

# University Bands

2011–12 Season  
191st Concert

Sunday 20 November 2011  
Miller Auditorium  
3:00 p.m.

*featuring the*  
WESTERN BRASS QUINTET  
Stephen Jones, Trumpet  
Scott Thornburg, Trumpet  
Lin Foulk, Horn  
Dan Matteson, Trombone  
Deanna Swoboda, Tuba

UNIVERSITY CONCERT BAND  
John A. Lychner, Conductor  
Matthew Pagel, Graduate Assistant Conductor

Joseph Blaha  
b. 1951

*The King Dances* (2011) World Premiere  
with the Western Brass Quintet

Valerie Coleman  
b. 1970

*Umoja: Anthem of Unity* (2010)  
Matthew Pagel, Conductor

Alfred Reed  
1921–2005

*Armenian Dances (Part 1)* (1972)

intermission

UNIVERSITY SYMPHONIC BAND  
Robert L. Spradling, Conductor  
Ellizar Abalos, Graduate Assistant Conductor

Johan Sebastian Bach  
1685–1750  
trans. Leist

*Fantasia in G Major* (1705)

Gordon van Gent  
b. 1984

*Rest for the Restless* (2011) World Premiere  
2010–11 Ron Nelson Composition Award

Ellizar Abalos, Conductor

Anthony Plog  
b. 1947

*Concerto 2010* (2010)

- I. Moderato/Allegro energico
- II. Allegro Vivace
- III. Adagio
- IV. Allegro

with the Western Brass Quintet

Edward Elgar  
1857–1934  
trans. Slocum

*Enigma Variations* (1899)

Theme

Variation I – (C.A.E.)

Variation II – (W.M.B.)

Variation III – (R.P.A.)

Variation IV – (G.R.S.)

Variation V – (Nimrod)

Variation VI – Finale (E.D.U.)

## PROGRAM NOTES

### Blaha, *The King Dances*

*The King Dances* is a work written in the Baroque tradition of a concerto grosso featuring a brass quintet as the soloistic concertino in contrast to the larger wind ensemble acting as the ripieno. While the interaction between the two groups takes place throughout, the work is divided into three sections in the manner of the aria da capo form. After a fanfare introduction there is a brisk dance (signified here by the tambourine accompaniment) followed by a more regal processional and then a return to the dance.

The work is inspired by Psalm 150 ("Praise Him...with the sound of the trumpet...the timbrel and dance...") and the image imparted is that of King David dancing wildly before the Ark of the Covenant as it enters Jerusalem. In the middle section we are reminded that David is king, but that he is a king who serves another King.

Born in 1951 in Fort Dodge, Iowa, Joseph Blaha received his doctorate in composition from the University of Oklahoma and is currently an associate professor of music and director of bands at Roanoke College in Salem, Virginia. He has studied composition with Michael Hennagin, Richard Hervig, and Gunther Schuller.

Blaha composes for a wide variety of instruments and a number of his compositions have been commissioned by universities, churches or other organizations. Several of his works have aired on public radio and his music has been performed across the United States and in Europe and South America. His works have been recorded on Albany and Summit labels.

In addition to composing, teaching and directing, Blaha is an accomplished instrumentalist performing regularly on the trombone, bass trombone, euphonium and piano. He studied trombone with John Hill, Irvin Wagner, Leon Brown, Edward Kleinhammer and Ronald Barron. He played euphonium for Karl King for four years and served for five years as a trombonist in The United States Army Band "Pershing's Own." He

performs as a jazz pianist in various venues throughout the Roanoke Valley. In 2002 Blaha was inducted into the Iowa Rock 'n Roll Music Association Hall of Fame.

### Coleman, *Umoja: Anthem of Unity*

Valerie Coleman is both a well known composer and flutist. After completing her studies in composition and flute performance at Boston University, Coleman went on to found the Imani Winds, a professional woodwind quintet. She has contributed much to the chamber music repertoire, using the Imani Winds as a vehicle to perform and record her arrangements and original works. *Umoja*, ranked as one of the "100 Great American Works" by Chamber Music America, was originally composed for woodwind quintet and was expanded by the composer for full symphonic band in 2010. *Umoja* is the Swahili word for "unity" and stands for the first day of Kwanzaa. In fact, the chamber music version of the piece appears with the subtitle "A Kwanzaa Celebration." The work is described by the composer as "groove based" and is based upon a traditional African melody. Call and response, a technique often found in African music, is augmented with jazz harmonies and contemporary influences, resulting in a joyous and dancelike concertpiece.

