

## *Deep Run Wind Ensemble Personnel*

### Piccolo

Julie Condit

### Flutes

Caitlin Bradley  
Cassie de Leon  
Danielle McArthur-Moore  
Maggie Stuckey  
Emily Winters

### Oboe

Caroline Moore  
Ann-Katherine Vath

### Clarinet

Brian Condit  
Alex Ramirez  
Jeffrey Parker  
Andrew Headley  
Serene Cherian  
Alicia Talley

### Bass Clarinet

Trey Castle

### Bassoon

Andy Rogers  
Lindsey Lakoff

### Alto Saxophone

Victor Chan  
Luke Hajacos

### Tenor Sax

Chris Pedraja

### Baritone Saxophone

Spencer Billett

### Piano

Jennifer Giuffrida

### Baritone Saxophone

Spencer Billett

### Trumpet

Will Lyddane  
Shaun Commons  
Ryan Pelais  
Jennifer Giuffrida  
Emily Thruston  
Rob Jones  
Jameson Goodell  
Rob Jones

### Horn

David Harrington  
Mark Buchanan  
Cherish Stokely  
Virginia Robbins  
Justin Herbaugh

### Trombone

Sarah Lockwood  
Jim Dutton  
Holden McGowan

### Bass Trombone

Joshua Legg

### Euphonium

Matthew Freedlander  
Nolan Lazarus

### Tuba

Andrew Chang  
Madaline Welch

### Percussion

Brandon MacConnell  
Taylor Burks  
Hunter Holthaus  
David Raouf  
Tim Moody  
Chris Froelich  
Sean McGrath

## *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

### Piano

Alexander Rohrer – Poquoson, 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 Lineer – Fairfax, VA

### Trombone

\*Nathan Dishman – Charlottesville, VA  
Kathleen Gardner – Centreville, VA  
Maridel Fredericksen – New Hartford, CT  
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

### String Bass

\*Pete Spaar – Charlottesville, VA

### Percussion

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

*\*University of Virginia Faculty/Staff*

## Program

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### Deep Run High School Wind Ensemble

#### *Ninety Years March (2005)*

Michael A. Mogensen

#### *Incidental Suite (1966)*

- I. Tarantella
- II. Nocturne
- III. Rondo

Claude T. Smith

#### *Nilesdance (1987)*

David Holsinger

### University of Virginia Wind Ensemble

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

Dmitri Shostakovich  
Arr. Hunsberger

#### *Hymn for the Lost and the Living (2002)*

Eric Ewazen

#### *Aerial Fantasy (2005)*

Michael A. Mogensen

#### *Barnum and Bailey's Favorite (1913)*

Karl King

## Program Notes

### *Ninety Years March (2005)*

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

A native and resident of Hagerstown, MD, composer, arranger, conductor and French horn player Michael A. Mogensen 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.

*Ninety Years March* was commissioned by the Hagerstown Municipal Band in celebration of its 90<sup>th</sup> anniversary season. One of the few quality community bands remaining in its region, the ensemble was organized in 1915 and boasts a long and impressive musical history. Today, members of the group encompass all ages and walks of life, including high school and college players, as well as amateurs and professionals. The composer himself has been a member of the French horn section for 15 years

### *Incidental Suite (1966)*

#### Claude T. Smith (1932-1987)

Claude Thomas Smith was an American educator, conductor, and composer born in Missouri in 1932. A prolific composer, Smith completed over 110 compositions for band, twelve orchestral works, and fifteen choral pieces. His compositions include the works *Emperata Overture* which was featured at the 1964 Mid-West Band and Orchestra Clinic; *Eternal Father Strong to Save* which was commissioned in 1975 to commemorate the 50th anniversary of the U.S. Navy Band and premiered at the Kennedy Center in Washington D.C; and *Flight* which was adopted as the "official march" of the Smithsonian Institute's National Air and Space Museum. Smith worked as an instrumental music educator in Nebraska and Missouri until 1976, developing during that time a pedagogical system that was later codified in his band method books, and from 1976-1978 was a professor at Southwest Missouri State University. Upon leaving the University in 1978, Smith's focus became primarily on composing, which he continued until his death in 1987.

*Incidental Suite* is a three movement work by Claude T. Smith. *Tarantella* opens with a fanfare in the brass that quickly leads to a rhythmic dance for the entire ensemble. *Nocturne* begins as a slower, subdued ballad that borrows thematic material from movement one. There are extended solo passages in flute, alto saxophone, clarinet, oboe, and bassoon. The piece builds in emotional excitement before pulling back at the end. *Rondo* provides a recapitulation of several themes from the first two movements while introducing new material that adds melodic variety to the entire work. It is arguably Smith's best work, displaying the composer's genius in the manner which he relates the various melodic, harmonic, and rhythmic elements of the work.

