment for our students. It is our hope that students and audiences alike feel they are represented in the selections being performed. The human connection is most important to us all.

Thank you for attending this performance. Being here is the greatest show of support for the students, the Music Program, and the Department of Performing Arts. Thanks to the dedicated leadership of the faculty ensemble directors and staff, we are pleased to present you with the following program.

**Sincerely,**

**Luke Abruzzo, Music Program Director**

**Miriam Giguere, PhD, Department Head, Performing Arts**



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# Upcoming Performing Arts Events

## FRESHDANCE

February 8, 2024 | 7:30 PM | Mandell Theater

February 10, 2024 | 2:00 PM | Mandell Theater

## DREXEL DANCE ENSEMBLE

February 9-10, 2024 | 7:30 PM | Mandell Theater

## DREXEL THEATRE: NO WAY, JOSE!

February 17, 2024 | 3:30 PM & 7:00 PM | URBN Annex Black Box

Learn more about our upcoming events:

[drexel.edu/performingarts](https://drexel.edu/performingarts)



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# Acknowledgements

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Thank you to Luke Abruzzo, Music Program Director; Miriam Giguere, Performing Arts Department Head; Jason Schupbach, Dean of Westphal College of Media Arts and Design; the administrative team, LaShanetta Harris and Galen Blanzaco; and our graduate assistant Esteban Reina Soto for your work, guidance, and support of our students in the Drexel University Concert Band. This does not happen without you!

Thank you to the team of sectional coaches for sharing your musicianship with us! This term, our DUCB students were fortunate to be able to spend time with coaches David Tarantino, Matthew Gould, Steven Heitzer, Sean Bailey, and Eve Friedman.



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# Mike Moss Memorial Fund



The Myron "Mike" Moss Memorial Fund supports Drexel University students pursuing projects in music or collaborative projects in the performing arts, including further study and support

for performances. Dr. Moss, the Music Program Director and Drexel Concert Band Conductor, passed away suddenly in 2012. The fund in his name seeks to assist students in the tradition of his passionate support for student involvement in the Performing Arts.

Student applications are due January 20, 2024. If you are interested in donating towards this fund or want more information, please click the link below.

[drexel.edu/performingarts/scholarships/moss-memorial-fund/](https://drexel.edu/performingarts/scholarships/moss-memorial-fund/)



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# Program

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## **Drexel University Concert Band** **Patrick Bailey, Music Director & Conductor**

*An Outdoor Overture* ----- Aaron Copland  
*Hymn to a Blue Hour* ----- John Mackey  
*Zion* ----- Dan Welcher  
*Ash* ----- Jennifer Jolley  
*Theme from Magnificent Seven* -- Elmer Bernstein,  
arr. Richards



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# About the Ensemble

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The Drexel University Concert Band connects students from across the university through shared experience and performance. The students who make up this ensemble are non-music-performance majors who come from backgrounds in architecture, biology, engineering, computer science, fashion design, behavioral and health sciences, music industry, and more. These students rehearse twice a week, Monday and Wednesday, and perform great works from the concert band repertoire. Concerts are held at the end of fall, winter, and spring terms and are free and open to the public. Admission to the ensemble is by audition only.



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# Ensemble Members

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**Patrick Bailey**

Music Director & Conductor

**Dr. Harley Givler**

Assistant Conductor

## **Piccolo**

Lindsay Hager

## **Oboe**

Abigail Holmberg  
Madelyn Farland+

## **Flute**

Emma Cintron

Elizabeth Clarkson\*

Dane Gentles

Arina Glozman

Swetha Rao

Victoria Sanchez-Galarza

Kira Centenni+

Evelyn Kwon+

Francis Virtucio+

## **E Flat Clarinet**

Sydney Boeding

## **Clarinet**

Fisher Anderson

Brandon Colan

Eleanor Davis

Lara Heinlein

Madhumita Kannan

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# Ensemble Members

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## Clarinet (Cont'd)

