

Program

Lee Davis High School

The Thunderer (1889) John Philip Sousa, arr. Sparke

Variations on a Korean Folk Song (1965) John Barnes Chance

Afta-Stuba! (2000) Mark Ford
Peter Soroka, Becky Farley, and Josh Pidco, Marimba Soloists

Third Suite (1966) Robert Jager

- I. March
- II. Waltz
- III. Rondo

University of Virginia

Fantasy Variations on a Theme by Niccolo Paganini (1989) James Barnes

Toccata Marziale (1924) Ralph Vaughn Williams

A Trumpeter's Lullaby (1949) Leroy Anderson
Geoffrey Gallante, Cornet Soloist

Redline Tango (2004) John Mackey

Program Notes (2)

Third Suite (1966)

Robert Jager (b. 1939)

The "Third Suite" was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his very fine organization. The Suite received its first performance by them in December 1965 from manuscript.

The Suite is a tuneful work for band, yet it has built into it certain elements which provide a challenge for the players and conductor. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values. In the "Waltz", the same kind of distortion of time occurs as in the previous movement, but now it is the familiar $\frac{3}{4}$ which receives the treatment. The form of the "Rondo" is ABACABA. The movement opens with a five chord introduction in the full band. A solo cornet states the "A" theme, followed by a mood shift to minor for the "B" theme. The "C" theme introduced by the piccolos. After a loud timpani crash, the final "A" is heard "Presto." This builds to a climatic finale based on the five notes of the introduction.

Fantasy Variations on a Theme by Niccolo Paganini (1989)

James Barnes (b. 1949)

Niccolo Paganini (1782 - 1840) was one of the greatest virtuoso violinists of all time; he also was a noted composer. The theme of his Caprice in A-minor for Violin (Op. 1, No., 24) has been utilized by many composers, including Liszt, Brahms, Rachmaninoff, and Lloyd Weber. Once again, it forms the basis for this challenging symphonic band adaptation. Stated at the beginning of the work, the theme undergoes a score of variations as instrument sections or pairs of soloists are featured. The tempos and moods range from the delicate adagio of the English horn to the nimble presto of the flutes. The bass clarinet brings forth a deep misterioso variation. The brass is well represented with variations for trombone, French horn, and tuba. The percussion section solos in yet another variation.

Toccata Marziale (1924)

Ralph Vaughn Williams (1872-1958)

Vaughan Williams received education at Charterhouse in London, Trinity College, and the Royal College of Music. He also studied with Bruch in Germany and Ravel in Paris. Setting out to liberate English music from its German academic tradition, Vaughan Williams collected English folk tunes and edited English church music. Along with English madrigals, these sources greatly influenced his own style in composition. He is one of the most respected of English composers.

Most of Vaughan Williams' works were written for orchestra, but the few compositions he wrote for the wind band have become staples in the repertoire of bands all over the world. "Toccata Marziale" is rhythmically and harmonically complex work. Composed for the British Empire Exhibition of 1924, "'Toccata Marziale' has an immense non-contrived vigor perhaps unmatched in all band literature," in the words of Acton Ostling, Jr., University of Maryland. Although written entirely in $\frac{3}{4}$ time, "Toccata Marziale" is very challenging rythmically, with implied meter shifts to $\frac{2}{4}$, $\frac{4}{4}$ and even mixed $\frac{7}{8}$ time. Toccata, meaning literally "touch" and marziale, "in a march style," is a brilliant, stately musical selection whose intricate interwoven part writing has been a standard in band repertoire for decades.

*The members of the University of Virginia Wind
Ensemble
greatly appreciate your attendance.*

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.

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.

Michael Idzior, Assistant Athletic Bands Director

Michael Idzior is the most recent addition to the University of Virginia Band Staff. He assists in all aspects of the bands program including the Wind Ensemble, Cavalier Marching Band, and all Athletic Bands. Hailing from Pinconning, Michigan, he received a Bachelor's in Music Education from Western Michigan University in 2004 and earned a Master's Degree in Euphonium Performance from the University of North Texas in 2006. He was a member of the Madison Scouts Drum and Bugle Corps for three seasons serving as baritone soloist in 2002 and has competed in numerous International Euphonium Competitions including the Leonard Falcone, ITEC, and the Potomac Euphonium Competition.

Mr. Idzior is a member of the Music Educators National Conference, Pi Kappa Lambda music honor society, and the International Tuba and Euphonium Association.

Duane Coston, Lee Davis High School Director of Bands

Duane Coston was born in Jacksonville North Carolina and raised in Virginia Beach Virginia. He is a graduate Kempsville High School, class of 1992. Mr. Coston attended Virginia Commonwealth University from 1994-1998 where he completed his degree in Music Education. In 1995, Mr. Coston was selected as a semifinalist for the Leonard Falcone Euphonium, Artist Division, Solo Competition. While attending VCU, Mr. Coston was awarded the "Outstanding Undergraduate" Award.

Following graduation from VCU, Mr. Coston enrolled in a graduate degree program at James Madison University. Mr. Coston studied Euphonium pedagogy with professor Kevin Stees. In

December of 2000, Mr. Coston completed his master's degree in music performance. Duane Coston has studied with Gary Gompers (West Point Band, ret.), Richard Serpa (Principal Tubist, Richmond Symphony), Mike Wheeler (Air Force Band, ret.), and Kevin Stees, (Professor of Tuba/Euphonium, JMU).

