

University Symphonic Band

2011–12 Season

94th Concert

Sunday 16 October 2011

Miller Auditorium

3:00 p.m.

ROBERT L. SPRADLING, Conductor
ELLIZAR ABALOS, Graduate Assistant Conductor

John Alan Carnahan
b. 1955

Centennial Celebration Fanfare (2009)

Percy Aldridge Grainger
1882–1961

Irish Tune from County Derry (1909)

Shepherd's Hey (1909)

Ellizar Abalos, Conductor

Arnold Schoenberg
1874–1951

Theme and Variations Opus 43a (1943)

intermission

Yo Goto
b. 1958

Lachrymae (2005)

Vittorio Giannini
1903–1966

Symphony Number 3 (1959)

I. Allegro energico

II. Adagio

III. Allegretto

IV. Allegro con brio

Building emergencies will be indicated by the flashing exit lights and sounding of alarms within the seating area. Please walk, DO NOT RUN, to the nearest exit. Ushers will be located near exits to assist patrons. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is prohibited without prior consent from the School of Music. Thank you for your cooperation.



PROGRAM NOTES

Compiled by Robert Spradling

Carnahan, *Centennial Celebration Fanfare*

Centennial Celebration Fanfare was written to celebrate the 100th anniversary of the city of Long Beach, Calif. Municipal Band and its conductor, Larry Curtis. The composer, who is also the Director of Bands at California State University Long Beach, describes the work as "a celebratory fanfare representing cresting waves, warm ocean breezes, and the flourish of sails along the coastline of Long Beach, California. The continual rise and fall of the tide, like the music itself, brings with it the excitement and optimism of another sunny day by the sea!"

Grainger, *Irish Tune from County Derry* and *Shepherd's Hey*

Australian composer Percy Grainger has long been recognized as a master of wind band orchestration. His original compositions and those settings based upon early 20th century folk songs from England, Scotland, and Ireland are staples of the wind band repertory. He once said he wished he could write Australian folk tunes to equal those that composer Stephen Foster had written in America. Many think Grainger's best work is found in the creative treatment he brings to the folk songs he collected during his many walking tours of the British Isles. *Irish Tune from County Derry* is familiar to many listeners and is based upon a tune published in the *Petrie Collection of Ancient Music of Ireland* in 1885. Grainger's setting was completed in 1909 and dedicated to his friend and mentor, Edward Grieg. In addition, the *Shepherd's Hey*, published in conjunction with *Irish Tune*, was based upon an air collected by a Mr. Cecil J. Sharpe and typically played on fiddles, pipes (flutes), and tabors (drums) and danced to by "Morris Men" decked out with jingling bells and other finery in the agricultural districts of England.

Schoenberg, *Theme and Variations*

Arnold Schoenberg's *Theme and Variations*, Opus 43a was commissioned by G. Schirmer Publications in 1943 to be a composition accessible to "amateur ensembles" thus enabling the work of a great contemporary composer to be experienced by those outside the professional ranks. While the difficulty and complexity of this work missed the publisher's goal of accessibility, what resulted is a composition that has become the performance goal of every accomplished ensemble. Written eight years before the composer's death, *Theme and Variations* is representative of Schoenberg's return to tonality as a compositional device. Centered in the key of G Minor, the seven variations, based upon a twenty-one bar theme and played without break, are not harmonically daring or extravagant. However, in them one may see a mastery of connection of thought and motivic division, an art of development, and a variety of character for which parallels might only be found among Schoenberg's own works. The composer was quite excited by the piece and reveled in the variety of textures and colors available to him in writing for the wind band medium. This excitement may partially account for its sophistication and difficulty and that it clearly surpassed Schirmer's expectations.

Goto, *Lachrymae*

Lachrymae was commissioned by the Executive Committee for 21st Century Wind Music in Japan and completed in September 2005. The work was premiered on March 5, 2006 by Kanagawa University Symphonic Band, Toshiro Ozawa, conductor. When asked to introduce *Lachrymae*, the composer stated, "This piece was composed as a requiem for victims of political and religious conflicts throughout the world. The people mourned in this music are not only the victims of the tragedy on September 11, 2001 in New York City, but also all innocent people killed by 'righteous' force throughout history. Therefore, this piece is a protest against political violence." The work borrows from the dirge *Lachrymae Antiquae*, a pavan of John Dowland (1563–1626) from *Lachrymae* or *Seven Tears*. Throughout the work, the composer effectively suspends time with instructions to players to play certain notes within a time frame but not in an exact rhythm. This often happens when other instruments are playing in time creating a sense of instability. In addition, Goto uses the music of Dowland but writes it in such a fashion that the initial misalignment of rhythms slowly comes into focus and makes a single statement of Dowland's original theme. This statement, however, is never harmonically resolved once again leaving the listener feeling a sense of instability.

Giannini, *Symphony Number 3*

Vittorio Giannini was born in Philadelphia of Italian emigrant parents in 1903. His earliest music lessons were on the violin taught in his home by his mother. He studied at the Royal Conservatory in Milan before returning to New York and the Julliard School, where he completed graduate studies and in 1939 became a faculty member. In addition, he served in a similar position at the Manhattan School and the Curtis Institute. He was a guiding force in the establishment of the North Carolina School of the Arts and served as its first president. In speaking about his philosophy of composition, Giannini stated, "The composer's duty is to express what is in him with utmost sincerity, with no thought of whether it is 'original,' and not desire to make an impression by doing startling things."

