



DR. BRADLEY GENEVRO

is Director of Bands and Associate Professor of Music at Messiah College where he conducts the Messiah College Wind Ensemble and Symphonic Winds. In this capacity Dr. Genevro is actively involved in all aspects of the Music Education program at Messiah College; he is also Program Coordinator for the graduate program in Conducting. Prior to his appointment at Messiah, Dr. Genevro served on the faculties of Oklahoma State University and the University of North Texas. Dr. Genevro holds a D.M.A. in Wind Conducting from the University of North Texas where he studied with Eugene Corporon. He earned M.M.P. and B.S. degrees from Indiana University of Pennsylvania where he studied with composer and conductor Jack Stamp. He has published articles in *Teaching Music* and is a regular study guide contributor to *Teaching Music through Performance in Band*. Dr. Genevro was recently appointed Conductor and Artistic Director of the Philadelphia Wind Symphony.



STAINED GLASS WINDOWS

MESSIAH COLLEGE WIND ENSEMBLE
BRADLEY GENEVRO, CONDUCTOR





- 1 **ANTHONY DIORENZO** (b. 1967)
LUMINOSITY (5:28)
(Art of Sound Music)
World Premiere Recording

- 2 **YO GOTO** (b. 1958)
SONGS FOR WIND ENSEMBLE (7:30)
(Bravo Music)

- 3 **CLIFTON WILLIAMS** (1923–1976)
SYMPHONIC DANCE No. 5
“NEW GENERATION” (6:25)
(Maestro and Fox Publications)

- BRUCE YURKO** (b. 1951)
STAINED GLASS WINDOWS (14:30)
(MS)

4 **THEME** (2:15)

5 **VARIATION I** (3:19)

6 **VARIATION II** (4:56)

7 **VARIATION III** (3:57)

- 8 **Z. RANDALL STROOPE** (b. 1953)
(Transcribed by Frederick Umar)
AMOR DE MI ALMA (5:23)
(TRN Publications)
World Premiere Recording

- 9 **BENJAMIN BLASKO** (b. 1990)
VICTORY FANFARE (7:01)
(MS)
World Premiere Recording

- 10 **MICHAEL A. HARGROW** (b. 1962)
FOR THE BEAUTY OF THE EARTH (3:52)
(MS)

- 11 **CLAUDE T. SMITH** (1932–1987)
FANTASIA FOR ALTO SAXOPHONE (9:57)
(Wingert-Jones)

- 12 **JOSEPH TURRIN** (b. 1947)
CONCERTINO FOR ELEVEN INSTRUMENTS AND WIND ENSEMBLE (16:21)
(Shattinger)

TOTAL TIME 76:40

MESSIAH COLLEGE BRASS CROSS

Messiah College Brass Cross is a group of faculty and students brought together with the purpose of studying, performing and recording brass chamber music. This group allows students the opportunity to sit alongside their applied teachers in both live performance and recording sessions. This is the inaugural recording of this group.

MESSIAH COLLEGE CHAMBER PLAYERS

The Messiah College Chamber Players are comprised of the applied instrumental faculty at Messiah College, each of whom is dedicated to performing with their students and preserving the wind band repertoire with recording. These educators recognize the value of performing and recording with their students and freely offer their time for this process.

TROMBA MUNDI

Founded in 2007 for the sole purpose of the exploration, promotion and performance of new works for trumpet ensemble, Tromba Mundi has recorded several world premiere compositions and continues to commission new music for the genre. Tromba Mundi is dedicated to drawing the attention of students, professionals and brass music aficionados to the thrilling sounds of the trumpet ensemble!

Each member of the ensemble is a professional performer and pedagogue from various universities across the United States. Members have performed frequently with ensembles including: Cincinnati Symphony, Baltimore Symphony, St. Louis Symphony, Phoenix Symphony, Summit Brass, New Mexico Philharmonic, Keystone Wind Ensemble, Atlantic Brass Band, Woody Herman Orchestra, Maynard Ferguson's Big Bop Nouveau, Glenn Miller Band and more. Several Tromba Mundi members have released critically acclaimed solo recordings.