Katherine Wolfe  
BumYeol Park+  
Tessa Sain+

## Bass Clarinet

Thomas Cope  
Amanda Douglas\*  
Faith Harden  
Talia Spolansky

## Alto Saxophone

Julia Buzak  
Allison Dern  
Andrea Sperl  
Anna Vallarta  
Cole Yacono\*  
Sana Sathaye+

## Tenor Saxophone

Elena Gonzales  
Connor Makara  
Nicole Harmon+

## Baritone Saxophone

Nathan Gagliardo  
Nate Judd

## French Horn

Fiona Andrew  
Shayna Lord  
Kent Masten  
Evan Thalheimer  
Yseult Barbedette+  
Cruz Maria Carreiro+

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# Ensemble Members

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## Trumpet

Meredith Glover  
Jake Karwoski\*  
Brandon Stern  
Mason Vetter  
Kaylee Wilson\*  
Theo Abrams+

## Trombone

Jonathan Meitzer  
Micah Miles\*  
Lance Steiner

## Bass Trombone

Aidan Pettyjohn  
Nick Prosperiti+

## Euphonium

Hannah Buckleman  
Andrew Cox  
Max Millenbach

## Tuba

Syd Worthington  
Matt Velardi

## Percussion

Alex Craig  
Sam Gatti  
Kayla Kaeppel  
Adam Lazarczyk  
Mia Nagy  
Rafi Sanchez Jr.  
Ezra Smith-Pohl  
Loretta St. Andre  
Lev Sterling  
Griffin Stein+

## Designations

\* Section leaders  
+ indicates on leave

# Patrick Bailey

## DUCB Music Director & Conductor



*Photo credit: Bachrach. Photography*

Learning a musical instrument is an incredibly rewarding pursuit. Getting the most out of musical study means accessing high quality arts experiences both as a learner and an audience member, finding mentors to navigate the many pathways available to artists in today's changing world, and

embracing the understanding that artistic mastery is a lifelong journey. Patrick Bailey is a career musician, educator, conductor, and administrator whose work centers on meeting these needs.

Mr. Bailey currently serves as a tenured faculty member of the Pennsbury School District instrumental music program in Southeastern Pennsylvania - Pennsbury has been recognized as one of the best communities for music education in the country by the N.A.M.M. foundation for over a decade. The school district's instrumental music program provides

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# **Patrick Bailey**

## **DUCB Music Director & Conductor**

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opportunities for students in 4th through 12th grade to learn a musical instrument in school. Performing ensembles from the district have toured 4 continents, won national and international musical competitions, and been a springboard for the careers of many professional musicians and music educators.

Mr. Bailey's roles within the instrumental music program have included director positions with the high school curricular concert bands, co-curricular marching and jazz bands, extra-curricular pit orchestra and chamber music programs; and director and coordinator positions with the middle school and elementary school curricular band and orchestra programs, and extra-curricular honor programs.

In addition to his work in public education, Mr. Bailey is deeply involved in the arts education non-profit sector through his work as on the artistic and administrative staff of the Philadelphia Youth Orchestra Music Institute; he currently serves as the

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# **Patrick Bailey**

## **DUCB Music Director & Conductor**

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Director of Operations and Program Development for the Institute, and Director & Conductor of the Philadelphia Youth Symphonic Band – a new program offering from the Institute which seeks to engage advanced instrumental students through performance of high level concert band and wind ensemble repertoire.

As a part of his efforts to help musicians bridge the gap between participation in school music programs and continued engagement in the arts after graduation, he engages in music education at the collegiate level. Appointed in 2019, Mr. Bailey serves as the Music Director & Conductor of the Drexel University Concert Band. Past positions in higher education include adjunct professor at Temple University, where he co-authored the Arts Enterprise course on personal financial management and entrepreneurship in the arts, and adjunct professor at Moore College of Art and Design where he taught entrepreneurship in the business minor program.

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# Patrick Bailey

## DUCB Music Director & Conductor

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He holds degrees from Temple University (B.M. Music Education) and Drexel University (M.S. Arts Administration), as well as continuing education credits from the University of the Arts and the American College of Education. In 2016, Mr. Bailey was awarded the Karen Murdoch Scholarship for Visionary Leadership in the Arts by Drexel University. Other honors include Temple University's Jack Moore Scholarship for contributions to the percussion department, PYO Music Institute's Helen Carp distinguished service award, Pennsbury's Stan Kenton Award for excellence in jazz, and membership in various academic honors societies.

