Also available:

WINDS OF NAGUAL
Dvořák • Gillingham • Colgrass • Rimsky-Korsakov
The Ohio State University Wind Symphony
Russel C. Mikkelson

REFLECTIONS
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Thomas Sleeper: Trumpet Concerto
Craig Morris, Trumpet
Frost Wind Ensemble at the University of Miami
Gary Green

WIND BAND CLASSICS

URBAN REQUIEM
Colgrass • Lindroth • Saint-Saëns • Whitacre • Sousa
Umble • Fitzer • Umble • Cordingley • Engelhardt • Carey
Youngstown State University Symphonic Wind Ensemble
Stephen L. Gage
Stephen L. Gage

Stephen L. Gage has served as instrumental music coordinator, professor of conducting, and director of bands at Youngstown State University's Dana School of Music since 1993. He holds degrees from the University of Illinois, the Eastman School of Music, and State University of New York at Fredonia. He has studied conducting with Harry John Brown, Donald Hunsberger, David Effron, Roy Ernst, James Keene, H. Robert Reynolds, and Paul Vennel. Stephen Gage is currently the music director of the Youngstown Symphony Youth Orchestra and began serving as assistant conductor of the Dana Symphony Orchestra in January 2006. He has written numerous publications on conducting, rehearsal techniques, and literature, and is an active wind band and orchestral guest conductor, clinician, and adjudicator of international repute, having guest conducted and held clinics in 24 states, Canada, and Ireland. He has received critical acclaim from a number of distinguished composers for his interpretation of their music, including Joseph Schwantner, Samuel Adler, Karel Husa, Eric Ewazen, Frank Ticheli, and David Gillingham. In 1999 he was inducted into the American Bandmasters Association and was named Distinguished Professor at YSU. Gage and the YSU SWE made their Carnegie Hall début in March 2005.

URBAN REQUIEM
Music for Wind Band

   Publisher: Scott Lindroth Publishing Company

2. Camille Saint-Saëns (1835-1921), arr. Lee Brooks:
   Introduction and Rondo-Capriccioso for Flute, Clarinet
   and Wind Orchestra 10:11
   Kathryn Thomas Umble, Flute • Robert Fitzer, Clarinet
   Publisher: Concert Masters Publishing Co.

   Publisher: Carpe Ranam Productions

4. Michael Colgrass (b. 1932):
   Urban Requiem for Four Saxophones and Wind Orchestra 27:22
   James Umble, Allen Cordingly, Kent Engelhardt
   and Joseph Carey, Saxophones
   Publisher: Colgrass Music

5. Dmitry Shostakovich (1906-1975), arr. Guy Duker:
   Overture on Russian and Kirghiz Folk Songs 9:40
   Publisher: Composers’ Editions

   Publisher: Sam Fox Publishing Company

Recorded in Powers Auditorium, Youngstown, Ohio, on February 22nd, 2004 (track 1),
on February 4th, 2006 (tracks 2, 3 and 5), on April 27, 2004 (track 4),
and on April 15th, 2002 (track 6)
Youngstown State University Symphonic Wind Ensemble

The wind band program at Youngstown State University encompasses a wide range of performance groups from concert bands and chamber groups to marching, pep, and jazz organizations. Over 275 students perform annually in one or more of these bands. Comprised of the top wind and percussion students in the Dana School of Music, the SWE performs a broad spectrum of music. The ensemble has been involved in numerous commissions and has had recent in-residence experiences with Michael Colgrass, Joseph Schwantner, Karel Husa, Samuel Adler, Eric Ewazen, Frank Ticheli, Adam Frey, Anthony Iannaccone, Donald Sinta, David Gillingham, James Keene, Don Wilcox, and Ed Lisk. Husa called the SWE’s performance of his music “inspiring.” Ticheli stated that the band “performed my music beautifully” and that the group was “Hot!” Schwantner complemented the ensemble for “their artistry, and for their care, and consideration” of his music, and Colgrass thanked the group for its “wonderful performance and recording” of his work. The YSU Symphonic Wind Ensemble has performed at the MENC Biennial Convention, for numerous OMEA State Conventions, for CBDNA Regional and National Conventions, and at the ABSDA National Convention. In March 2005 the band made its début in Carnegie Hall. Urban Requiem is the ensemble’s first Naxos CD release, and it was preceded by an OMEA State Convention commission. The ensemble's first Naxos CD release, and it was preceded by