Giannini's *Symphony Number 3* for symphonic band clearly reflects this philosophy as it is a work deeply rooted in the romantic tradition from which he grew. The first movement is a Sonata-Allegro form that is built upon the interval of a rising fourth heard immediately at the beginning of the movement. The second movement is a beautiful ABA form that demonstrates the composer's craft in dealing with the delicate colors of the ensemble. The third movement is an ABAB form that explores the composer's fascination with rhythms that at times are simultaneously in 6/8 and 3/4. The final movement is another Sonata-Allegro form that combines sweeping runs in the woodwinds with fanfares and elegant lines in the brass. In all, this wonderful composition stands with other symphonic band works of the 1950s by such composers as Hindemith, Gould, and Persichetti and served to dramatically raise the standards for wind band compositions in the second half of the twentieth century.

UNIVERSITY SYMPHONIC BAND

Robert L. Spradling, Conductor

Flute

- ☆ Nick Lieto, Principal, Monroe
- ☆ Ravenna Myers, Benzonia
Sarah O'Brien, Northville
- + Keith Kelsey, Belleville
- ① Maria Eugenia Vallejo, Quito ECUADOR

Oboe

Jarred Small, Principal, Fraser
Kayla Pingel, Farmington
Sara Harris, Clinton MD (assisting)

English Horn

Michael Wessels, Wayland

Bassoon

Jason Ostrander, Co-Principal, Oscoda
Josh Hart, Co-Principal, Mattawan
Marco Juarez, Kalamazoo
Joe Swift, Howell

Clarinet

- Stephanie Torok, Principal, Plymouth
- Elisabeth Waldburger, Granger IN
- Dillon Daudert, Kalamazoo
- ☆ Mary Claire Reynolds, Chicago IL
- Janice Sienicki, Goshen IN
- Sarah Runyon, Saint Joseph
- Theresa Huiber, Twin Lake
- Hannah Spencer, Concord
- Emily Solomon, Lincoln Park

Bass Clarinet

- Brittany Wesner, Stevensville
- * Jessica Field, Ann Arbor

Alto Saxophone

Neal Endicott, Traverse City
Theo Kuepfer, Kalamazoo

Tenor Saxophone

Brian Ritzer, Kalamazoo

Baritone Saxophone

Marcus Johnson, Grand Rapids

Horn

- Jancie Philippus, Co-Principal, San Benito TX
- Luke Walton, Co-Principal, Palmyra NY
- ②③+☆ Alex Armstead, Smiths Creek Township
- Molly Zebell, Saint Joseph
- Mac Harris, Portage
- Rachel Gasper, North Prairie WI
- ☆ Ben Hayward, Portage
- ☆ Anna Marshall, Portage

Trumpet (parts rotated)

- Nathaniel Patty, Indianapolis IN
- MiQuan Cosey, South Bend IN
- Mason Henderson, South Bend IN
- Nathan Hubbard, Otsego
- Sean Hammontree, Traverse City
- ④⑤ Sean Corbitt, Metamora
- ④ Bonnie Lee Beebe, Paw Paw
- Marshall Werling, Muskegon

Trombone

- Caitlin Miekstyn, Ann Arbor
- Rebecca Haines, Muskegon
- Karl Schmidt, Highland
- ② Luke Marlowe, Byron Center

Bass Trombone

Derek Lyp, Lambertville
Evan Clifton, Howell

Euphonium

- ③ Michael Wells, Principal, Canton
- Matt Fountain, Kalamazoo
- Derrick Geething, Battle Creek

Tuba

- ④⑥⑦⑧* Heather Ewer, Principal, Arvada CO
- Brielan Anderson, Kalamazoo
- + Regis Partee, Portage

Timpani

Skye Hookham, Principal, Ann Arbor

Percussion

Andrew Maxbauer, Principal, Traverse City
Christian Euman, Dolton IL
Amber Feltrin, White Lake
Sean Keck, Sterling Heights
Megan St. Amand, Saint Joseph
Anna Martuch, Augusta (assisting)

Piano

J.J. Treadway, Midland

Double Bass

Thalea Davis, Conley GA

Staff

Rachel Gasper, Librarian
Stephanie Torok, Manager

The University Symphonic Band benefits greatly from and is grateful for the support of our excellent applied music faculty: Martha Councell-Vargas (flute), Lin Foulk (horn), Stephanie Hovnanian (clarinet), Stephen Jones (trumpet), Trent Kynaston (saxophone), Michael Miller (oboe), Judy Moonert (percussion), Wendy Rose (bassoon), Deanna Swoboda (tuba/euphonium), Scott Thornburg (trumpet), Steve Wolfenbarger (trombone), and Bradley Wong (clarinet).

- ① John & Patricia Schaefer Scholar
- ② Stuart & Norma Hall Scholar
- ③ Theodore Presser Scholar
- ④ Russell Brown Scholar
- ⑤ Horace & Mary Adams Scholar
- ⑥ Leonard Meretta Scholar
- ⑦ Harper C. Maybee Scholar
- ⑧ Stuart and Norma Hall Scholar

+ Member of Phi Mu Alpha Sinfonia music fraternity for men

* Member of Sigma Alpha Iota music fraternity for women

☆ Member of Kappa Kappa Psi honorary band fraternity