**Please fill out all six sections below, then send the completed form to shannon.sears@ttu.edu**

**INFORMATION MUST BE RECEIVED TWO WEEKS BEFORE PERFORMANCE**

**Event Title (ex: University Symphony Orchestra Concert)**

**Conductors (ex: Conducted by Philip Mann)**

**Day, Date, Year at Time (ex: Monday, November 5, 2018 at 7:30 p.m.)**

**Location (ex: Hemmle Recital Hall)**

1. **PUBLICITY BLURB**

(Provide a brief description of the event, 3-5 sentences, describing any theme, special guests, the names of the conductors, etc.)

1. **PROGRAM**
   1. **Work title and date/ Opus No. / Complete composer name and dates**
   2. **List any soloists, special conductors, etc.**
   3. **Indicate any intermission**
   4. **Use final formatting (bold, *italics,* UPPER-CASE, lower-case, etc.)**

Title (year, if known) Composer First & Last

Movement, etc. (if applicable) (b. year / year-year) arr. First & Last (if applicable)

First & Last, conductor

Soloists, Instrumentalists, etc.

EXAMPLE PROGRAM:

*Concerto for Jazz Guitar and Orchestra: Katrina* (2016)\* D.J. Sparr

Academic setting première (b. 1975)

Ted Ludwig, guitar

*Symphony No. 7 in A major, Opus 92* (1812)Ludwig van Beethoven

Poco Sostenuto – Vivace (1770-1827)

Allegretto

Presto

Allegro con brio

1. **PROGRAM NOTES**

**(These should be proofread, edited, and ready-to-print. Include formatting like indentations, italicizations, etc. Sample notes follow below.)**

**Concerto for Jazz Guitar and Orchestra: Katrina**

D.J. Sparr’s *Concerto for Jazz Guitar and Orchestra: Katrina* is a work that draws as inspiration metaphors from epic poems as a connection to victory in the face of overwhelming odds. Written for Ted Ludwig, a refugee of Hurricane Katrina who now lives in Little Rock, it ties our understanding of a horrific tragedy to the story of the Great Flood. In this tale, the protagonist character—known in different cultures as Ziusudra, Gilgamesh, or Noah—manages to escape the rising floodwaters and find redemption and strength in a new home. Sparr ties the ancient to the modern by mixing elements of ancient Sumerian string music with quotations of John Coltrane’s *Giant Steps* and Kansas Joe McCoy and Memphis Minnie’s *When the Levee Breaks* (which was inspired by the Great Mississippi Flood of 1927).

Recalling a conversation between Mr. Ludwig and himself, the composer says:

He described to me the moment he left New Orleans. It was beautiful day. In fact, he said, “one of the most beautiful days you could imagine, but we all knew to get out of there.” That day inspired the opening of the piece. Ringing bells and triangles lead to strings entering playing overlapping chords from *Giant Steps*. I thought it was an appropriate metaphor for the personal struggle to leave home behind.

The soloist improvises over long sustained chords representing the rising sun and sky, but with elements of rain-drops hovering above and strings of Tibetan bells in the background. Following this is the first articulation of a written-out melody, loosely based on *When the Levee Breaks*. As the work progresses, there is a close association with Noah’s tale: an evocation of floating for long spans and the release of birds to search for land.

The conclusion, described in the score as “The Temple of Enki at Erdu,” refers to one of the most important cult centers throughout the history of Mesopotamia, purportedly visited not only by worshipers, but by the deities themselves. In Sumerian mythology, Eridu was the home of the Abzu temple of the water god Enki. Like all the Sumerian and Babylonian gods, Enki began as a local god, who eventually came to share the rule of the cosmos. His kingdom was the sweet waters that lay below Earth. As this is the place where flood myth’s protagonist finally finds his home and strength, so too is it a metaphor for Ted Ludwig finding his home in Little Rock.