Mr. Bailey is a member of the Vic Firth Education Team; American Society of Composers, Authors and Publishers; Pennsylvania Music Educators Association; College Band Directors National Association; and National Association for Music Education.



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# Dr. Harley Givler

## DUCB Assistant Conductor

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Harley Givler directs, conducts and performs with ensembles of all ages, across the Northeast. He currently serves as Director of Bands, grades 4-12 at The Shipley School in Bryn Mawr, PA, where he also co-directs the Upper School Orchestra and Shipley Jazz Band. A proponent of early-childhood music education, Harley was one of the first educators to receive Suzuki certification for brass instruction in North America. During the summer months, he leads string orchestras and chamber music at the White Mountain Suzuki Institute in New Hampshire. In addition to maintaining a private teaching studio in Bryn Mawr, PA, Harley is also the Adjunct Instructor of Horn at Drexel University.

His students perform with leading youth music programs in the tri-state region, and many have gone on to pursue careers or further study in music performance and education. Harley holds degrees in

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# Dr. Harley Givler

## DUCB Assistant Conductor

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horn performance from The Eastman School of Music (BM), Yale School of Music (MM), and Stony Brook University (DMA), where he studied with Peter Kurau and William Purvis respectively. His primary teachers in conducting include Toshiyuki Shimada (Yale University), David Zinman (Aspen Music Festival), and Harold Farberman (Bard College Summer Conducting Institute). Harley is a freelance horn player and has performed with the Revolution Wind Quintet since 2017.



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# Program Notes

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## About the Work

An Outdoor Overture – 9' – 1938

Outdoor Overture starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes.

Shortly afterwards, these repeated notes, played broadly, give us a second march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute and then the clarinet.

Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less articulate, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing

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# Program Notes

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## About the Work

An Outdoor Overture – 9' – 1938

with the trumpet solo melody. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. At the climax of the piece, all the themes are combined. A brief coda ends the work similarly to the beginning

- Program Note from University of Missouri Wind Ensemble



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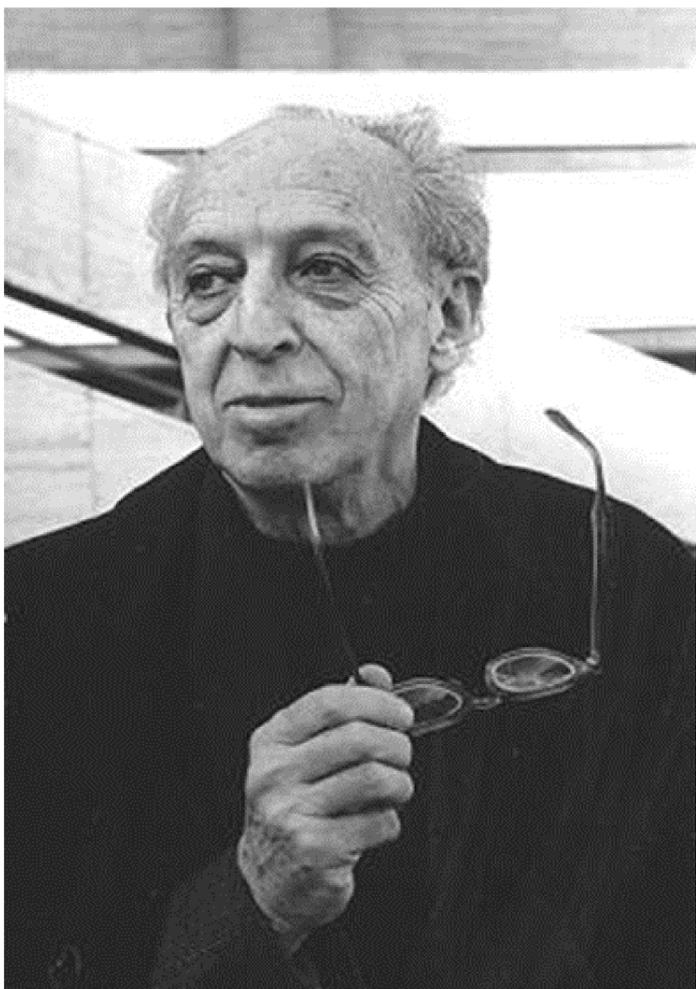
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# Program Notes

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## About the Composer

### Aaron Copland



Aaron Copland (14 November 1900, Brooklyn, N.Y. - 2 December 1990, Sleepy Hollow, N.Y.) was an American composer, often referred to as "the Dean of American composers."

