

Charlottesville Municipal Band Personnel

Flute

Don Aittama
Jessica G. Chapin
Jennifer Dixon
Robin H. Gabriel
Emily P. Godwin
Hayley M. Parrish
Mary J. Reitsma
Mary Ann Stumbaugh
Jessica D. Tosto
Christine A. Willard

Eb Soprano Clarinet

Lester Andrews

Oboe

Elizabeth Killeen
Charles J. Torian

Clarinet

Jervey P. Bauer
Lawrence Cowan
Sharon M. Dudley
Brian W. Hamshar
Peggy T. Madison
Burt Marks
Edward E. Martell
Fred O'Bryant
J. Karl Yochum

Bass Clarinet

Vincent J. Giuliano
Patricia B. Sutker

Bassoon

Lauren M. Crapser

Alto Saxophone

Donald Banton
Glenn M. Lankford
Joseph C. Laramore Jr.
Robert LaRue

Tenor Sax

Sarah J. Gould
David Moody

Baritone Sax

Phillip M. Kancianic

Trumpet

Tom Bibb
Donald R. Brubaker
Wayne Tracey Harding
Jacquelyn C. Hayden
Mary M. Huffer
Fred S. Landess
Kip McCharen
Ken Nelson
Bill Porter
Paul T. Richards
Ken Ruggaber
Charles S. Terry
Charles F. Varner
Gregory G. Vaughn

French Horn

Deborah E. Buchanan
Richard Durham
Janelle A. Ellis
Joseph M. Goldsmith
Nancy F. Lowry
Clara L. Mincer
Bethany Morel

Trombone

Douglas W. Bethel
Fulton W. Gaylord
John D. LaPrade
Stephen R. Sanford
Clayton Stiver
Ray W. Wyant

Baritone Horn

H. Wayne Clark
Lawrence Garrison Jr.
Bob Travis

Tuba

Tryon F. Bauer Jr.
Merrill Bishop
Robert Black
Basil H. Istwany
Daniel Johnson

String Bass

Janice A. Wood

Percussion

Beverly Allebrandi
Gary H. Fagan
Thomas Hancher
Charles Harris
Alice Layman
Theresa Torian
Douglas H. Zanzot

Music Director Emeritus

James W. Simmons

Librarian

Eleanor F. Dickerman

The McIntire Department of Music presents

University of Virginia Wind Ensemble

William E. Pease, Conductor

featuring the

Charlottesville Municipal Band

Steve Layman, Conductor

Sunday, November 22, 2009

3:30 pm

Old Cabell Hall

University of Virginia

Program

Charlottesville Municipal Band

MV Explorer March (2009) Fred O' Bryant

Premiere Performance

Finale from Symphony No. 8 (1889) Antonin Dvorak
(Arr. Schaefer)

Aquia Hills (2006) Gary Fagan
Gary Fagan, Conductor

Symphony No. 3 Finale (1895) Gustav Mahler
Charles Torian, Conductor (Arr. J. H. Reynolds)

Folk Song Suite (1923) Ralph Vaughn Williams

.....*Intermission*.....

University of Virginia Wind Ensemble

Festival Overture (1879) Dudley Buck

Four Scottish Dances (1957) Malcolm Arnold

Overture from Dancer in the Dark (2000) Bjork
Andrew Koch, Conductor (Trans. Dustin G. White)

Napoli (1932) Herman Bellstedt
Michael Idzior, Soloist (Arr. Frank Simon)

Overture to Candide (1956) Leonard Bernstein

Nobles of the Mystic Shrine (1923) John Philip Sousa

Wind Ensemble Personnel

Flute

Abby Heider – Charlottesville, VA
Emily Wetzel – Fairfax, VA
Jessica Rothbart – Reston, VA
Soohye Cho – Annandale, VA
Amanda Seymour – Chesterfield, VA

Oboe

James Bour – Manassas, VA
Adam Rice – Chesapeake, VA

Bassoon

Eileen Roos – Arlington, VA
Laura Chesser – Disputanta, VA
Sarah Blount – Falls Church, VA

