

## Program

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<i>Commando March (1943)</i>	Samuel Barber
<i>Molly on the Shore (1920)</i>	Percy Aldridge Grainger
<i>Metrodance</i>	
<i>Scenes from the Louvre (1966)</i>	Norman Dello Joio
Mvt. I – The Portals	
Mvt. II – Children’s Gallery	
Mvt. III – The Kings of France	
Mvt. V - Finale	
<i>Finale (1878)</i>	Pytor Ilyich Tchaikovsky
Mvt. 4 from <i>Symphony No. 4</i>	

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*The members of the University of Virginia Wind  
Ensemble  
greatly appreciate your attendance and  
wish you a safe and happy holiday season.*

## Program Notes (2)

timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

The origins of the folk tune are obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

*Shenandoah* was commissioned by the Hill Country Middle School (TX) Symphonic Band Cheryl Floyd and Brad Smith, Directors. It is dedicated in memory of their beloved friend, Jonathan Paul Cosentino (March 3, 1984 - December 5, 1997) a horn player in the Hill Country band program.

### *Concerto for Alto Saxophone (1948)* Ingolf Dahl (1912-1970)

Ingolf Dahl was born in Hamburg, Germany. As a young man, he studied at the Koln Hochschule fur Musik as well as the Zurich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at the University of Southern California. His responsibilities there included conducting the University Orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist and accompanist, historian, writer and arranger, and editor. Dahl was not a prolific composer, but several of his works have become classics of American modern music.

The *Concerto for Alto Saxophone* is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries.

It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters its original length. As for the differences between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different."

### *March of the Toys (1903)* Victor Herbert (1859-1924)

Victor August Herbert was born in Dublin, Ireland and died in New York, New York. Herbert was a grandson of the Irish novelist, playwright and composer Samuel Lover. Herbert was trained by Max Seifriz in Germany, at the Stuttgart Conservatory in 1876. In 1886, he married the Viennese opera soprano singer Therese Foerster. He was an accomplished cellist, bandmaster and conductor. He was co-founder of the American Society of Composers, Authors, and Publishers (ASCAP), serving as vice president for a decade.

On January 21, 1903, *The Wizard of Oz* was produced on Broadway. Written as a musical fantasy for children, *The Wizard of Oz* was an immediate and huge success. Victor Herbert and his librettist took immediate notice of the musical's success and set out to write another *Wizard of Oz* and capitalize on its giant success. Thus they hit on the idea of using Toyland as a setting. Though imitations are usually soon-forgotten copies of the original, *Babes in Toyland* turned out to be a triumph in its own right, and a childhood classic in the company of *Peter Pan*.

Since it was planned as a huge spectacle with a formidable cast and lavish sets, the authors of *Babes in Toyland* were not overly concerned with their storyline. Loosely constructed and often confusing, the plot, containing several tangents that have no relevance to the story, serves primarily as an excuse to present characters from fairy tales, children's story books and nursery rhymes in spectacular style; also to piece together a rich and varied succession of musical episodes and interludes. Nevertheless, the operetta was a huge success. Most notably, *March of the Toys* is often remembered as a holiday favorite and has been

### **William E. Pease, Director of Bands**

As Director of Bands at the University of Virginia, William Pease serves as the Director of the Cavalier Marching Band, Wind Ensemble, and Men's and Women's Basketball Bands. Mr. Pease was born in Virginia and is a graduate of Princess Anne high school. He received a Bachelor of Science degree in Music Education from West Chester University, and a Master of Music from James Madison University. Mr. Pease is currently completing his D.M.A from Michigan State University in wind band conducting.

Mr. Pease is the former Associate Director of Bands at Western Michigan University, and taught high school and junior high school in the Virginia Beach Public schools for nine years. Mr. Pease is a member of the Music Educators National Conference, the College Band Directors National Association, the ACC Band Directors Association, the Virginia Band and Orchestra Directors association, and an educational endorser of Vic-Firth drum sticks and Sabian cymbals.

### **Andrew D. Koch, Associate Director of Bands**

At the University of Virginia, Mr. Koch assists in the administration and rehearsal of the total band program, including the Cavalier Marching Band, Concert Band, and Men's and Women's Basketball Bands. A native of Southeastern Michigan, he received the Bachelor of Music degree in Music Education from Western Michigan University and the Master of Music Education degree, with a trumpet performance emphasis, from the University of South Carolina in Columbia, where he served as a primary conductor of the University Concert Band.

