

Acknowledgments

Producer & Recording Engineer: John Gladney Proffitt

Hoedown! (February 23-24, 2013) was recorded in St. Kateri Tekakwitha Church, Yorktown, Virginia.

Elegy (November 4, 1998) and *Celebration Overture* (November 2, 2000) were recorded in the Moores Opera House, University of Houston, Houston, Texas.

Suite for Marice (April 23-24, 2004); *Clarinet Sonata* (April 28-29, 2007); and *Horn Sonata* (July 26-27, 2013) were recorded in Shewan Hall, Roberts Wesleyan College, Rochester, New York.

King David's Dance (April 24-25, 1998) was recorded in Hale Auditorium, Roberts Wesleyan College.

The Trumpet Suite (April 23, 1998 and April 9-10, 1999) was recorded in both Shewan Hall and Hale Auditorium, Roberts Wesleyan College.

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Celebration Overture
Elegy
Sonata for Clarinet & Piano
Sonata for Horn & Piano
Suite for Trumpet & Piano
Hoedown!
Suite for Marice
King David's Dance

A photograph of Stephen Shewan, a middle-aged man with short grey hair, smiling warmly. He is wearing a dark red turtleneck sweater and is seated at a black grand piano. His hands are on the keys, and he appears to be playing. The background is a soft, warm-toned wall with a subtle texture.

Stephen Shewan
ORCHESTRAL & INSTRUMENTAL MUSIC

TROY1569

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The Music

Celebration Overture was composed in honor of the 50th anniversary of NPR radio station KUHF in Houston in September 2000. The public celebration of the station's birthday included a gala concert in the University of Houston Moores Opera House in November 2000. Shewan's Celebration Overture was featured along with three other newly commissioned works, from David Ashley White, Michael Horvit and Robert Nelson. The four commissioned works were performed by KUHF's musician friends and colleagues at the Moores School of Music.

The work is both optimistic and celebratory. A fanfare opening by the trumpets is reminiscent of the rhythmic patterns that some radio news programs opened with in earlier years, when Shewan was a child. Interspersed within this idea is a playful theme. These two thematic elements generate the material for the entire composition. As the brass continues with the syncopated fanfare, the strings launch a soaring augmentation of the playful theme, eventually capping the works climax with its grandly sweeping melody.

The **Elegy for String Orchestra** is an adaptation of the 3rd movement of Shewan's String Quartet No. 1 of 1992, an homage to Samuel Barber, one of Shewan's favorite composers. The horrific news of the Bosnian Genocide and the ongoing tragedy of the Balkan Wars prompted producer John Proffitt in 1994 to suggest the new transcription for full string orchestra. For it, Shewan added a string bass part to the original four parts of the Quartet, along with *divisi* sections in the upper strings, creating a distinct and separate work for string orchestra.

The meditative *Elegy* contains thematic material interpolated around three statements of a chorale reminiscent of Barber's style. Although much of it is somber, *Elegy* ends on a major chord emphasizing the composer's spiritually optimistic faith. The piece is one of Shewan's personal favorites among his works. This version for string orchestra was premiered in concert at the University of Houston Moores School of Music on 4 November 1998 and had its nationwide broadcast premiere on Memorial Day, 1999, on NPR's *Performance Today*.

In addition to the original String Quartet and later String Orchestra versions of *Elegy*, a third version for pipe organ was made in 2002 for organist Ann Frohbieter at Palmer Memorial Episcopal Church in Houston. It bears the subtitle "God Shall Wipe Away All Tears" and was premiered by Ms. Frohbieter as part of a Lenten recital in 2003 at Palmer Church.

The **Sonata for Clarinet and Piano (2006)** is in three compact movements. *Dance* begins with the pianist lightly depressing the strings with the left hand while the right hand plays in the low register simulating electric-slap bass. The clarinet plays a funky quasi-tonal tune above it. Eventually both hands of the piano join in a southern-bluesy call and response with the clarinet. The movement goes back and forth between the two ideas before returning into the original groove.

The slower second movement is a soulful *Ballad*, containing one of Shewan's most memorable themes. Alice Meyer, the clarinetist who premiered this sonata and who is heard in this recording, refers to the second movement as the "most beautiful piece ever."

The third movement is a Charles Ives-like spoof of an American band *March*, containing quotes from well-known American marches while poking fun at the clarinetist throughout. It even has a retro moment where it imitates a vinyl record skipping that is finally noticed and fixed, reminiscent of classical radio stations in the days when the finicky black discs were still played. This virtuosic piece is a real workout for the clarinetist...and the pianist!

The Clarinet Sonata was premiered in April 2007 in the Howard Stowe Roberts Cultural Life Center at Roberts Wesleyan College, Rochester, New York.