Clarinet

Joseph Muldoon – Fairfax, VA
Jack Czerwinski – Herndon, VA
^Hilary Bleier – Canandaigua, NY
Burt Marks – Lake Monticello, VA
Charity Lee – Potomac, MD
Kevin Jefferson – Sterling, VA
Jennifer Tummarello – Oakton, VA
Sam Hinman – Smithfield, VA
Olivia Calzada – Vienna, VA
Ellen Gorski – Spotsylvania, VA

Bass Clarinet

Casey Mihalow – Springfield, VA
Michael Ngai – Alexandria, VA

Alto Sax

Nick Stoltzfus – Fairfax Station, VA
Hillary McClintic – Richmond, VA
Jacob Smearman – Chardon, OH

Tenor Saxophone

Michael Mast – Catharpin, VA

Piano

Sara Akl – Solon, OH

Baritone Saxophone

Lauren Breeden – Charlottesville, VA

Trumpet

Max Friedfeld – Vienna, VA
Daniel Bocknek – Burke, VA
Celeste Walker – Alexandria, VA
John Jacobson – Chesapeake, VA
Jon Armstrong – Randolph, NJ
Jeff Poarch – Chester, VA

French Horn

Shanna Hoar – Fairfax Station, VA
Sally Golden – Fairfax, VA
Ben Iredell – Alexandria, VA
Emily Graham – Manassas, VA
Joseph Houck – Spruce Creek, PA
Dorothy Lineer – Fairfax, VA
Heayon Kim – Stephens City, VA

Trombone

*Nathan Dishman – Charlottesville, VA
William Granger – Norfolk, VA
Marbury Jacobs – Alexandria, VA
Matt Pesesky – Leonia, NJ

Euphonium

Alice Dallstream – Burke, VA
*Michael Idzior – Charlottesville, VA

Tuba

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

Percussion

Bena Dam – Virginia Beach, VA
*I-Jen Fang – Taipei, Taiwan
Michael Koenig – Charlottesville, VA
Jooyeon Lee – Harrisonburg, VA
Casey Pease – Charlottesville, VA
Rodell Tolliver – Harrisonburg, VA

**University of Virginia Faculty*

^ *Section Leader*

Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Conegonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with “And let us try before we die/To make some sense of life./We're neither pure nor wise nor good;/We'll do the best we know.” The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty.

Nobles of the Mystic Shrine (1923)

John Philip Sousa (1854-1932)

John Philip Sousa was an arranger, a composer, a conductor, a business man and a patriot. Although respected for all of his musical achievements, he is particularly honored for his marches and his concert bands. His cornet soloist, Herbert L. Clarke, once wrote that “in addition to his March King title, Sousa should have been called King of the Concert Band.” At 11, he was occasionally permitted to rehearse with the U.S. Marine Band, in which his father played trombone, and at 13 he became an apprentice musician in the Marine Corps. In 1880, he was appointed leader of the Marine Band, a position he held for almost 12 years before organizing his own professional band. The Sousa Band became famous throughout America and Europe, playing concerts in both the United States and Canada and appearing at the Paris Exposition in 1900. After making four extensive European tours, the band was engaged for a world tour in 1910-1911.

Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches. He seemed instinctively to know how to compose for band instruments, and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, has kept a large number of his marches high in the popularity polls ever since. His biographer, Paul Bierley, writes that “if Sousa had a formula for composing successful marches, it was inspired simplicity. He was a master of counterpoint, but he used it prudently...his countermelodies and obligatoes do not appear as mere embellishments or detract from melodic and rhythmic elements.” Although no two of his works are equal in quality, many musicians believe that Sousa never published an inferior march. Sousa’s extraordinary output includes 15 operettas, 136 marches, 15 suites, two descriptive pieces, 70 songs, seven other vocal works, 11 waltzes, 12 dance form pieces, 14 humoresques, 27 band fantasies, three orchestra fantasies, six incidental pieces, four overtures, two concert pieces, four instrumental solos, 12 trumpet and drum pieces and over 300 arrangements and transcriptions. Including his autobiography *Marching Along*, Sousa wrote seven books and 132 articles for various periodicals and newspapers.