DR. WILLIAM STOWMAN is Chair of the Department of Music and Director of Instrumental Studies at Messiah College in Grantham PA where he also teaches trumpet and directs the Jazz Ensembles and Trumpet Ensembles. He is a recipient of the Robert and Marilyn Smith Award for Excellence in Teaching at Messiah College, and he has also earned the Pennsylvania Music Educators Association Citation of Excellence in District 7 for teaching at the college level. As a performer, Stowman has performed and recorded with the Messiah College Faculty Brass, Messiah College Wind Ensemble, the Harrisburg (PA) Symphony Orchestra, the Lexington (KY) Philharmonic, the San Angelo (TX) Symphony, the North Texas Wind Symphony and the Keystone wind Ensemble.

DR. TODD GORANSON joined the faculty of Messiah College as Associate Professor of Saxophone and Bassoon after eight years in that role at Texas A&M University, Commerce. He holds a D.M.A. in Bassoon from West Virginia University. He has appeared with a diverse list of artists including Ray Charles, Lionel Hampton, Sandi Patti, the Jimmy Dorsey Orchestra and the Billy Price Band.

MESSIAH COLLEGE WIND ENSEMBLE BRADLEY J. GENEVRO, CONDUCTOR

BRASS CROSS (track 1)
TROMBA MUNDI (track 9)
TODD GORANSON, Alto Saxophone (track 11)
MESSIAH COLLEGE CHAMBER PLAYERS (track 12)
BENJAMIN BLASKO, Guest Conductor (track 9)
WILLIAM STOWMAN, Guest Conductor (track 10)

**RECORDED FEBRUARY 2013 IN PARMER HALL, HIGH CENTER FOR
 WORSHIP AND PERFORMING ARTS, MESSIAH COLLEGE, GRANTHAM PA**

RECORDED AND MASTERED BY BRUCE LEEK

PRODUCED BY JACK STAMP AND WILLIAM STOWMAN

EDITED BY BRADLEY GENEVRO AND BRUCE LEEK

COVER DESIGN BY AMANDA HEIM

LAYOUT BY STACIE A. HEYEN

THANKS TO:

DR. KIM PHIPPS, PRESIDENT OF MESSIAH COLLEGE

DR. RICHARD ROBERSON, DEAN, SCHOOL OF THE ARTS

DR. WILLIAM STOWMAN, CHAIR, DEPARTMENT OF MUSIC

MICROPHONES Sennheiser MKH20, Sennheiser MKH40, Audio Technica AT4049, Beyer M160
MICROPHONE PRE-AMPS Millennia Media HV-3, FM Acoustics Class-Amps, Grace Design 801
RECORDING CONSOLE Ramsa WRS4424 (modified by John Windt)
CABLES MIT-CVT 2C/3D, MIT Z-Center Power Conditioning
SPEAKERS ATC SCM 20SLA Monitors
RECORDERS Tascam DA38
DAT DECKS Panasonic SV3800
PROCESSOR Prism Sound ADA-8, Prism Sound MR2024T interface
REFERENCE HEADPHONES Sony MDR V6



Anthony DiLorenzo grew up in Stoughton MA. His music is performed by orchestras and ensembles throughout the world. He has written extensively for television; his music has been featured on all the major American networks. During the past twelve years DiLorenzo has written and adapted the music for the trailers of more than eighty films. *Luminosity* was commissioned by the Messiah College Brass Choir, Dr. Michael Harcrow, Director, and the Murray Library's Music Liaison, Lawrie Merz, to celebrate the opening of The Calvin and Janet High Center for Worship and the Performing Arts at Messiah College. The piece is in three connected parts; the outer sections are remarkable for their energy, while the middle section is characterized by beautifully singing melodic lines. The piece received its first performance at the Center's inaugural concert on Sunday, February 17, 2013 in Parmer Hall.