The **Sonata for Horn and Piano** was begun in 1991. While the composer was a Doctoral student at the Eastman School of Music studying with Samuel Adler, he penned the first movement as a stand-alone piece entitled *Epilogue for Horn*. Two additional movements were added in 2003 to create the Sonata as a 21st birthday present for Shewan's niece, Emily, who premiered the work in April 2004 at Roberts Wesleyan College.

Much of the piece is generated from material of the two main themes in the first movement. The second movement transforms those ideas into lyrical and passionate music, whereas the final movement breaks out into some sort of Latin dance music/rock and roll, driving to a frenetic ending. During the third movement, the hornist plays with the third slide on the B-flat horn pulled out for special percussion-like effects.

The **Suite for Trumpet and Piano** originates in a song Shewan wrote in 1995 for his wife, Ruth. The song, *Let Not Your Heart Be Troubled*, presents one of the composer's most memorable melodies and quickly became one of his most popular and often-performed works. A later transcription substituted a solo trumpet for the original soprano part, creating a new encore piece for the composer's brother, Paul Shewan. This was also well-received, prompting Shewan to expand the lyrical movement into a full-fledged concert work by adding an opening movement for trumpet solo, based on an ancient plainchant for Pentecost. A fast third movement was added, based on a diminution of the last line of the slower second movement. As in many of Shewan's works, pop and jazz elements are freely mixed with contemporary sounds and, in this case, infused with a gospel-meeting "shout and stomp" vitality. One of the most striking passages is a funky cadenza that asks the pianist to clap on beats two and four while the trumpet wails. This virtuoso work is dedicated to the composer's brother, Paul, who for years has asked Steve to accompany the most difficult pieces with limited rehearsal time! Suite for Trumpet and Piano was premiered on 16 April 1999 in the Howard Stowe Roberts Cultural Life Center at Roberts Wesleyan College, Rochester, NY.

Hoedown! for brass quintet was commissioned by the United States Air Force Heritage Brass, which requested a lighter number with jazz idioms. Shewan states, "The idea of writing a 'hoedown' captured my imagination early in the pre-compositional process. The working title was Hip-Hop Hoe Down, and you may even hear elements of hip-hop. Because I grew up

in the '70's, my hip-hop knowledge (and interest) is not keen, so it probably sounds a little more like some kind of psychedelic funk (and I'm okay with that!)."

The piece contains quotes of folk music and even a brief jazzy version of the trumpet solo from Aaron Copland's *Hoedown*. Each player has the opportunity to stand up during the "solo" section, replicating a traditional dance circle with the soloist in the middle "busting a move," complete with clapping and stomping from the other quintet members! It's an old folk custom and still done frequently. The piece ends big, making it an effective concert closer.

Suite for Marice for symphonic wind ensemble was commissioned by the Houghton College (New York) Symphonic Winds, Gary Stith director. It is a musical biography of the life of Marice Stith, the Cornell University Director of Bands for more than 30 years and Gary Stith's father.

Shewan states, "This piece was a pleasure to compose. Knowing both the Stiths personally added to the fun. Marice has both a light-hearted wit and a great depth of character, which gave me a great variety of options."

The first movement is an infectious dance infused with jazz rhythms and harmonies. Because Marice was a trumpet player and Shirlee played the clarinet, these two instruments start the dance as a duet. The work builds, representing their industriousness both at work and as they raise their family. After a tumultuous climax, the dance shifts to an other-worldly transformation, shifting their dance into the afterlife.

Since Marice is a very spiritual man, his favorite hymn-tune, *There's a Voice in the Wilderness Crying*, is featured in the second movement, which includes an optional section where the band members themselves or a separate chorus sing the tune. It may also be successfully performed without singing. In this recording, the players of the Roberts Wesleyan College Wind Ensemble also sing the hymn.

The final movement is based on the well-known Cornell University Alma Mater tune. The music, full of humor, reflects Marice's good nature. Some have called it a humorous mix of Charles Ives with cartoon music (think Dudley Do-Right). The last movement is often performed as a stand-alone number.

King David's Dance was composed for the Williamsville East High School Wind Ensemble performance at the New York State Conference All-State in December, 1997. The inspiration comes from the second book of Samuel, chapter 7: "David went and brought up the ark of God to the city of David with rejoicing. And David danced before the Lord with all his might."

The frenzied dance is an eclectic mix of contemporary, jazz and pop elements, including syncopated dance rhythms, riffs, call and response and a "shout" chorus. A two-bar introduction presents a motif that generates the majority of the musical material to follow. It is an up-tempo bop complete with ride cymbal and walking bass. The second section is a Stravinsky-esque mechanical motif underpinning an exotic duet shared by the oboe and saxophone. This is followed by a saxophone riff that humorously keeps appearing even when it probably shouldn't.

