

# *Wind Ensemble Personnel*

## **Flute**

Jessica Rothbart – Reston, VA  
Emily Wetzel – Fairfax, VA  
Abby Heider – Charlottesville, VA  
Robby Rogart – McLean, VA  
Amanda Seymour – Chesterfield, VA

## **Oboe**

Meredith Mann – Centerville, VA  
James Bour– Manassas, VA  
Bess Crimmins – Alexandria, VA

## **Bassoon**

Laura Chesser – Disputanta, VA  
Max Lehman – Lorton, VA

## **Clarinet**

Hillary Bleier – Canandaigua, NY  
Jack Czerwinski – Herndon, VA  
Mia Choi – Falls Church, VA  
Burt Marks – Lake Monticello, VA  
Scott Kerr – Winchester, VA  
Sam Hinman – Smithfield, VA  
Jennifer Tummarello – Oakton, VA  
Charity Lee – Potomac, MD  
Kevin Jefferson – Sterling, VA  
Steven Farrugio – Katonah, NY

## **Bass Clarinet**

Grace Sharp – Warrenton, VA

## **Alto Sax**

Nick Stoltzfus – Fairfax Station, VA  
Hillary McClintic – Richmond, VA

## **Tenor Saxophone**

Michael Mast – Catharpin, VA

## **Baritone Saxophone**

Lauren Breeden – Charlottesville, VA

## **Trumpet**

Max Friedfeld – Vienna, VA  
Eric McQuillin – West Chester, PA  
Daniel Bocknek – Burke, VA  
John Jacobson – Chesapeake, VA  
Jon Armstrong – Randolph, NJ  
Jeffery Williams – Falls Church, VA

## **French Horn**

Shanna Hoar – Fairfax Station, VA  
Ben Iredell – Alexandria, VA  
Joseph Houck – Spruce Creek, PA  
Dorothy Linear – Fairfax, VA

## **Trombone**

\*Nathan Dishman – Charlottesville, VA  
Kathleen Gardner – Centerville, VA  
David Moore – Virginia Beach, VA  
Matt Pesesky – Leonia, NJ

## **Bass Trombone**

Phillip Morris – Charlottesville, VA

## **Euphonium**

\*Michael Idzior – Piconning MI  
Andrew Menatti – Herndon, VA  
Aaron Jones – Memphis, TN  
Alice Dallstream – Burke, VA

## **Tuba**

Dan Levick – Oakton, VA  
Chris Shepard – Clifton Forge, VA  
David Goslin – Falls Church, VA

## **Percussion**

\*I-Jen Fang – Taipei, Taiwan  
Bena Dam – Virginia Beach, VA  
Zach Greentree – Richmond, VA  
Jenn Johnson – Chantilly, VA  
Casey Pease – Charlottesville, VA

## **Piano**

Alexander Rohrer – Poquoson, VA  
Jon Brown – Herndon, VA

*\*University of Virginia Faculty/Staff*

## Conductors

### **William E. Pease**

As Director of Bands at the University of Virginia, William Pease is the founding Director of the 260 member Cavalier Marching Band, Wind Ensemble, and Men's Basketball Band. Mr. Pease also teaches a Wind Band literature course at the University and oversees the overall band program. Under his leadership the band has grown to involve over 400 students in only 5 years upon him taking the position. The band has performed with guest artists such as Al Chez, Tom "Bones" Malone, Sid McGinis, The Temptations, Ivan Rutherford, Chad Hugo, and Pat Sheridan and will be featured in a new film released later this year directed by Claude Miller, which is currently being reviewed for the Cannes Film Festival.

Mr. Pease was born in Virginia Beach and is a graduate of Princess Anne High School in the Tidewater area. He completed a Bachelor of Science degree in Music Education from West Chester University and a Masters of Music in wind band conducting from James Madison University. Mr. Pease is currently completing his D.M.A from James Madison University. Mr. Pease is the former Associate Director of Bands at Western Michigan University and taught high school and junior high schools in the Virginia Beach Public schools for nine years. Mr. Pease is an educational endorser for Vic Firth.