He studied closely with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows.

In the 1970s, Copland virtually stopped composing, although he continued to conduct. In addition to

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# Program Notes

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## About the Composer (Cont'd)

### Aaron Copland

composing and conducting, Copland wrote several books, including *What to Listen for in Music* (1939), *Music and Imagination* (1952), and *Copland on Music* (1960).

Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*. His scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) all received Academy Award nominations, while *The Heiress* won Best Music in 1949.



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# Program Notes

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## About the Work

Hymn to a Blue Hour – 9' – 2010

The blue hour is an oft-poeticized moment of the day -- a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's Hymn to a Blue Hour.

Programmatic content aside, the title itself contains two strongly suggestive implications -- first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music.

Certainly Hymn to a Blue Hour is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing -- an overwhelming sadness that is the

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# Program Notes

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## About the Work (Cont'd)

Hymn to a Blue Hour – 9' – 2010

same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece -- perhaps a result of Mackey using what was, for him, an unconventional compositional method:

I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin -- only a digital keyboard -- and it was very different to sit and write at a real piano with real

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# Program Notes

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## About the Work (Cont'd)

Hymn to a Blue Hour – 9' – 2010

pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result -- partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time -- is much simpler and lyrical music than I typically write.

Though not composed as a companion work to his earlier *Aurora Awakes*, *Hymn to a Blue Hour* strikes at many of the same chords, only in a sort of programmatic inversion. While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown -- perhaps even representing the same moment a half a world away. The opening slow section of *Aurora Awakes* does share some similar harmonic content, and the

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# Program Notes

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## About the Work (Cont'd)

Hymn to a Blue Hour – 9' – 2010

yearning within the melodic brushstrokes seem to be cast in the same light.

The piece is composed largely from three recurring motives -- first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium -- creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context -- a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an

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# Program Notes

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## About the Work (Cont'd)

Hymn to a Blue Hour – 9' – 2010

angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

- Program note by Jake Wallace



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# Program Notes

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## About the Composer

John Mackey



John Mackey (b. 1 October 1973, New Philadelphia, Ohio) is an American composer.

Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he

studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany,

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# Program Notes

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## About the Composer (Cont'd)

John Mackey

England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the U.S. Olympic

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# Program Notes

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## About the Composer (Cont'd)

John Mackey

Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score *Damn*.)

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005). He was a CalArts/Alpert Award nominee in 2000.



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# Program Notes

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## About the Work

Zion – 10' – 1998

Zion is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called Three Places in the West. As in the other two works (The Yellowstone Fires and Arches), it is my intention to convey more an impression of the feelings I've had in

Zion National Park in Utah than an attempt at a pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side -- but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. They saw Utah in general as "a place nobody wanted" but were nonetheless determined to keep it to themselves. Although Zion Canyon was

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# Program Notes

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## About the Work (Cont'd)

Zion – 10' – 1998

never a "Mormon stronghold", the people who reached it and claimed it (and gave it its present name) had been through extreme trials. It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work: Zion's Walls (which Aaron Copland adapted to his own purposes in both Old American Songs and The Tender Land), and Zion's Security, which I found in the same volume where Copland found Zion's Walls -- that inexhaustible storehouse of nineteenth century hymnody called The Sacred Harp.