The composer pokes fun at the sax soloist who proudly knows a great lick and shares it with the audience perhaps one too many times! The dance picks up into a mambo before segueing in a shout chorus over a modified rock beat. The concluding section restates the opening softly, gradually building into a call and response between the brass and woodwinds, while the basses provide the walking bass, and the trombones play parallel "power chords" usually reserved for electric guitars or organs. Like the saxophone, they too seem to be somewhat self-absorbed. The piece ends with a wild flourish.

NOTES BY STEPHEN SHEWAN & JOHN PROFFITT

The Composer

Stephen Shewan (b. 6 August 1962 in Warsaw, New York) has composed music for numerous media, including orchestra, string quartet, chamber ensembles, symphonic band, solo voice, choir, organ and piano. His music has been performed by the Rochester Philharmonic Orchestra, the US Army Strings, the Eastman Wind Ensemble, the Moores School Symphony Orchestra, the Vrije Universiteit Amsterdam Choir and numerous choirs, bands, chamber ensembles and soloists across the United States and Europe.

Shewan's music can be heard on *Music of Stephen Shewan*, Albany Records (TROY149); *Parables of God and Man*, Albany Records (TROY362); and *The Road Less Traveled*, Albany Records (TROY783). Shewan's music has been broadcast on more than 200 radio stations in America on NPR's *Performance Today* and on *Exploring Music* with Bill McGlaughlin.

The *American Record Guide* wrote, "Stephen Shewan is a very talented composer, worthy of much higher acclaim than he has attained already. He has the unique ability to join atonal techniques with romanticism, resulting in music that is much more than mere mental manipulation of pitches. It is highly evocative and expressive."

After the 50th anniversary concert in honor of KUHF radio, the *Houston Chronicle* called Shewan's *Celebration Overture* "...the most pleasurable work (on the program) and unabashedly boisterous. Many times, its style was cubist Aaron Copland, harmonies, rhythms and colors like his, but cut up and re-spliced, imaginatively and infectiously."

Commenting on the same work, *MusicWeb International* wrote, "The first track is an extrovert orchestral work, Stephen Shewan's *Celebration Overture*. This confident and likeable piece combines, perhaps, some of the virtues of two more famous overtures, namely Shostakovich's *Festive* and Bernstein's rumbustious *Candide*. It is brief and effective."

The *Buffalo News* wrote that Shewan "...shows a well-developed understanding of choral voice leading, good control over its potential for expressing excitement and a comfortable command of both lyrical expression and varied romantic-to-modern harmonization."

Composer John Rutter has written, "Stephen Shewan is a considerable composer who deserves a wide audience."

Shewan received the 2011 Robert H. Campbell Endowed Choral Composition Prize at the annual Choral Composition Festival at the Ithaca College School of Music. He is the co-founder of the Williamsville Poetry and Music Celebration and the recipient of the 2011 Award for Excellence and Innovation in the Arts from the College Board. He is a member of the NYSSMA Composition Committee and ASCAP.

Shewan played horn in the Cayuga Chamber Orchestra from 1985-1992. In 2000, he received the Buffalo Philharmonic Orchestra/Erie County Council of Music Coordinators Award for Excellence in Music. In 2004 he was given the New York State Band Director Association's Richard H. Snook Outstanding Band Director Award and the American Educator's Award for the Williamsville Central School District.

Stephen Shewan teaches music and directs the bands at Williamsville East High School near Buffalo, New York. He taught instrumental music at Odessa-Montour High School from 1983-1992. He is a graduate of Roberts Wesleyan College and Ithaca College, and received his DMA from the Eastman School of Music where his primary teacher was Samuel Adler. He is an active guest conductor, pianist and clinician. Shewan lives in western New York State with his beautiful wife, Ruthie, his dog Jubal and his cat Precious.

The Performers

The 110+ member **Moore's School Symphony Orchestra (MSSO)** at the University of Houston is conducted by Director of Orchestras, Franz Anton Krager. During a typical academic year, the MSSO performs an average of twice monthly, engaging with all of the major orchestral genres including full orchestra, chamber orchestra, opera, oratorio and ballet, in the acoustically excellent Moore's Opera House. **Franz Anton Krager** has brought the orchestra and orchestral conducting program at the Moore's School into the realm of national prominence. The MSSO is heard frequently on NPR and American Public Media, and has commercially recorded the music of Michael Horvit, Peter Lieuwen, Robert Nelson, and Stephen Shewan on compact disc for Albany Records. For the HDTT (High Definition Tape Transfers) label, Krager and the MSSO joined the Houston Symphony Chorus to record the Mass in F-minor of Anton Bruckner on Blu-ray Disc in surround sound.