Yo Goto is recognized as one of the leading composers and arrangers in the United States and Japan. Goto received his B.M.E. degree from Yamagata University, Japan, and studied composition with Shin-ichiro Ikebe at the Tokyo College of Music, completing a Performance Diploma. In 2001 Goto moved to Texas to study with Cindy McTee at the University of North Texas, where he earned a M.M. in composition and a M.M.E. Goto is also a distinguished educator and researcher in the field of wind music.

Songs (2009) was commissioned by the Hamamatsu Cultural Foundation in Japan. The commission project, titled "Band Ishin" ("Band Restoration") contracts new works for wind ensemble from Japanese composers who write for all media. *Songs* was completed in December, 2009 and was first performed in March, 2010, in Hamamatsu. The piece explores musical simultaneity in order to liberate an audience from experiences of

BRASS CROSS

TRUMPET
William Stowman*
Tyler Cornelius
Melanie Miller*
Kristy (Pavlis) McGee
Jeremy Leidhecker
Benjae Blasko
Sam McLaughlin
Matthew Koveal
Joseph O'Donnell
Bradley Leonard
Kyra Hill
Justin Lesky

Edward House
Jairo Meza Ramirez
Michael Harcrow*
Mary Grace Friedell

TROMBONE
Robert Matchell
Drew Wolgemuth
Kevin Myers

BASS TROMBONE
Wesley Thompson

EUPHONIUM
Joel Bauman
Jacob Guilbeau

TUBA
Eric Henry*
Evan Brickner

TIMPANI
Max Haltermann
Krista Hildebrand*

PERCUSSION
Abby Madden
Luke Niesley
Brandon Harris

*Denotes Messiah College Faculty

MESSIAH COLLEGE CHAMBER PLAYERS

FLUTE
Jocelyn Goranson

OBOE
Jill Marchione

BASSOON
Todd Goranson

CLARINET
Elisabeth Stimpert

ALTO SAXOPHONE
Amanda Heim

TRUMPET
William Stowman
MELANIE MILLER

HORN
Michael Harcrow

TROMBONE
Michael Clayville
TUBA
Eric Henry

PERCUSSION
Krista Hildebrand

TROMBA MUNDI

Bryan Appleby-Wineberg
John Marchianod
Scott Belck
William Stowman
Christopher Dobrzelewski
Joey Tartell

Rowan University
University of New Mexico
Cincinnati Conservatory of Music
Messiah College
West Chester University
Indiana University



MESSIAH COLLEGE WIND ENSEMBLE

BRADLEY GENEVRO, CONDUCTOR

PICCOLO

Audrey Springer, Waldorf, MD

FLUTE

Brooke Giblock, Duncansville, PA
Gianne Hillier, Harmony, PA
Hanna Joslyn, Albion, NY
Kaitlin Price, Reading, PA

OBOE

Leah Bergstrom, Benton, PA
Nina Blaszk, Washington, NJ
Christa Converse, Hope, RI

BASSOON

Kevin Nitz, Big Lake, MN
Andrea True, Canton CT

CLARINET

Kristen Carroll, Dayton, NJ
Rebecca Crompton, Wilmington, DE
Rebekah Henry, Mechanicsburg, PA
Julie Killian, Lancaster, PA
Brooke Miller, Hooversville, PA
Rachel Miller, Bushkill, PA
Michael Song, High Bridge, NJ
Sarah Vossler, Livingston, NJ
Evan Zimmerman, Greencastle, PA