Youngstown State University's Dana School of Music Instrumental Music Faculty

Michael Crist, Director, Dana School of Music

Kathryn Thomas Umble, Flute

Alice Wang, Clarinet

Clement Zumpella, Clarinet

Joel Puker, Clarinet

Robert Fitzter (deceased), Clarinet

Tedrow Perkins, Oboe

Donald W. Byo, Bassoon

James Umble, Saxophone

Kent Engelhardt, Saxophone

William Scocum, Horn

Christopher Krumml, Trumpet

John Olsson, Trombone

Michael Crist, Trombone

Brian Kiser, Tuba/Euphonium

Glenn Schaft, Percussion

Rob Ferguson, Percussion

David Morgan, String Bass

Brian Hieronymous, String Bass

Caroline Oltmanns, Piano

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Christopher P. Heidenreich, Associate Director of Bands

Keith Hallas, YSU Band Graduate Assistant

Amy Sabel, YSU Band Graduate Assistant

Joel Tyrrell, YSU Band Librarian

Daniel Welch, Uniform/Equipment Manager

Urban Requiem: Music for Wind Band

Lindroth • Saint-Saëns • Whitacre • Colgrass • Shostakovich • Sousa

H. Robert Reynolds commissioned Scott Lindroth to compose Spin Cycle for the University of Michigan Wind Ensemble. This piece marks the beginning of a series of works that tend to have fast tempi, conspicuous virtuosity, and a generally light, expressive character lighter than some of the composer’s earlier works. The first musical ideas are the swirling and spinnning melodic figures that are heard throughout the composition. As it happens, these gestures circulate in a rigorous cyclical pattern, leading to the thematic title.

In addition to a wealth of concertos, the repertoire for wind orchestra is endowed with numerous Tipping Points. Spin Cycle, Carnival, Star Wars and Other Scores and Lions and Jesters and Dragons, Oh My!

Urban Requiem by Michael Colgrass was commissioned by Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission in 1995. Written for four saxophones and wind orchestra, it is inspired by a diversity of random impressions - a homage for all urban souls, living and dead, who love our cities and are inspired by them. It is a musical portrait of tragedies and struggles that occur in this environment on a daily basis. Colgrass chose saxophone to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. Singing like a vocal quartet, the four saxophones produce music that is liturgical in nature with an "after-hours" bluesy overtone.

Born in St Petersburg, Russia, in 1906, Dmitry Shostakovich was the leading Soviet composer of the mid-twentieth century. His conservatory graduation piece, Symphony No. 1, brought him early international attention. Like many Soviet composers of his generation, he had to write under the pressures of government-imposed standards of Soviet art. After his early works were condemned by the Soviets, his Symphony No. 5 (1937) and No. 6 (1939) were well received by both the Party and the public. Shostakovich's Overture on Russian and Kirghiz Folk Songs was transcribed by Guy Duker and given its premiere performance by the University of Illinois Symphonic Band, James Keene, conductor, at the 1990 ABA Convention in Champaign, Illinois. Shostakovich’s orchestra, the Stars of the Mysteri resulted from his becoming a member of the Ancient Arabic Order of Nobles of the Mystic Shrine. In 1922 he was a Juliard student of John Corigliano, Whitacre is regularly commissioned and published, and has received awards from ASCAP, ACDA, the American Composers Forum, as well as being honored with Grammy nominations.

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prominently named the first honorary director of the Almas Temple Shrine Band in Washington. In 1923 the Almas Temple hosted the national convention and Sousa conducted a band of 6,200 Shriners in Griffith Stadium; the largest band he ever conducted. In subsequent tours with his band, many of Sousa’s appearances were arranged by the Shriners, and occasionally the host band

joined in the playing of “their” march, Nobles of the Mystic Shrine. John E. Veneskey, YSU Associate Director of Bands, prepared and guest conducted this march.

Stephen L. Gage

Kathryn Thomas Umble

Kathryn Thomas Umble is Assistant Professor of Flute at Youngstown State University and has served on the faculties of Bowling Green State University and Grove City College. She was awarded a Prix d’excellence for Outstanding Musicianship from the Fontainebleau School of Music, France, and holds degrees from the University of Michigan, Bowling Green State University, and Michigan State University. She has presented recitals in Europe and throughout the United States, including venues such as Alice Tully Hall and Symphony Space, New York. She has performed in recital at the National Flute Association Conventions in Las Vegas, San Diego, Chicago, and Pittsburgh and she conducted the Dana Flute Ensemble in recital at the 2006 NFA Convention. She performs as principal flute with the Warren Philharmonic and piccolo with the Youngstown Symphony Orchestra.