### **Andrew Koch**

At the University of Virginia, Drew 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.

At the University of South Carolina, Mr. Koch ran all marching fundamentals rehearsals, designed halftime drill for the marching band, conducted the University Concert Band, and directed the USC Basketball Band at both the Men's and Women's SEC Tournaments in 2000 and 2001. 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 Band earned consistent superior ratings at the SCBDA Concert Festival, regularly placed in the top 5 in the State Marching Festival (finishing second in 2004) and earned the Outstanding Performance Award every year from 2001-2005 from the SCBDA. In 2005, the Chapin Band also marched in the London New Year's Day Parade in England.

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.

## *University of Virginia Wind Ensemble*

*Commando March (1943)*

Samuel Barber

*Ireland: Of Legend and Lore (1995)*

Robert W. Smith

*Rhapsody in Blue (1924)*

George Gershwin

*Folk Festival (from The Gadfly) (1955)*

Dmitri Shostakovich  
Arr. Hunsberger

*Aerial Fantasy (2005)*

Michael A. Mogensen

*Interested in playing in the University of  
Virginia Bands? Visit us at  
[www.virginia.edu/marchingband](http://www.virginia.edu/marchingband) or contact William  
Pease at [pease@virginia.edu](mailto:pease@virginia.edu).*

## *Program Notes Continued*

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#### ***Commando March (1943)***

##### **Samuel Barber (1910-1981)**

Samuel Barber's music, masterfully crafted and built on romantic structures and sensibilities, is at once lyrical, rhythmically complex, and harmonically rich. Born in West Chester, Pennsylvania, Barber wrote his first piece at age 7 and attempted his first opera at age 10. At the age of 14 he entered the Curtis Institute, where he studied voice, piano, and composition. Barber was the recipient of numerous awards and prizes including the American Prix de Rome, two Pulitzers, and election to the American Academy of Arts and Letters. His intensely lyrical *Adagio for Strings* has become one of the most recognizable and beloved compositions, both in concerts and films (*Platoon, The Elephant Man, El Norte, Lorenzo's Oil*).

Barber's second symphony – produced for the Army Air Corp in 1942 – made use of an electronic instrument to imitate radio signals. In a similar wartime spirit, he completed his first band work, the *Commando March*, in 1943. This march reflects some traces of the basic style of Barber, but these characteristics are less obvious when placed within the framework of the stirring medium which is suggested in the title. Written in quadruple meter, but with the indication to be played in “fast marchtime,” the composition utilizes constant contrast of dotted and triplet rhythms, and centers around a tune which appears in a different instrumental dressing four times in the course of the work. The first performance was by the Army Air Corps Band at Atlantic City in 1943.

#### ***Ireland: Of Legend and Lore (1995)***

##### **Robert W. Smith (b. 1958)**

Robert W. Smith is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print. As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D.C.

"Ireland: Of Legend and Lore" by Robert W. Smith is an original composition for wind band, which draws upon the vast riches of traditional Irish melodies. The composer has chosen several castles and/or colorful characters from Irish history and folklore and put their legendary deeds to music. Included in the composition are "Brian Boru's March", "Grace O'Malley", "Sing Ah", "Courtly Dance" and "Battle of Cahir Castle".

#### ***Folk Festival (1955)***

##### **Dmitri Shostakovich (1906-1975)**

Dmitri Shostakovich studied at the Leningrad Conservatory under Glazuno. International fame came to Shostakovich at the age of nineteen when his powerful and mature *First Symphony* was performed in Leningrad, and later in Moscow. Following this success, his next works were disappointing and attacked by the Soviet press as a product of “bourgeois decadence.” Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music. The musical style of Shostakovich remains unbalanced with works containing crude parodies, programmatic devices, and conventional simplicity countered by works of originality, distinction, and significance.