BASS CLARINET

Hayley Wilderrotter, Montville, NJ

CONTRABASS CLARINET

Jason Roach, Dover, PA

ALTO SAXOPHONE

Hannah Ditzler, Lebanon, PA
Eric Siegel, Kendall Park, NJ

TENOR SAXOPHONE

Jacob Kempf, Allentown, PA

BARITONE SAXOPHONE

Aaron Neal, Hookstown, PA

TRUMPET

Benjamin Blasko, Johnstown, PA
Tyler Cornelius, Orbisonia, PA
Matthew Koveal, Glen Mills, PA
Justin Lesky, Howell, NJ
Sam McLaughlin, West Milford, NJ
Kristy (Pavlis) McGee, Everett, PA

HORN

Mary Grace Friedell, Perkasio, PA
Linnie Hostetler, Johnstown, PA
Edward House, Fayetteville, NC
Garrett Krohn, Monticello, MN
Jairo Meza Ramirez, Tegucigalpa, Honduras

TROMBONE

Zachary Long, Chambersburg, PA
Caroline Meyer, Denville, NJ
Kevin Myers, Harrisburg, PA
Wesley Thompson, Media, PA

EUPHONIUM

Joel Bauman, Quakertown, PA
Jacob, Guilbeau, Hershey, PA

TUBA

Evan Brickner, York, PA
Don Cramer, Hershey, PA
Justin Myers, Harrisburg, PA

PERCUSSION

Max Halterman, New Park, PA
Brandon Harris, Hollidaysburg, PA
Abby Madden, Middletown, PA
Luke Niesley, Dayton, OH
Matthew Rice, York, PA
Elie Stuart, Carlisle, PA
Jonathan Swaney, Cranberry Township, PA

PIANO

Sarah Brosvic, Monroeville, NJ

HARP

Elizabeth Bashore, Lewisberry, PA

linear-oriented time. *Songs* is written for twenty-four players, each on a separate part, resulting in an ensemble of soloists. Soloists are expected to play simple “songs” and song fragments in their own way and sometimes in their own tempo. Consequently, the work sounds like an accumulation of freely performed melodies. Although some “songs” have different characters, all of them stem from an initial melody played by the clarinet at the beginning of the piece. *Songs* was awarded the American Bandmasters Association 2011 Sousa/Ostwald Award.

James Clifton Williams Jr. began his musical career playing French horn, piano and mellophone in the band at Little Rock High School in Little Rock AR. Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. As a professional horn player he performed with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time. In 1949 Williams joined the composition department in the School of Music at the University of Texas. He taught there until he was appointed Chair of the Theory and Composition Department at the University of Miami in 1966, a position he retained until his death in 1976. His composition students include John Barnes Chance and Francis McBeth. Williams received the Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He received this award again in 1957 for his *Symphonic Suite*. In addition to his many other honors, Williams was elected to membership in the American Bandmasters Association and Phi Mu Alpha Sinfonia National Music Fraternity of America, and was awarded an honorary degree of Doctor of Music from the National Conservatory of Music in Lima, Peru.



Symphonic Dance No. 5 “New Generation” is one of a group of five works originally commissioned by the Minnie Stevens Piper Foundation for the twenty-fifth anniversary of the San Antonio Symphony Orchestra, which first performed the entire set of dances on January 30, 1965 under the baton of the composer. Williams transcribed *Dance No. 2 “The Maskers,” No. 3 “Fiesta,”* and *No. 5 “New Generation”* for symphonic band, although only Nos. 2 and 3 were published during Williams’s lifetime. The composer quipped that *“New Generation”* is the first piece of mine to be rejected by a publisher in more than fifteen years.” He added that *Symphonic Dance No. 5* “is a wedding of symphonic music and old time big band jazz into one style . . . Part of it is supposed to be humorous; a facetious take-off on the big band style of the 1940s, and then it has my usual big wind-up.” Owing to its level of difficulty, *Symphonic Dance No. 5 “New Generation”* has only recently been published.