As might be expected of a person in his position, Sousa belonged to a large number of organizations: almost 40 in all. When he became a member of the Ancient Arabic Order of Nobles of the Mystic Shrine in 1922, he was promptly named the first honorary director of the Almas Temple Shrine Band in Washington – and asked by his nephew-sponsor, A. R. Varela, to compose this march for the Shriners. In 1923, the Almas Temple hosted the national convention in Washington, and Sousa conducted a band of 6,200 members in Griffith Stadium: the largest band he ever conducted. In subsequent tours with his band, many of Sousa’s appearances were arranged by Shrine members, and occasionally the host band joined in the playing of “their” march, *Nobles of the Mystic Shrine*.

***The members of the University of Virginia Wind Ensemble
would like to thank you for your support this fall. Please join us for
a reception in the lobby, to immediately follow our performance.***

Program Notes

MV Explorer March (2009)

Fred O’ Bryant (b. 1949)

This march was written to celebrate and commemorate the 100th voyage of the Semester at Sea program, which occurred during the fall of 2009. The piece seeks to depict the mystery and grandeur of the sea, the proud traditions of the MV Explorer, and the joy of learning about the world and its peoples through travel and exploration of unfamiliar cultures and places. The march is dedicated to the officers and crew of the MV Explorer, to the land-based staff of the Semester at Sea program, and to all the many thousands of faculty and students who have sailed on all the program’s voyages of discovery.

Finale from Symphony No. 8 (1889)

Antonin Dvorak (1841-1904)

Dvorak’s *Eighth Symphony*, Op. 88, is his best known work after the *New World Symphony*. It was written in 1889, soon after he returned to his beloved Czechoslovakia from his years in the United States. The symphony was premiered in England with the composer conducting, following which Cambridge University conferred upon him the honorary degree of Doctor of Music.

The *Finale* is an exciting work reflecting the national Czech character so typical of Dvorak’s music. It intersperses fanfares and folk-like melodies and culminates in a brilliant ending.

Aquia Hills (2006)

Gary Fagan (b. 1951)

Aquia Hills was commissioned by the band program at North Stafford High School in Stafford, Virginia. Mr. Joseph Tornello was the director at the school and premiered the piece with that group. The piece is in the traditional overture style.

Symphony No. 3 Finale (1895)

Gustav Mahler (1860-1911)

The *Symphony No. 3 Finale* on which this arrangement is based was the sixth movement of the work, completed in 1895, the year Mahler became a Roman Catholic. It was entitled “Was mir die Liebe erzählt” (What Love Tells Me). The movement can best be described in Mahler’s own words – “the peak, the highest level from which one can view the world. I could almost call it ‘what God tells me,’ in the sense that God can only be comprehended as love.”

Folk Song Suite (1923)

Ralph Vaughan Williams (1872-1958)

Written in 1923, the *English Folk Song Suite* is one of English composer Ralph Vaughan Williams's most famous works for military band. The piece has also been arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. The suite consists of three movements: March, Intermezzo, and another “March,” all of which are subtitled with English folk song names. The first march is based upon “Seventeen Come Sunday,” the Intermezzo upon “My Bonny Boy” and the final movement on “Folk Songs from Somerset.” The suite was originally composed as a four-movement suite, including *Sea Songs* as the second movement. Its world premiere was given at Kneller Hall on July 4, 1923.

Festival Overture (1879)

Dudley Buck (1839-1909)

Born in Hartford, Connecticut, Buck was one of the first American composers recognized for his religious music, primarily for organ. He also composed orchestral works including a symphonic poem *Light of Asia* (1885) and the *Marmion Overture* (1880). The Festival Overture begins with a bright, spirited theme with a constant triplet meter propelling the music forward. *The Star-Spangled Banner* is then introduced interestingly as the second theme, fitting perfectly into the continuing line. The beginning music is recapitulated, and both themes appear in counterpoint. There is more standard symphonic development until the *Star-Spangled Banner* appears again in the relative minor key. A development section then leads us to a rousing repeat of the counterpoint and the full *Star-Spangled Banner* beautifully orchestrated with a rhythmic propulsion.

Four Scottish Dances (1957)

Malcolm Arnold (1921-2006)

Sir Malcolm Arnold was a British composer and was knighted in 1993 for his service to music. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943. By age thirty, his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the *St Trinian's* films and *Hobson's Choice*.

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns. The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the pitches of the saxophone.