### Reed, *Armenian Dances (Part 1)*

The *Armenian Dances, Parts I and II*, constitute a four-movement Suite for Concert Band or Wind Ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869–1935), the founder of Armenian classical music.

*Part I*, containing the first movement of this Suite (the remaining three movements constituting *Part II*), is an extended symphonic rhapsody built upon five different songs, freely treated and developed

in terms of the modern, integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral, approach to its performance. Nevertheless, it is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so rightfully should. Hopefully, this new instrumental setting will prove to be at least a small step in this direction.

Part I of the *Armenian Dances* was completed in the Summer of 1972 and first performed by Dr. Harry Begian, to whom the work is dedicated, and the University of Illinois Symphonic Band on January 10, 1973 at the College Band Director's National Association Convention in Urbana, Illinois.

– Compiled by John Lychner and Matthew Pagel

### Bach, *Fantasia in G Major*

The great *G Major Fantasia* for organ was composed during the years 1703-1707 when Bach was in residency in Arnstedt. Critics of the young composer accused his music of being too full of "wonderful variations and foreign tones" and certainly, to their ears, the striking dissonances and suspensions may have been unsettling. The very richness of his harmonic sonority and five-part writing, however, lends itself beautifully to the sounds and textures of the modern wind band.

### van Gent, *Rest for the Restless*

Gordon van Gent's program notes state "*Rest for the Restless* is a three sectioned piece written as a reflection on rest. Rest is not merely the absence of activity or the lack of experience, but rather it is

the opportunity for the mind and body to recharge. In our world, with business abounding at every turn, our minds and bodies often don't know how to rest. This piece reflects that struggle. As often as there is peace, there is also a struggle to keep the mind calm. The first section entitled "Be Still and Know" displays the difficulty to sit still and release anxiety. While it starts with a simple calming situation, tension arises as the music swells. The second section, entitled "Of Painted Skies, Deluging Water, Raging Seas, and Starry Nights," is about the beauty that occurs all around in God's creation. These seemingly random natural phenomena that occur all around us can often be a source of beauty to give rest to the mind. The third section, "Come To Me All You Who Are Weary," reflects again our propensity to cling to our busyness while forever longing to be unburdened." Gordon van Gent earned the Bachelor of Music and Bachelor of Comparative Religion degrees from Western Michigan University in 2008 and the Master of Music degree in composition in 2010. During his time at Western, he performed as a guitarist with Gold Company and worked as a recording engineer in the Western Sound Studios for which he won a Downbeat award in 2009 for sound engineering. He currently leads his own company, GvG Productions, in the production of audio and visual media products.

### Plog, *Concerto 2010*

The composer states that "*The Concerto 2010* is a four movement work for the combination of brass quintet and wind ensemble, and in certain passages the relationship between the two groups is the traditional one of soloist and accompaniment. But quite frequently this relationship becomes instead a partnership, with different voices of the brass quintet mixed with single voices of the wind ensemble, and the interplay of these two ideas provides much of the material for this work."

"The first movement begins with the wind ensemble playing a theme that is calm and reflective, and this opening theme provides much of the melodic and harmonic basis for all that follows. After this short introduction, an energetic

allegro introduces the brass quintet and in the middle of this allegro section, a jazz element is introduced which is based on the opening intervals of the work. A return to this opening slow theme brings the movement to a close and a short transition leads to the second movement which features the two trumpets of the brass quintet in many double tonguing passages. The use of mutes provides extra color possibilities."

Part two of *Concerto 2010* begins with a somber fugue in the clarinets and a secondary theme then becomes the main theme for the last movements, which again is lively and energetic. After a cadenza, featuring the brass quintet, *Concerto 2010* is concluded with a final reference to the opening theme.

The Western Brass Quintet was a part of the consortium of brass quintets and ensembles that commissioned Anthony Plog to write *Concerto 2010*. Plog was born in California and studied at UCLA. He has had an international career as a trumpet soloist and composer and, since 1993, has served as Professor of Music at the Musikhochschule in Freiburg, Germany.