My work opens with a three-verse setting of Zion's Security, a stern tune in F# minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the "city of our God" they hope to establish.) This melody alternates with a fanfare tune, whose origins

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# Program Notes

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## About the Work (Cont'd)

Zion – 10' – 1998

will be revealed later in the music, until the second half of the piece begins: a driving ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate Zion's Security one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion -- until the sun warms the ground sufficiently for the second hymn to appear. Zion's Walls is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with glowingly optimistic Zion's Walls finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

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# Program Notes

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## About the Work (Cont'd)

Zion – 10' – 1998

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

- Program Note by composer



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# Program Notes

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## About the Composer

Dan Welcher



Dan Welcher (b. 2 March 1948, Rochester, N.Y.) is an American composer. Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville

Orchestra as its principal bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as assistant conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee

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# Program Notes

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## About the Composer (Cont'd)

Dan Welcher

Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as director of the New Music Ensemble.

His works for symphonic wind ensemble, notably Zion (which won the ABA/Ostwald Prize in 1996) and Symphony No. 3, "Shaker Life" (1997) have earned him new accolades in non-orchestral venues. Newer works for the wind band include Perpetual Song (2000), commissioned by the West Point Band, Songs Without Words (2001), commissioned by the College Band Directors' National Association and Minstrels of the Kells (2002), commissioned by the bands of the Big Twelve universities. A recent work for wind ensemble is Symphony No. 4, "American Visionary", commissioned in honor of George Kozmetsky by the College of Fine Arts at the University of Texas, which premiered in November of 2005.

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# Program Notes

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## About the Composer (Cont'd)

Dan Welcher

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.



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# Program Notes

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## About the Work

Ash – 6' – 2018

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books.

I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes.

Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

- Program Note by composer

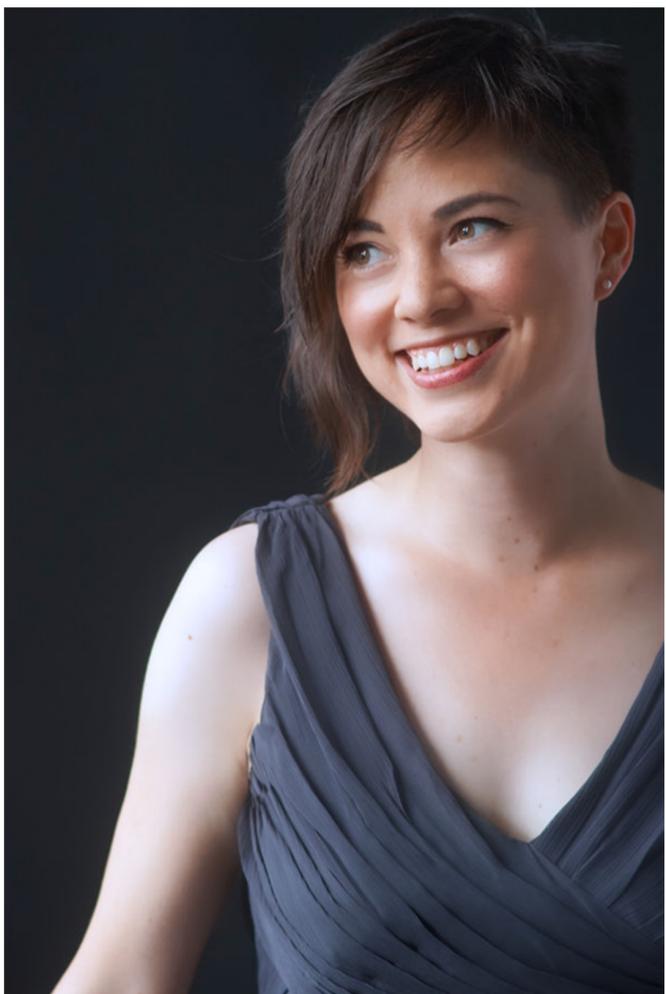
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# Program Notes

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## About the Composer

### Jennifer Jolley



Jennifer Jolley (b. 1981, Bellflower, Calif.) is a composer and sound artist influenced by urban environments and nostalgia.

Originally from Los Angeles, Dr. Jolley was an assistant professor of music at Ohio

Wesleyan University. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music.