Bruce Yurko received his B.S. in Music Education from Wilkes College and the Master of Music from Ithaca College. He studied horn with Douglas Hill and Jack Covert, conducting with Thomas Mickhalik and composition with Karel Husa. He taught for thirty-two years in New Jersey, during twenty-four of which he served as conductor of the Wind Ensemble, Orchestra and Chamber Music Program at Cherry Hill High School East. His ensembles performed in Carnegie Hall and Verizon Hall, and toured the former Soviet Union, and in 1990 the National Band Association awarded The CHHSE Wind Ensemble its “Citation of Excellence.” Yurko is currently on the faculty of Messiah College, teaching courses in music education and composition, and is an Assistant Professor at Rowan University, where he conducts the University Wind Ensemble and teaches composition.

on tour by Masur and the orchestra to Europe and Asia in June 2002. His *Concerto for Flute*, which was commissioned for Carol Wincenc and the New Jersey Symphony, and his *Concerto for Trumpet*, commissioned by the New York Philharmonic for principal trumpet Philip Smith, are also important compositions. His chamber music includes *Riffs and Fanfares*, premiered by the Chamber Music Society of Lincoln Center; *Quadrille*, premiered by the West Point Military Academy Band; *Chronicles*, commissioned by twelve American Universities for Philip Smith; and *Modinha*, premiered by the Orpheus Chamber Orchestra. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to *Hemispheres* and the *Concerto for Trumpet*, the Philharmonic commissioned *Two Gershwin Portraits*, which director Kurt Masur and the Orchestra premiered at the “New York 100 Celebration Concert” in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith.

Concertino for Eleven Instruments and Wind Ensemble was commissioned by the National Endowment of the Arts and West Chester University of Pennsylvania. In this single-movement work Turrin masterfully weaves all eleven of the soloists’ parts into the textures of the larger ensemble. The work exploits both the smaller chamber-music aspect of the solo ensemble as well as full *tutti* playing that has the capacity to captivate the listener.

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After graduation, Smith became an instrumental music educator in the public schools of Nebraska and Missouri. During his career as a public school teacher, Smith wrote several works including *Honor Guard* and *Citation*. In addition to his compositions Smith also developed a band method book that is still used by music educators today. In 1976, Smith accepted a faculty position at Southwest Missouri State University in Springfield MI, where he was responsible for teaching composition, theory and horn, and for conducting the University Symphony. Smith received awards from the National Band Association, the Academy of Wind and Percussion Arts and Kappa Kappa Psi, as well as multiple ASCAP Composer's Awards. Smith created a large body of works that included over a hundred works for band, twelve pieces for orchestra and fifteen choral works.

Fantasia for Alto Saxophone was written in 1983 for saxophonist Dale Underwood and is dedicated to the U.S. Navy Band, to which Underwood was assigned at the time. Underwood has been a leader and driving force in developing the saxophone as a classical instrument. He has been a member of the faculties of George Mason University and the University of Maryland. Smith's *Fantasia* is technically demanding for the soloist, as it features requires both a formidable technique and command of a wide range of tone. An extensive cadenza displays the full skill of the performer and range of expression available from the instrument.

Joseph Turrin studied composition at the Eastman School of Music and the Manhattan School of Music, and he has pursued a career in several musical avenues. His many commissioned works include *Hemispheres*, which was commissioned for Kurt Masur's final concert with the New York Philharmonic in May 2002 and taken

Stained Glass Windows is dedicated to Bradley Geneviro and the Messiah College Wind Ensemble. The piece is built on the famous hymn *Holy, Holy, Holy! Lord God Almighty!* In the three variations that follow the statement of this theme, the wind ensemble presents material in ever-changing choirs, while the percussion continues to "comment." The Messiah College Wind Ensemble gave the work's premiere in the new Calvin and Janet High Center for the Performing Arts on February 17, 2013.