### Elgar, *Enigma Variations*

Sir Edward Elgar's *Enigma Variations*, written for orchestra in 1899, is one of his best known and best loved works. Dedicated "To My Friends Pictured Within," Elgar's masterful writing seems to bring to life the character of his friends featured in each of the fourteen variations. In the band transcription, Earl Slocum has chosen to arrange the theme and six of the variations that lend themselves best to the wind band instrumentation. The first, C.A.E., is dedicated to his wife, Caroline Alice, whose death in 1920 and his resulting depression almost ended his composition career. The second variation, W.M.B., characterizes country squire, gentleman, and scholar, William Meath Baker. Squire Baker was said to be quite opinionated and in a habit of expressing himself quite energetically. This is the shortest of the variations! In the third variation, the contrasting

moods of R.P.A., Richard Penrose Arnold, son of poet Matthew Arnold are portrayed. The fourth variation, G.R.S., is dedicated to George Robertson Sinclair, the energetic organist of Hereford Cathedral. The variation has nothing to do with organs or cathedrals, however, and only tangentially with G.R.S. The first few bars were suggested by Sinclair's great bulldog "Dan" (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling upstream to find a landing place (bars 2 and 3) and his rejoicing bark on landing (second half of bar 5). G.R.S. said to Elgar, "Set THAT to music," which he did. The fifth and arguably most beautiful variation is dedicated to Nimrod, a fierce hunter in the Bible. "Hunter" in German is "Jaeger," which leads to Elgar's publisher and close friend, A.J. Jaeger. The finale carries the initials E.D.U. Here the composer does something of a "self-portrait." "Edoo" was a pet nickname given him by his wife, and he concludes the *Enigma Variations* by picturing himself.

– compiled by Robert Spradling

## WESTERN BRASS QUINTET

Founded in 1966, the Western Brass Quintet is one of the most distinguished brass chamber music ensembles still active in the United States today. The ensemble has performed around the world including concert tours in Thailand, China, Sweden, and Germany, as well as concerts in prestigious American venues such as the Kennedy Center and Carnegie Hall. The Quintet is a resident faculty ensemble in the School of Music at Western Michigan University.

Committed to promoting the composition of significant works for the brass quintet, the ensemble has premiered numerous works including *Landscapes* by the Pulitzer Prize-winning composer Karel Husa, *Masques* by Ramon Zupko, *Nodding Music* by Elgar Howarth, *Plays and Rimes* by Curtis Curtis-Smith, *Pro and Contra Dances* by Ramon Zupko, *Vox Naturae* (with orchestra) by Ramon Zupko, *Dark Matters* by Mark Schultz, *Games for Brass* by Curtis Curtis-Smith, *Frame of Mind* by Richard Adams, and *A Flying Circus* by David Colson. Audiences have described the Quintet's performances of the latest in brass chamber music repertoire as "polished, exciting, daring, and musically satisfying." Additionally, an interest in performance practices for the music of the Renaissance and Baroque has inspired several significant arrangements of music from these periods by Western Brass Quintet members. Two full-length compact discs have been recently recorded by the ensemble (all premiere recordings) and are available on the Summit label.

The Quintet is dedicated to presenting this repertoire to younger audiences and has committed part of its schedule each year to public school and university performances and clinics. After a recent WBQ clinic, a band director remarked, "Every faculty member was energetic and pulled the high school students to another level...Interacting with a group of your caliber provides benchmarks for us to aspire to."

Members of the WBQ have performed with leading American classical music ensembles such as Orpheus Chamber Orchestra, New York Chamber Soloists, Canadian Brass, American Brass Quintet, Boston Brass, Dallas Brass, and numerous music festivals and symphony

orchestras. Each member is a leader in his/her field, serving as president of the International Trumpet Guild for two terms (Jones), inspiring K-12 students to participate in music through fun programs presented through a rigorous schedule of clinics across the nation (Swoboda), or promoting the performance of compositions by female composers (Foulk).

## RON NELSON COMPOSITION AWARD FOR RESTFUL MUSIC

The Ron Nelson Composition Award is presented annually to a composition student at Western Michigan University for the creation of a new work that fosters restfulness in the listener. A cash award for the creation of a new work for large ensemble rotates annually between Symphonic Band, Chorus, and Orchestra.

The composition award was created through the generosity of Ray and Lori Janevicius to honor their friend, composer Ron Nelson. Mr. Nelson has gained wide recognition as a composer and conductor of choral, band, and orchestral works. His wife Michele is an alumnus of Western Michigan University.

A panel of judges consisting of faculty members from the Western Michigan University School of Music selected Gordon Van Gent to compose a new work for the University Symphonic Band that is premiered this afternoon.