Following his graduate assistantship, Mr. Koch was appointed as Director of Bands at Chapin High School in South Carolina in 2001. Under his direction, the Chapin Concert Bands earned consistent superior ratings at the SCBDA Concert Festival earned the Outstanding Performance Award every year from the SCBDA.

Mr. Koch is an active performer, clinician and adjudicator. He is a member of the Music Educators National Conference, the College Band Directors National Association, the ACC Band Directors Association, the South Carolina Band Directors Association, the National Band Association, and was inducted as an honorary member of Kappa Kappa Psi in 2001.

### **Jeremy Freer, Graduate Assistant**

Jeremy M. Freer is a first year graduate student in the Curry School of Education and a graduate intern with the UVa Bands. Prior to attending UVa, Mr. Freer taught public elementary school and high school in Fairfax County, Virginia (2001-2002), and public high school in Mount Vernon, New York (2003-2004). In 2002, he attended basic training and became a United States Marine, graduating Platoon Honor Graduate and receiving the Academic Award and a Meritorious Mast for his work at MOS School. Corporal Freer recently returned from a deployment in support of Operation Iraqi Freedom and is now an active reservist.

Mr. Freer grew up in Virginia Beach and is an advanced studies graduate of Kempsville High School (1995). He studied music education at Louisiana State University (1995-2000), where he performed with the Symphonic Winds and the Sudler Trophy winning LSU Tiger Marching Band. As trumpet section leader, he wrote and arranged music for his section and was a featured soloist. Mr. Freer received his Bachelor of Music Education in 2000 and is a member of MENC and VBODA.

### **James W. Simmons, Guest Conductor**

James W. Simmons assumed the position of Music Director of the Charlottesville Municipal Band on February 1, 1980 and is the band's sixth music director in its eighty-two year history. A native of Charlottesville, Simmons received a B.S. in Music education in 1951 from Concord College, Athens, West Virginia and a MEd. in Music education from the University of Virginia in 1959.

In 1956 Simmons became band director at Albemarle High School in Charlottesville, a position he held until 1971 during which time the Albemarle Band consistently received "superior" and "excellent" ratings in festival competitions. In 1971 Simmons was appointed Fine Arts Coordinator for the Albemarle County Public Schools, a position he held until his retirement in 1984.

Simmons was active in the Virginia Band & Orchestra Directors Association and the Virginia Music Educators Association. He is a past president of both organizations and was recently honored by VBODA for his "many years of contributions to the improvement of instrumental music in the Commonwealth of Virginia". Simmons also served as Editor of VEMA's official publication "NOTES".

### **Leonna Farrell, Student Conductor**

Leona Farrell is a third year student at UVA for one semester of Study Abroad. She comes from Melbourne, Australia, and is studying French Horn at Melbourne University for a Bachelor of Music. She moved to Melbourne to study music at University from a large country town called Shepparton, two hours inland in central Victoria.

Leona started learning piano when she was 11, and took up French Horn when she started High School. She has been involved in many different musical pursuits, including competitions with the Shepparton Brass Band where she won the Junior French Horn section of the National Brass Band Championships; Percy Grainger Youth Orchestra, traveling two hours to Melbourne every Saturday for rehearsals, and going on tour to Sydney; many theater shows with the Shepparton Theater Arts Group; and the University of Melbourne Orchestra, Wind Ensemble, and smaller ensembles.

Leona plans to expand on her musical career by earning a double degree of Bachelor of Music and Bachelor of Teaching at Melbourne. She would like to teach music at High School level, and has aspirations to run a very dynamic and challenging school music program.

### **Rob McNish, Alto Saxophone Soloist**

Rob McNish is a second year student in the Engineering School. Although currently studying Electrical Engineering, he still makes time for continuing his studies of the saxophone, which he considers to be his true passion. He is a true native of Charlottesville having attended the Charlottesville City Schools. While at CHS, Rob not only performed in all of the school's music groups, but he helped form the Youth Orchestra's first saxophone ensemble, and has since served as an assistant director under David Wilson. He earned the principal chair in the Charlottesville area All District band for four years and the All Virginia Band. In 2002 he toured Europe with the Sound of America National Honor Band as their principal alto saxophonist.

Rob attributes his musical skills to his many excellent teachers and directors. He as played under the direction of Joseph and Vincent Tornello and has studied extensively with the University's own Jeff Decker and is currently a student of David Wilson. In the summer of 2004, he spent a week studying with the Rascher Saxophone Quartet, one of the world's foremost chamber ensembles. He has preformed in the symphony setting in arrangements of music by Leonard Bernstein, under the direction of Laura Thomas with Bernstein's daughter, Jamie Bernstein. Rob looks forward to playing and studying the saxophone while at UVA as well as after graduation.