*The Gadfly*, issued in 1955, was based on an 1897 novel of the same title by the English writer Ethel Lillian Voynich. The title is a name by which the historical figure Arthur Burton became known because of his "sting" as a revolutionary activist in Italy in 1840, when that country was ruled by the Austrian throne. Burton, the unacknowledged son of a cardinal, remained an inspiring martyr figure to his colleagues after his capture and execution by firing squad. Soviet officials in the post-war and post-Stalin years found Burton's story filled with

symbolism for points they wished to register. Two years after the film was issued the same story was given operatic treatment by one of Shostakovich's compatriots who bore the deceptively Italian name Antonio Spadavecchia. *Folk Festival*, self-described in its heading, is in much the same frame as the well known *Festive Overture* which Shostakovich composed shortly before taking on this film assignment.

#### ***Rhapsody in Blue (1924)***

##### **George Gershwin (1898-1937)**

American composer George Gershwin was born in Brooklyn on September 26, 1898 to a non-musical family, and did not begin his formal musical training until age 12, when he began piano instruction. With his brother, Ira Gershwin, and other lyricists, Gershwin wrote twenty-two of the most successful musical shows for Broadway during the 20's and early 30's. His first big song hit was "Swanee," (1917) introduced by Al Jolson, which sold over a million copies. His first Broadway show was *La La Lucille*, in 1919, which ran for 100 performances. In the following years his success as a composer of popular songs soared, and he became equally successful as a man about town.

*Rhapsody in Blue* was first performed by the Paul Whiteman orchestra at a concert in New York's Aeolian Hall on February 19, 1924. Gershwin had written the score several weeks previously (at Whiteman's request), and the famous arranger Ferde Grofé had orchestrated it page by page as it came from the pen of the composer. It was written for piano and jazz orchestra and at the concert Gershwin played the piano part himself. He hadn't as yet scored the music for the piano and played the part, as he said, “from the music in my mind.” The work scored such a success that it has been performed repeatedly ever since.

#### ***Aerial Fantasy (2005)***

##### **Michael A. Mogensen (b. 1973)**

A native and resident of Hagerstown, MD, composer, arranger, conductor and French horn player Michael A. Mogensen (b. 1973) is an alumnus of the music schools of James Madison University and Ithaca College. Mr. Mogensen's compositions for band and orchestra are published through the C. L. Barnhouse Company and the TRN Music Company. He has held positions with Warner Brothers Publications as well as Disney Music Publishing and has served as an adjudicator, clinician, instructor and guest-conductor for many high school and college level events.

As the follow-on commission to *Sierra Dawn*, which won The United States Air Force Band's 2005 Colonel Arnold D. Gabriel Composition Award, *Aerial Fantasy* is a work inspired by the thrill and exhilaration of flight. In the words of the composer:

“*Aerial Fantasy* utilizes a variety of musical elements to symbolize this concept of flying. Ascending motives, quick tempi, energetic rhythms, and soaring melodies all contribute to the desired depiction... Through dynamic markings and thickly scored textures, the music calls for a higher overall decibel level than what might be considered ‘average.’ Indeed, there is nothing average about the decibel levels of a space shuttle or the lift-off of a rocket ship. The contrasting slow section of the work summons feelings of warmth, peace, beauty and majesty—emotions one might experience while hovering above the clouds or above the earth itself. The composition then continues with a return of the initial material, renewing the piece's drive and energy. Finally, the music concludes in a dramatic and invigorating fashion, encompassing an awesome display of speed, power, precision and agility—characteristics synonymous with America's magnificent Air Force and with every branch of the U.S. Armed Forces.

*To our honorable and courageous service personnel everywhere, this one's for you!”*

The McIntire Department of Music presents

*University of  
Virginia  
Wind Ensemble*

William E. Pease, Conductor

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**Friday, April 24, 2009**

**7:00 pm**

**Lee Davis High School Auditorium**

**Mechanicsville, VA**

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