UNIVERSITY CONCERT BAND

John A. Lychner, Conductor

Flute

Dakota Williams, Principal, Saint Clair Shore  
Shelby Rake, Twin Lake

Kathleen Rivard, Owosso

Margaret MacDonald, Midland

② Kaitlin Black, Augusta

Jillian Lassen, West Bloomfield

\* Kat Koto, Lincolnshire IL

Elizabeth Garman, Plainwell

Sandra Weitzner, Bloomington IL

Phyllis Jackson, Bloomfield Hills

Oboe

Leah Brown, Midland

Marco Juarez, Kalamazoo

Michael Wessels, Wayland

Bassoon

Joe Swift, Howell

M. Quinn O'Donnell, Livonia

Samantha Chau, Grand Rapids

Clarinet

Alyssa Murray, Principal, Novi

Chelsea Wagner, Niles

Claire Miller, Westmont IL

Nicole Bryniczka, Mount Prospect IL

Robby Kollar, Grand Ledge

Kornie Thomas, Springfield

Bass Clarinet

Alexa Morrison, Warren

Alto Saxophone

Andrew Strzyzewski, Troy

+ Branden Burris, Vicksburg

Byron Coulter, Rochester Hills

Tenor Saxophone

Andy Murfield, Auburn IN

Baritone Saxophone

Blake Cross, Grand Rapids

Trumpet

Elaine Juntunen, Co-Principal, Lansing

Laura A. Tribby, Co-Principal, Gobles

Aili Brotherton, Ahmeek

Justin Makarewicz, Shelby Township

Mike Sulecki, Dearborn

Savannah Ramsey, Galesburg

Jacob Lewkowitz, Bridgman

Jason Taurins, Wyoming

☆ Madison Lantto, Kalamazoo

Anna Dimanin, Huntington Woods

Elloit Bild, Woodridge IL

Tim Waelde, Lapeer

Alexander Floury, Shelby Township

Dan Christensen, Grand Rapids

Shayan VanMeter, Decatur

Chris Martin, Walled Lake

Jacob Swanson, Big Rapids

②

Horn

Nicole VandenBosch, Jenison

Chris Monroe, Midland

Stephen Hepp, Canton

Derek Pothoff, Muskegon

John Forsleff, Flint

Trombone

③④⑤ Kirsten Schaffert, Sanford

Eric Hester, Muskegon

Laura Roth, Brighton

Michael Unsworth, Portage

Aaron Buczek, bass, Warren

Euphonium

② John Fonner, Battle Creek

Doug Williams, Zeeland

\* Danielle Zaczek, Gobles

+ James Clark, Clinton Township

② Chad VanderMei, Three Rivers

Tuba

Kenneth Burris, Principal, Vicksburg

Jordan Green, Battle Creek

Dan Syswerda, Byron Center

Percussion

Nathan Vlcek, Principal, Chelsea

Eric Busch, West Bloomfield

Cameron Granda, Grand Rapids

Matt Landon, Burlington IA

Kevin Levandoski, Grand Rapids

Justin Longroy, Flushing

Anna Martuch, Augusta

② Jennifer Pesch, Kalamazoo

Staff

Stephen Hepp, Librarian

Marco Juarez, Manager

①

Douglas & Nancy Roosa Scholar

②

Michael Listiak Scholar

③

Russell Brown Scholar

④

Marcella & Phillip Faustman Scholar

⑤

William & Fiona Denny Scholar

⑥

John & Patricia Schaefer Scholar

⑦

Stuart & Norma Hall Hall Scholar

⑧

Theodore Presser Scholar

⑨

Horace & Mary Adams Scholar

⑩

Leonard Meretta Scholar

⑪

Harper C. Maybee Scholar

⑫

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

UNIVERSITY SYMPHONIC BAND

Robert L. Spradling, Conductor

Flute  
☆ Nick Lieto, Principal, Monroe  
☆ Ravenna Myers, Benzonia  
Sarah O'Brien, Northville  
+ Keith Kelsey, Belleville  
⑥ 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  
⑦⑧+☆ 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  
③⑨ Sean Corbitt, Metamora  
③ Bonnie Lee Beebe, Paw Paw  
Marshall Werling, Muskegon

Trombone  
Caitlin Miekstyn, Ann Arbor  
Rebecca Haines, Muskegon  
Karl Schmidt, Highland  
⑦ Luke Marlowe, Byron Center

Bass Trombone  
Derek Lyp, Lambertville  
Evan Clifton, Howell  
Euphonium  
⑧ Michael Wells, Principal, Canton  
Matt Fountain, Kalamazoo  
Derrick Geething, Battle Creek

Tuba  
③⑩①②\* 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 Concert and Symphonic Bands benefits greatly from and are 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).