Alice Meyer is a member of the Rochester Philharmonic Orchestra, the Rochester Chamber Orchestra, Symphoria, and performs frequently throughout the Rochester, NY area. She is the clarinet professor at Roberts Wesleyan College, and teaches at the Cseh Summer School of Music. Meyer is a contributor and reviewer for *The Clarinet*, the quarterly magazine of the International Clarinet Association. She received both her Master of Arts Degree in Pedagogy of Music Theory and Bachelor of Music Degree in Applied Music and Performer's Certificate from the Eastman School of Music

The **Roberts Wesleyan College Wind Ensemble** has been under the direction of Dr. Paul Shewan since 1988. The ensemble has become known for its vibrant and wide-ranging performances. In addition to giving annual tours and on-campus performances, the Wind Ensemble has performed at the New York State Band Director's Association and the New York State School Music Association conferences. Recordings for Albany Records include Stephen Shewan's *King David's Dance* (TROY349), and Ron Nelson's *Te Deum* for chorus and band. Mr. Nelson referred to the latter as a "jaw dropping performance" and declared it to be the definitive recording.

Virginia Brass Quintet

Carl Stanley studied trumpet at Cal State East Bay before joining the USAF Heritage of America Band in 2009. As a member of the rock band, Full Spectrum, he was deployed to various forward locations throughout the Near East before leaving the military to pursue a Master's degree at Yale University. Carl was appointed to the United States Army Academy Band at West Point in 2015.

Emily Britton served as principal horn of the USAF Heritage of America Band from 2010 to 2015, touring throughout the East Coast with various chamber ensembles as well as the concert band. She received a Master's degree and Performer's Certificate from the Eastman School of Music and a Doctor of Music from Florida State University.

Joshua Britton studied trombone at Florida State University and Roberts Wesleyan College. He is the principal trombonist of the Tidewater Winds, Hampton Roads Philharmonic, and the Chesapeake Bay Wind Ensemble. He has also performed in Busch Gardens' *This is Oktoberfest*, as well as with the Northwest Florida Symphony Orchestra, the Tallahassee Symphony Orchestra, the Northern Neck Orchestra, the Freemason Street Brass Choir, and the USAF Heritage of America Band.

Colby Fahrenbacher, a native of Elk Grove Village, Illinois, has served as principal tubist for the United States Air Force Heritage of America Band since 2012. Colby earned both a Bachelor of Music degree and a Master of Music degree from the University of Illinois at Urbana-Champaign. Prior to joining the Air Force, Colby held the positions of principal tuba with the Danville Symphony Orchestra in Illinois, associate member of the Civic Orchestra of Chicago, and acting principal tuba of the Champaign-Urbana Symphony Orchestra.

Paul Shewan is Professor of Music at Roberts Wesleyan College where he conducts the Wind Ensemble and the Orchestra, and teaches trumpet and conducting. He holds degrees from Roberts Wesleyan College and the Eastman School of Music (M.M. in Trumpet Performance; D.M.A. in Conducting). He has returned to Eastman on two occasions as a visiting professor of conducting. He is a frequent guest conductor with the Rochester Philharmonic Orchestra and is a member of the orchestra's trumpet section. He has also performed several times with the Buffalo Philharmonic Orchestra. As both conductor and soloist, he has performed for live public radio broadcasts and has recorded for Albany Records.

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ORCHESTRAL & INSTRUMENTAL MUSIC

Stephen Shewan

Stephen Shewan (b. 1962)

1 *Celebration Overture* [4:39]

2 *Elegy for String Orchestra* [9:13]
 Moores School Symphony Orchestra
 Franz Anton Krager, CONDUCTOR

Sonata for Clarinet & Piano

3 I. Dance [4:33]
 4 II. Ballad [4:46]
 5 III. March [3:52]

Alice Meyer, CLARINET
 Stephen Shewan, PIANO

Sonata for Horn & Piano

6 I. [3:48]
 7 II. [4:24]
 8 III. [5:03]

Emily Britton, HORN
 Stephen Shewan, PIANO

Suite for Trumpet & Piano

9 I. Introit [3:46]
 10 II. The Peace [4:27]
 11 III. Alleluia [4:51]

Paul Shewan, TRUMPET
 Stephen Shewan, PIANO

12 *Hoedown! for Brass Quintet* [5:49]
 Virginia Brass Quintet

Suite for Marice for Wind Ensemble

13 I. Childhood Sweetheart,
Dancing with Shirlee [3:37]
 14 II. Spiritual, *A Voice in the Wilderness* [4:57]
 15 III. Cakewalk, *Marice Goes to Work* [3:06]

16 *King David's Dance for Wind Ensemble* [3:52]

Roberts Wesleyan College Wind Ensemble
 Paul Shewan, CONDUCTOR

Total Time = 74:59

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