Robert D. Fitzer

The late Robert D. Fitzer, Director of Clarinet Studies at the Dana School of Music, enjoyed a distinguished 26-year career as a clarinetist and music educator. After making his Carnegie Hall début at the age of nineteen, he played for two years with the Chicago Symphony Orchestra, with whom he toured and recorded the Grammy Award-winning Four Symphonies by Johannes Brahms. He was also a member of the Orquesta Filarmónica de la Ciudad de México (Mexico City Philharmonic), the San Antonio Symphony Orchestra, the Civic Orchestra of Chicago, and he performed with the Pittsburgh Symphony Orchestra. He traveled to Russia early in 2006 to perform and record as principal flute with the Warren Philharmonic and piccolo with the Youngstown Symphony Orchestra.

James C. Umble

James C. Umble is currently Professor of Music at the Dana School of Music. He holds a First Prize in saxophone performance from the National Conservatory of Bordeaux, France, where he studied with Jean-Marie Londeix. He holds a DMA degree from the University of Michigan and was a student of Donald Sinta. Additional studies include a MM in performance from Bowling Green State University, where he worked with John Sampen and a Certificate from the Institut d’Été in Nice, France. An active solo and chamber artist, he performs regularly with the Cleveland Duo and James Umble, and he is an active researcher and author. In a review of his playing, the Cleveland Plain Dealer wrote, “...Umble must be one of the most elegant exponents of his instrument...he was virtuosic in every way...” The Saxophone Journal dubbed his compact disc, Déjeuner sur l’herbe, “...an excellent CD performed in exquisite taste. His performing abilities are superb.”

Allen Cordingley

Allen Cordingley is currently the instructor of saxophone and music appreciation at the University of Wisconsin: Platteville. Allen was serving as Graduate Assistant in Saxophone at YSU where he earned the MM in Saxophone Performance during the time of this recording. He subsequently spent two years touring as a member of the Glenn Miller Orchestra. He earned the BM in Saxophone at Lawrence Conservatory. He studied saxophone with Steven Jordheim and James Umble.

Kent Engelhardt

Kent Engelhardt is the Coordinator of Jazz Studies and Associate Professor of Jazz Studies/Clarinet/Saxophone at YSU. He was an instructor in music education at YSU during the time of this recording. Immediately following his YSU graduation, he toured with and played baritone saxophone in the Glenn Miller Orchestra. Joe studied saxophone with James Umble.

Joseph Carey

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Urban Requiem

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Yanni, The Wind Band: Urban Requiem: Music for Wind Band

Lindroth • Saint-Säens • Whitacre • Colgrass • Shostakovich • Sousa

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In addition to a wealth of concertos, the repertoire for violin and orchestra is endowed with numerous Tipping Points, Spin Cycle, Carnival, Star Wars and Other Scores and Lions and Jesters and Dragons, Oh My!

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Shostakovich’s Overture on Russian and Kirghiz Folk Songs was transcribed by Gay Duker and given its première performance by the University of Illinois Symphonic Band, James Keene, conductor, at the 1990 ABA Convention in Champaign, Illinois.

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---

**URBAN REQUIEM**

*Music for Wind Band*

   Publisher: Scott Lindroth Publishing Company

   Kathryn Thomas Umble, Flute • Robert Fitzer, Clarinet
   Publisher: Concert Masters Publishing Co.

   Publisher: Carpe Ranam Productions

   James Umble, Allen Cordingley, Kent Engelhardt and Joseph Carey, Saxophones
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Recorded in Powers Auditorium, Youngstown, Ohio, on February 22nd, 2004 (track 1), on February 4th, 2006 (tracks 2, 3 and 5), on April 27, 2004 (track 4), and on April 15th, 2002 (track 6)
WIND BAND CLASSICS

URBAN REQUIEM

Colgrass • Lindroth • Saint-Saëns • Whitacre • Sousa

Umble • Fitzer • Umble • Cordingley • Engelhardt • Carey

Youngstown State University Symphonic Wind Ensemble
Stephen L. Gage

Also available:
Pulitzer Prize winning composer Michael Colgrass's *Urban Requiem* headlines this recording. This nearly half hour work explores the technical and expressive qualities of the saxophone quartet, as well as providing an aural experience that vividly describes life in the Big Apple. Scott Lindroth's exciting *Spin Cycle* explores a variety of timbral and rhythmic aesthetics and is reflective of many of the technically exhilarating works currently being written for wind band. Lee Brooks's transcription of Saint-Saëns's popular *Introduction and Rondo-Capriccioso* gives this exciting work a new and fresh perspective. October demonstrates Eric Whitacre's exceptional melodic gift as well as his use of the sonorities of wind and percussion instruments. Guy Duker’s setting of Shostakovich’s powerful *Overture on Russian and Kirghiz Folk Songs* is an invigorating and challenging contribution to the repertoire. Finally, the *Nobles of the Mystic Shrine* by the American March King, John Philip Sousa, reminds us of the magic of his exceptional compositional talents and of the tradition of the wind band in the 21st century American music scene.