Overture from Dancer in the Dark (2000)

Bjork (b. 1965)

Björk Guðmundsdóttir is an Icelandic singer-songwriter, composer, actress and music producer, whose work includes seven solo albums and two film soundtracks. She is best known for her expressive vocals, broad soprano vocal range, and a diverse and eclectic musical style, which incorporates influences from many different genres, including pop, alternative rock, jazz, ambient, electronic, classical, folk and trip hop, as well as her eccentric costumes and music videos. Her singles "It's Oh So Quiet", "Army of Me" and "Hyperballad" all charted in the UK Top 10.

Overture from Dancer in the Dark was written for the 2000 movie *Dancer in the Dark*, directed by Lars Von Trier. The brassy overture was arranged and orchestrated by Vincent Mendoza. The overture featured was the first to be used in a major motion picture since 1979.

Napoli (1932)

Herman Bellstedt (1858-1926)

Herman Bellstedt came to America in 1867 at the age of nine. His family settled in Cincinnati in 1872 where he studied the cornet with his father and Mylius Weigand. He performed from 1889 to 1892 in Gilmore's Band sitting next to Benjamin Bent, from 1904 to 1906 in Sousa's Band (replacing Walter B. Rogers) performing next to Herbert L. Clarke, and from 1906 to 1909 in Frederick N. Innes' Band (replacing Bohumir Kryl). He was billed by Innes as "Germany's Greatest Cornet Soloist" (Schwartz 1957, 235-6). Bellstedt's talents extended well beyond the cornet realm, as he conducted the Bellstedt & Ballenberg Band and performed first trumpet in orchestras conducted by Theodore Thomas, Van der Stucken, and Schradieck between the years of 1892 and 1904.

He became Professor of Wind Instruments at the Cincinnati Conservatory in 1913, and also conducted the Syrian Temple Shrine Band in 1919 and 1920. Bellstedt composed a variety of music for band, orchestra, piano, violin, and cornet. *Napoli*, *Fantasia No.1*, *La Coquette*, *Capriccio Brillante*, *La Mandolinata*, and *Variations on the Carnival of Venice* are all well-known compositions for cornet by Bellstedt. Band compositions include *Indian War Dance*, *Pettibone's Compliments*, *Joke on Bodelia*, *The Everett*, *The Zoo*, *Royal Arcanum*, *Victory Day*, *The Elk's Reunion*, *Los Angeles Pilgrimage*, *Chelton Hills*, *Friendly Greeting*, and *West End* (Smith 1991, 32).

Herman Bellstedt's *Napoli*, *Variations on a Neapolitan Song* takes as its theme the swinging, ever-popular *Funiculi Funiculà*—not a folk song, as is usually assumed, but an original composition by Luigi Denza. Bellstedt was a famous cornetist who played with many bands between 1873 and 1909, including Sousa's, and he tailored *Napoli* perfectly to his own strengths: expert tonguing and a wide range. The full band quickly outlines the song's chorus, whereupon the cornet enters with a flourish and a little cadenza that repeatedly nudges the top of the instrument's range. After nearly a minute of this, soloist and band play Denza's popular tarantella "straight," trading phrases until the chorus, which the cornet plays through, followed by a repeat by the band. The first variation bounces along, with the soloist playing splatters of notes that sometimes give the illusion of double stops. The second variation engages the soloist in quick runs all over the scale, runs that only intensify during a repeat of the chorus. The final section, not really a separate variation, requires great reserves of breath (or at least circular breathing), and sends the cornetist into the stratosphere on the last note.

Overture to Candide (1956)

Leonard Bernstein (1918-1990)

Leonard Bernstein was an American conductor, composer, author, music lecturer and pianist. He was among the first conductors born and educated in the United States of America to receive worldwide acclaim. He was probably best known to the public as the longtime music director of the New York Philharmonic, for conducting concerts by many of the world's leading orchestras, and for writing the music for *West Side Story*, *Candide*, and *On the Town*. Bernstein was the first classical music conductor to make numerous television appearances, perhaps more than any other classical conductor, all between 1954 and 1989. He had a formidable piano technique and as a composer wrote many types of music from Broadway shows to symphonies. According to the New York Times, he was "one of the most prodigally talented and successful musicians in American history."

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best "in this best of all possible worlds." Taking with him his sweetheart, Conongonde, and Pangloss, Candide journeys to Lisbon,