Frederick Umar began to study piano at the age of 4. Composition study followed, with Rudolph R. A. Schramm, composer, arranger, and co-founder of the National Symphony in Washington, D.C. Umar has also studied voice, trombone and conducting with a number of distinguished teachers. Umar expects to complete a Doctorate of Musical Arts in Performance (Conducting) from the University of Nevada, Las Vegas in May, 2014. Umar creates rich tonal textures in his music through the use of tonal color, allowing the wind band to create an elegant expression. Most notable of these works are his recent instrumental arrangements of several choral works, including *Amor de mi Alma* (music by Z. Randall Stroope), recorded here.

Umar's arrangement of *Amor di me alma (You Are the Love of My Soul)* is dedicated to the memory of Masaki Suzuki, father of Takayoshi "Tad" Suzuki, musical director and principal conductor of the TAD Wind Symphony (Japan). The composer writes:

In the fall of 2009, I had the honor to study conducting, orchestration and arranging under Takayoshi "Tad" Suzuki, Principal Conductor of the TAD Wind Symphony (Japan), when he was a member of the faculty and staff at the



University of Nevada, Las Vegas (NV). It was during one lesson with Takayoshi that he shared a story I will never forget – this, involving his father. I was so moved by the passion, the respect, the sheer joy this man expressed toward his father. As I watched a single tear rolled down Takayoshi's face, I was invited to see the heart of his father – the kindness, the gentleness, and the beauty of this father's love for his child. I am still moved, remembering that day, the stories of his father, the sayings he expressed to Takayoshi, the respect, the honor he sought to bestow upon him through his musical expressions.

Benjamin Blasko, an alumnus of Messiah College, received his B.S. in Music Education in 2013. He studied trumpet with William Stowman and conducting with Bradley Genevro, William Stowman, Timothy Dixon and Linda Tedford. He has also studied composition with Bruce Yurko and Frederick Umar. For the past five years Blasko has studied recording engineering with Grammy award-winning engineer Bruce Leek. Blasko is currently pursuing a M.M. degree in Wind Conducting from UNLV.

Victory Fanfare is scored for trumpet ensemble and wind orchestra. The composition is based on the hymn tune *O Gracious Lord* written by the composer in 2003. The composer's technique in developing and extending the melody of the original hymn tune in this symphonic context is richly satisfying. **Victory Fanfare** was written for and dedicated to Dr. William Stowman in appreciation of his limitless dedication to his students. **Victory Fanfare** was first performed by the Messiah College Wind Ensemble on the Messiah College campus on February 17, 2013.

Michael A. Harcrow is a Texas native who holds music degrees from West Texas State University, the University of Miami and the University of North Texas. For nearly fourteen years Dr. Harcrow was an active performer and teacher in South Korea where he held faculty positions at Mokwon University in Taejeon and at the Korean National University of Arts in Seoul; he was at the same time principal horn in the Korean Symphony Orchestra. In the United States, Harcrow has been a member of the orchestras of Amarillo and San Angelo in Texas, the Miami City Ballet Orchestra in Florida and the Grant Park Symphony Orchestra in Illinois, in addition to performing regularly with the orchestras of Fort Worth and Memphis, among others. Dr. Harcrow has held a three-year teaching fellowship at the University of North Texas and has also taught at Texas Woman's University and Midwestern State University. He is also founder of the Covered Bridge Brass.

Classical Variations on "For the Beauty of the Earth" was composed at the request of Dr. William Stowman and is a set of four simple variations on the hymn tune Dix, that opens with a brief introduction based on a fragment of the tenor line from the original harmonization. A subtle cadence on field drum underpins the entire work. *Variation I* is in a clean, late-Classical style; *Variation II*, with the tune in the bass, is more Romantic in character; *Variation III* is lightly scored and reminiscent of a Baroque fantasia; and the full-sounding *Variation IV* combines some of the previous stylistic elements and concludes with the sounding of church bells. The composer's love of hymn tunes is evident in many of his compositions.

Claude Thomas Smith was born in Monroe City, Michigan. Smith received degrees from Central Methodist College in Fayette, Michigan and the University of Kansas.