## Program Notes

### ***March Militaire Francaise (1880)***

Camille Saint-Saëns (1835 - 1921)

Paris-born Charles Camille Saint-Saëns (1835 - 1921) was a child prodigy, composing his first piece for piano at the age of three. He studied with Stamaty and Boëly before entering the Paris Conservatory in 1848. He was a private student of Gounod. Saint-Saëns had total recall; any book he read or tune he heard was forever committed to his memory. He held the coveted post of organist at the Madeleine from 1857 to 1875. He was also an accomplished pianist, conductor, score reader, and astronomer. As a composer, he wrote in many genres, including opera, symphonies, concertos, sacred and secular choral music, concertos, and chamber music. His highly popular works, including *Danse macabre* (1875) and *Samson and Delilah* were written during a short and tragic marriage, that included the loss of his two young sons within a period of six weeks.

*March Militaire Francaise* is the finale movement of a four-movement symphonic poem, *Suite Algérienne*, Opus 60, that was inspired by Saint-Saëns' trips to Algeria, then a French colony on the continent of Africa. Although, no authentic Algerian music exists in this piece, Saint-Saëns used melodic tendencies of the native Algerian culture. The last movement, *Marche Militaire Française*, has become famous independently of the others both as an orchestral favorite and as a French concert march for the wind ensemble and concert band. It was transcribed for band by Mayhew Lake in the early twentieth century and was a favorite of Arthur Fiedler and all of the famous bands of the day.

### ***La Fiesta Mexicana (1954)***

H. Owen Reed (b. 1910)

H. Owen Reed was born in Odessa, Missouri, on June 17, 1910. He was a pupil of both Howard Hanson and Bernard Rogers at the University of Rochester's Eastman School of Music. He also studied with Roy Harris and Helen Gunderson. Beginning his long association with the Michigan State University in 1939, he served as professor of music and head of composition until his retirement in 1976. He is the author of several books on theory and composition. In the thirties, Reed traveled a good deal in the Americas and Europe, capturing the diversity of folk music he heard in Scandinavia, Mexico, and the Caribbean islands.

*La Fiesta Mexicana* work is subtitled, *A Mexican Folk Song Symphony for Concert Band*, and it was written after Reed had spent a year in Mexico studying folk music and composing on a Guggenheim Fellowship. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary and it faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement is a prelude and Aztec dance opening with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade (announced by the trumpets) featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, titled *Mass*, is of a serious liturgical nature. The principal theme is chant-like and it is set amid coloristic sections representing the tolling of church bells. The last movement, titled *Carnival*, is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bull fight, the town band, and finally the cantinas with their band of mariachis.

### ***Shenandoah (1999)***

Frank Ticheli (b. 1958)

Frank Ticheli received his Bachelor of Music in Composition from Southern Methodist University and Masters Degree in Composition and Doctorate of Musical Arts from the University of Michigan. He is currently Associate Professor of Music at the University of Southern California and is the Composer-in-Residence of the Pacific Symphony Orchestra. He has composed works for bands, wind ensemble, orchestra, chamber ensembles, and the theatre. His music has garnered many prestigious awards including the Goddard Lieberson fellowship and Charles Ives Scholarship from the American Academy and Institute of Arts and Letters; the 1989 Walter Beeler memorial Composition Prize; the Ross Lee Finney Award; and first prize in the 11th annual Symposium for New Band Music in Virginia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

*Shenandoah* was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. The piece is less concerned with the sound of a rolling river than with its life-affirming energy -- its

## *Wind Ensemble Personnel*

### **Flute**

Julie Gdula –Basking Ridge, NJ  
Erin Ryan –Fairfax Station, VA  
Robbie Rogart – McLean, VA  
Kelli Joseph – Pendleton, NY

### **Oboe**

Meredith Mann – Centreville, VA  
Josh Richards – Leesburg, VA

### **Clarinet**

Christopher Jones – Vienna, VA  
Bryan Myers – Stafford, VA  
Bonnie Carlson – Arlington, VA  
Lauren Schmidt – Clifton, VA  
Jasmine Gillison - E<sup>b</sup> Clarinet, Centreville, VA  
Scott Kerr – Stephens City, VA  
Rob Smithson –  
Christine Okano – Vienna, VA