### *Nilesdance (1987)*

#### David Holsinger (b. 1945)

David Holsinger was born in Hardin, Missouri, December 26, 1945. His compositions have won four major competitions, including a two time ABA Ostwald Award. His compositions have also been finalists in both the DeMoulin and Sudler competitions. He holds degrees from Central Methodist College, Fayette, Missouri, and Central Missouri State University in Warrensburg. Holsinger has completed course work for a DMA at the University of Kansas. The composer was recently honored by Gustavus Adolphus College with the awarding of a Doctor of Humane Letters Degree for lifetime achievement in composition and the Gustavus Fine Arts Medallion, the division's highest honor, designed and sculpted by renowned artist, Paul Granlund. Holsinger, as the fourth composer honored with this medal, joins a distinguished roster which includes Gunther Schuller, Jan Bender, and Csada Deak. Holsinger is the Conductor of the Wind Ensemble at Lee University, in Cleveland, Tennessee.

*Nilesdance*, the second installment in a set of compositions honoring the composer's children, follows its predecessor, *Havendance*, in both character and spirit. Built on an unrelenting rhythmic ostinato and variations on a

whimsical 13 ½ beat melodic dance song, the contrasting elements of *Nilesdance* are drawn together in a fabric of constantly changing time signatures and shifting accents.

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

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

Dmitri Shostakovich studied at the Leningrad Conservatory under Glazunov. 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.

### ***Hymn For the Lost and the Living (2002)***

#### **Eric Ewazen (b. 1954)**

Eric Ewazen was born in 1954 in Cleveland, Ohio. Receiving a B.M. at the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, his teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas.

The composer notes, “on September 11, 2001, I was teaching my music theory class at the Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.”

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

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

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

### ***Aerial Fantasy continued***

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!”*

### ***Barnum and Bailey’s Favorite***

#### **Karl King (1891-1971)**

Karl Lawrence King, a native of Paintersville, Ohio, grew up as a self-taught musician with very little schooling of any kind. At eighteen, he began a career playing in and directing circus bands, including those of Barnum and Bailey, Robinson Famous Shows, the Sells-Floto Circus, and Buffalo Bill’s Wild West Show. King settled down in Fort Dodge, Iowa in 1920 and for the next fifty-one years conducted the city’s municipal band. King published more than 300 works: galops, waltzes, overtures, serenades, rags, and 188 marches and screamers. He seemed to like composing under pressure and often composed in tight spots (such as by oil lamp in cramped circus tents).

King wrote this march for the thirty-two-piece Barnum and Bailey Circus Band in 1913 at the request of its director, the noted minstrel show cornetist, Ned Brill. King was twenty-two at the time and was preparing to join the band as a euphonium player. The euphonium part in this march (and in most of his other marches) shows his love of that instrument—he liked to hear the countermelody “romping around.” His use of the word “favorite” in the title was a good choice. In a 1980 international music survey, *Barnum and Bailey’s Favorite March* ranked fourth in the top 140 marches.

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*The members of the University of Virginia Wind  
Ensemble*

*would like to thank you for your support and attendance.*

## **Conductors**

### **William E. Pease**

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.

### **Jaraun Ransome**

Mr. Ransome is a native of Rocky Mount, NC. He received his degree in music education from East Carolina University, where he was the Drum Major of the ECU Marching Pirates. Upon completing college, Mr. Ransome was Director of Bands at Chowan Middle School in Edenton, NC. Following his time at Chowan, he was the Director of Bands at Kellam HS in Virginia Beach, VA for four years. While at Kellam, the program was a repeat recipient of the prestigious Virginia Honor Band Award and received a host of superior ratings and top honors in marching band, concert band and jazz ensemble. Mr. Ransome is in his third year as Director of Band at Deep Run High School, where he oversees the Wind Ensemble, Symphonic Band, Jazz Ensemble, Percussion Ensemble, Wildcat Marching Band, and the Music Theory Program. The Deep Run Bands have been consistent recipients of the coveted Virginia Honor Band award; they are 2-time recipients of the VMEA Blue Ribbon School Award (06-07, 07-08) and 2008 Bands of America Regional Finalists.

Mr. Ransome was named as Kellam High School's Distinguished Educator for 2006, Who's Who Among America's Teachers (2003, 2004, 2005), Governor's School Outstanding Educator (2004), and received the Governor's School of Visual and Performing Arts Presidential Citation of Educational Achievement (2005).

Mr. Ransome is a past member of the brass staff of Carolina Gold Drum & Bugle Corps. He is an alumnus of the 1993 Division II World Champions Carolina Crown Drum & Bugle Corps (1993-1995). Mr. Ransome is an adjudicator/clinician throughout the Southeastern United States. Professional affiliations include Phi Mu Alpha Sinfonia Fraternity, International Trumpet Guild (ITG), MENC, National Band Association (NBA), Virginia Band and Orchestra Directors' Association, and CBDNA.

The McIntire Department of Music presents

# *University of Virginia Wind Ensemble*

William E. Pease, Conductor

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*Featuring the*

## **Deep Run High School Wind Ensemble**

Jaraun Ransome, Conductor

**Sunday, February 22, 2009  
3:30 pm**

**Old Cabell Hall**  
**University of Virginia**