-Note by Jacob Wallace

1. **PERSONNEL (Specific to this concert)**
   1. First and Last Name
   2. Alphabetical order by Last name
   3. List them by section

First Last, g*raduate associate conductor*

**Violin I**

Performer Name

Performer Name, *concertmaster*

Performer Name

Performer Name, *concertino*

Performer Name

**Violin II**

Performer Name

Performer Name, *co-principal*

Performer Name

Performer Name, *co-principal*

**Viola**

Performer Name, *principal*

Performer Name

**Cello**

Performer Name

Performer Name, *co-principal*

Performer Name, *co-principal*

Performer Name

**Double Bass**

Performer Name

Performer Name

Performer Name, *principal*

**Flute**

Performer Name

Performer Name, *principal*

**Oboe**

Performer Name, *principal*

Performer Name

**Clarinet**

Performer Name

Performer Name, *principal*

**Bassoon**

Performer Name

**Trumpet**

Performer Name

**Horn**

Performer Name

**Trombone**

Performer Name, *bass trombone*

Performer Name, *principal*

**Tuba**

Performer Name

**Percussion**

Performer Name

Performer Name, *co-principal*

**Keyboard**

Performer Name, *hammond organ*

1. **BIOS**

**Philip Mann**

Hailed by the BBC as a “talent to watch out for, who conveys a mature command of his forces,” young American conductor **Philip Mann** is quickly gaining a worldwide reputation as an “expressively graceful yet passionate” artist with a range spanning symphonic repertoire, opera, new music, and experimental collaborations. Elected a Rhodes Scholar, he was also winner of the Vienna Philharmonic’s Karajan Fellowship at the Salzburg Festival, and an American Conducting Fellow. 2017 marks the release of his highly praised Brahms collaboration with the London Symphony Orchestra and pianist Norman Krieger on Decca records. As Music Director of the Arkansas Symphony, the state orchestra has experienced tremendous artistic growth, attendance records, new concert hall construction, national praise for innovation/leadership, and dramatic programming expansion statewide. His upcoming engagements include l’Orchestre Philharmonique de Radio France, Royal Scottish National Orchestra, Sofia Philharmonic, National Radio Orchestra of Romania, Voronezh Philharmonic, and major orchestras, operas, and festivals in Europe, USA, and Asia. …

**Ted Ludwig**

Acclaimed seven-string jazz guitarist **Ted Ludwig** (b. 1974, New Orleans, LA) has been a part of the jazz scene in New Orleans since 1997. Throughout that time period, he has performed for numerous club performances, festivals, and recordings. He has released 4 albums as a leader and many more as a versatile sideman and co-leader. …

1. **ACKNOWLEDGMENTS**

The University Symphony Orchestra would like to express their sincere appreciation to the entire School of Music faculty and, particularly, the applied instrumental faculty for their invaluable instruction, guidance, and dedication to the orchestra program and students.

Kim Walker *Director of the School of Music*

Annie Chalex Boyle, John Gilbert, and Clara Zahler *violin*

Kimberly Sparr *viola*

Jeffrey Lastrapes *cello*

Mark Morton double *bass*

Lisa Garner Santa *flute*

Amy Anderson *oboe*

David Shea *clarinet*

David Dees *saxophone*

Richard Meek *bassoon*

Christopher M. Smith *horn*

Andrew Stetson and Will Strieder *trumpet*

James T. Decker *trombone*

Kevin Wass *euphonium and tuba*

Lisa Rogers and Alan Shinn *percussion*

Carla Cash, Lora Deahl, Tatiana Roitman Mann,

and William Westney *piano*

Rachel Mazzucco *harp*

Dean Noel Zahler *The J.T. & Margaret Talkington College of Visual & Performing Arts*

Alicia Caicedo-Cavazos *Business Coordinator for Choirs, Opera Theatre, and Orchestras*

Will Strieder *Sound Production & Recording*

Bill Wilkinson *Hemmle Recital Hall Manager*

Shannon Sears *Publicity Coordinator*

Colin J. Brown *Program Notes*

Neemias Santos *TTU Orchestras – Principal Librarian*

*TTU Orchestra Student Staff Members*

*Student Assistants in the Recording Studio, Hemmle Stage Crew, and Publicity Office*

**— SPECIAL THANKS —**

**List any specific extra appreciation here.**

**Ex: Thanks to Bill Wilkinson for the construction of the tuned plastic PVC instrument for this concert.**