### **Bass Clarinet**

Stefanie Kline – Fairfax, VA  
Grace Sharp – Warrenton, VA

### **Bassoon**

Mayline Wu - McLean, VA

### **Alto Sax**

Rob McNish - Charlottesville, VA  
Anthony Robertson – Staunton, VA

### **Tenor Sax**

Clare Van Montfrans – Yorktown, VA

### **Baritone Sax**

Canelle Boughton – Alexandria, VA

### **Trumpet**

Woody Wingfield – Fairfax Station, VA  
Eric McQuillin – West Chester, PA  
Patrick Dorsey – Fairfax, VA  
Joshua Knight – Colonial Heights, VA

### **French Horn**

Haley Ferrell – Richlands, VA  
Dan Brown – Springfield, VA  
Hadley Perona -  
Steve Rekant -

### **Trombone**

Jimmy Royston – Glen Allen, VA  
Tommy Hayne - McLean, VA  
Loren Liebrecht - Galax, VA

### **Bass Trombone**

Kyle Craig – Clifton, VA

### **Euphonium**

Andrew Menatti – Herndon, VA  
Michael Idzior – Staff, Pinconning, MI

### **Tuba**

Chase Collins – North Tazewell, VA  
Dan Levick – Oakton, VA

### **Percussion**

PROF. I-Jen Fang – Taipei, TAIWAN  
Ilon Weeldreyer – Ph.D. Student, Mattawan, MI  
Jennifer Johnson - Fairfax, VA

## Program Notes (3)

transcribed for a myriad of ensembles. The original transcription for band was arranged primarily by Herbert L. Clark, a master arranger who was the premiere cornet soloist in America at the beginning of the twentieth century.

### ***The Sussex Mummers' Christmas Carol (1880)***

Percy Aldridge Grainger (1882-1961)

Percy Aldridge Grainger has created some of the most beloved music in the band repertoire. His use of the British folk song as a vehicle to express a great sense of harmonic beauty and rich orchestral techniques has left band conductors all over the world cherishing his music.

Grainger would often take a folk song and set it for nearly every combination of voices and instruments. Unfortunately, however he never set his version of "The Sussex Mummers' Christmas Carol" for wind band. This setting for this carol was originally completed in 1911 (piano version) and the cello (or violin) and piano version was completed in 1916. Larry Clark created an arrangement which most feel contains much more of the musical passion for which Grainger is best known. Percy Grainger was a great lover of full choirs of instruments, especially that of the saxophone family. In this arrangement, Larry Clark included a part for the entire saxophone family.

"The Sussex Mummers' Christmas Carol" was notated by Miss Lucy E. Broadwood at Lyne, near Horsham (Sussex), in 1880 and 1881 from the singing of Christmas Mummers called "Tipteers or Tipteerers" during their play of *St. George, the Turk, and the seven champions of Christendom*. The verse to the carol reads:

O mortal man. Remember well When Christ our Lord was born; He was crucified betwixt two thieves, And crowned with the thorn.	O mortal man, remember well When Christ died on the rood; It was for we and our wickedness Christ shed His precious blood. God bless the mistress of this house With a gold chain round her breast; It's whether she sleeps, or whether she wakes, Lord send her soul to rest.	God bless the master of this house With happiness beside; It's whether he walks, or whether he rides, Lord Jesus be his guide.
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### ***J'ai été au bal (I went to the dance) (1999)***

**Donald Grantham (b. 1947)**

Composer Donald Grantham (b. 1947) earned his Bachelor of Music degree from the University of Oklahoma and the DMA in Composition from the University of Southern California. Dr. Grantham is the recipient of numerous awards and prizes in composition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism." The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin.

*J'ai ete au bal* is a celebration of some popular/fold music styles of Louisiana—in particular Cajun music and the brass band tradition of new Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are implied. The first appears near the beginning and later at the end. "allons danser, Colinda" (Let's go dancing, Colinda) is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltz." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3 + 3 + 2. The second Cajun song is "Les flames d'enfer" ("The Flames of Hell"), most often performed as a heavily-accented two-step. Grantham's version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation. *J'ai ete au bal* was commissioned by the University of Texas Wind Ensemble under the direction of Jerry Junkin.

The McIntire Department of Music presents

# ***University of Virginia Wind Ensemble***

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William E. Pease, Conductor

Andrew D. Koch, Assistant Conductor

**Sunday, December 4, 2005**

**3:30 pm**

**Old Cabell Hall  
University of Virginia**