Jennifer's work draws toward subjects that are political and even provocative. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company

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# Program Notes

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## About the Composer (Cont'd)

Jennifer Jolley

devoted to developing and staging short contemporary operas by emerging North American composers, and also authors *Why Compose When You Can Blog?*, a web log about contemporary composing.

Dr. Jolley joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015. She teaches various music composition courses including computer music programming and sound art. In 2023 she moved to Lehman College where she is assistant professor of music theory and composition in the Department of Music at Lehman College in the Bronx, and was a Fulbright Scholar to Egypt in 2023.



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# Program Notes

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## About the Work

Theme from *Magnificent Seven* – 6' - 1960

The *Magnificent Seven* is a 1960 American Western film directed by John Sturges and starring Yul Brynner, Eli Wallach, Horst Buchholz, James Coburn, Brad Dexter, Steve McQueen, Robert Vaughn, and Charles Bronson. The film is an Old West-style remake of Akira Kurosawa's 1954 Japanese film *Seven Samurai*. Brynner, McQueen, Buchholz, Bronson, Vaughn, Coburn, and Dexter portray the title characters, a group of seven gunfighters hired to protect a small village in Mexico from a group of marauding bandits and their leader (Wallach). The film's musical score was composed by Elmer Bernstein. In 2013, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".

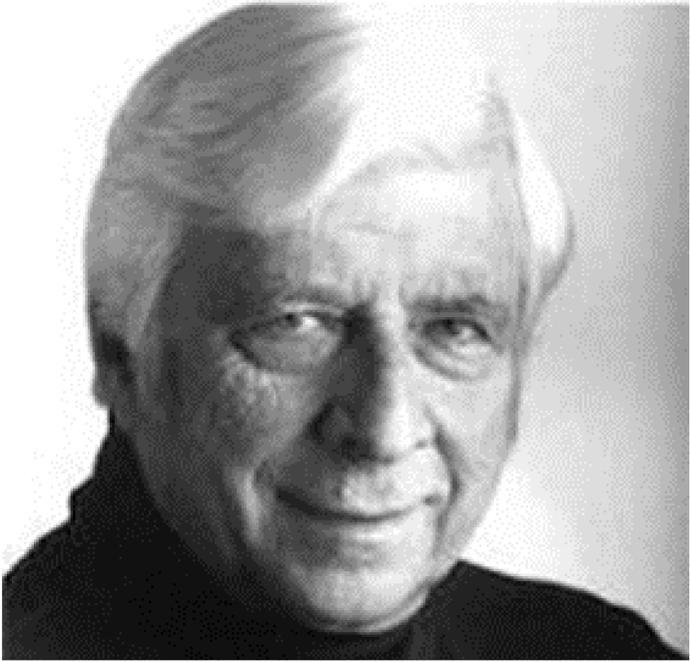
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# Program Notes

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## About the Composer

### Elmer Bernstein



Elmer Bernstein (4 April 1922, New York City - 18 August 2004, Ojai, Calif.) was a prolific composer of film scores.

Bernstein studied at New York University and the Juilliard School of Music. He enlisted in the Army Air Corps in 1942, where he arranged and composed for almost 80 Armed Forces Radio Services programs. After his discharge, he was a concert pianist for a three-year period before heading to Hollywood. Norman Corwin then hired him, to score music for radio dramas. This led to him composing music for films. Though Bernstein began composing for film in 1952, he quickly ran afoul of the House Committee on Un-American Activities, which accused him of being a communist. He wasn't exactly blacklisted for not naming names - he testified that he had never attended a meeting of the Communist Party in his life -- but he was

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# Program Notes

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## About the Composer (Cont'd)

### Elmer Bernstein

relegated to working on less-than-prestigious films, like *Robot Monster* and *Cat-Women of the Moon*.

He rose to prominence with his score to the 1955 film *The Man With the Golden Arm*. He also scored music for such hit films as *The Magnificent Seven* (1960), *The Birdman of Alcatraz* (1962), *To Kill a Mockingbird* (1963), *National Lampoon's Animal House* (1978), *Ghostbusters* (1984), and *Wild Wild West* (1999), in all more than 150 film scores over a five-decade career.

Elmer was not related to Leonard Bernstein.

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