Mr. Coston has taught middle school and high school band in the Richmond metro area for the past seven years. He has served as adjunct faculty at Virginia Commonwealth University and Longwood University. Under his direction, bands have consistently earned superior ratings and recognition at district, local and national events. Mr. Coston has recently served as guest conductor for the Henrico County Middle School Honors Band and has been recognized as a "Hanover Scholar" He has been listed in "Who's Who of American Teachers" and is a current member of ITEA, MENC and VMEA.

In his spare time, Duane Coston enjoys SCUBA diving, skiing and chess. Mr. Coston resides in Henrico County, Virginia.

Geoffrey Gallante, Cornet Soloist

Geoffrey possesses the kind of musical giftedness very seldom seen even among such a rarefied and exclusive group as child musical prodigies.

He began trumpet lessons at the tender age of four. Still just barely six, his credits already include the *Washington Post*, BBC radio, CBS's *The Early Show* followed by NBC's *Tonight Show* with Jay Leno (playing with the 'Tonight Show Band') and, most recently, NBC's *Today Show* where he joined Columbia Records recording artist Chris Botti in a marvelous duet of *'America the Beautiful'* that captured the hearts of viewers all across the country.

Geoff has met and played with other trumpet luminaries from Phil Driscoll and Chuck Mangione to Arturo Sandoval and even the preeminent jazz musician of our time, Wynton Marsalis. Last May Geoff had the distinct honor of sharing the stage with Maynard Ferguson when the legendary jazz trumpeter performed his very lastat famed Blues Alley in D.C. and a photo of the occasion appeared in the Aug '06 issue of *'Downbeat Magazine'*. And not many five-year-olds can boast of having had a private audience with Marvin Hamlisch. Geoff can!

His many guest soloist credits already include performances with the likes of the distinguished brass ensemble *Washington Symphonic Brass* (comprised in part of principal players of the NSO), the renowned *U.S. Army Blues Jazz Ensemble* on the steps of the U.S. CAPITOL, the *257th Army Band* at the National Zoo in D.C., the acclaimed *Metropolitan Jazz Orchestra* of D.C. and with both the wind symphony and symphony orchestra of *George Mason University*. Then there was the special honor of sharing the stage with Charles Schlueter, principal trumpet Boston Symphony Orchestra, when the two performed a duet together for a most appreciative Boston audience.

Geoff has ventured to NBA arenas in Oakland, Phoenix and Salt Lake City, delighting crowds with his stunning rendition of the National Anthem. This Christmas season Geoff's guest soloist engagements included George Mason University Symphony Orchestra, New Bedford Symphony Orchestra and the White House here in Washington. Geoff will perform at the 2007 Martin Luther King celebration in Albany N.Y. at the special invitation of N.Y. Governor Pataki's office.

It all amounts to quite an impressive list of accomplishments and honors for a boy who just started first grade!

Program Notes

The Thunderer (1889)

John Philip Sousa (1854-1932)

The man who would become known as “The March King” was born in Washington D.C. in 1854. John Philip Sousa began his career in the U.S. Marine Band, serving as an apprentice “boy”. He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, The Stars and Strips Forever, has been designated as the official march of the United States.

This march was dedicated to the Knights Templar of Washington DC in 1889, three years after Sousa was inducted into that organization. "The Thunderer" was Mrs. Sousa's favorite march, and Sousa featured it on the Great Lakes Naval Training Station Band tour to benefit the American Red Cross during World War I.

Variations on a Korean Folk Song (1965)

John Barnes Chance (1932-1972)

A Texas native, John Barnes Chance was born in Beaumont in 1932. Attending the University of Texas under a scholarship, he earned his bachelor's and master's degrees in music, studying under Clifton Williams. He received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. In 1966, his “Variations on a Korean Folk Song” received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance's promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

While stationed with the U.S. Army in Korea in the late 50's, Chance became fascinated by the popular folk melody, “Arirang,” using it as the basis for his “Variations on a Korean Folk Song.” “Arirang” is the traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

Afta-Stubal! (2000)

Mark Ford (b. 1958)

Afta-Stubal! is a sequel to the 1988 composition, Stubernic. Like Stubernic, Afta-Stubal! is written for three players on one low A marimba. This composition can be performed after Stubernic or independently. A few Stubernic motives are utilized in Afta-Stubal!, and the main theme is derived from the first three notes of the theme of Stubernic.

Critic John R. Raush writes: “In Afta-Stubal! Ford exploits the spatial idiosyncrasies of the marimba keyboard. The three marimbists must address the keyboard from all points of the compass in order to execute the tightly-written, closely-coordinated, three-point counterpoint that characterizes the work. The result is a piece that provides as much fun for its performers as it does for the audience, and one that should be regularly heard on college percussion recitals.”

Wind Ensemble Personnel

Flute

Julie Ann Gdula – Basking Ridge, NJ
Mickey Vetter* – Richmond, VA
Robbie Rogart – McLean, VA
Kelli Joseph – Pendleton, NY
Jessica Rothbart – Reston, VA

Oboe

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

Clarinet

Christopher Jones – Vienna, VA
Bryan Myers – Stafford, VA
Bonnie Carlson – Arlington, VA
Nathan Rogers – Fredericksburg, VA
Lauren Schmidt – Clifton, VA
Jasmine Gillison** - Centreville, VA
Natalie Nguyen – Fairfax, VA
Scott Kerr – Stephens City, VA

Bass Clarinet

Stefanie Kline – Fairfax, VA
Katie Croghan – Dumfries, VA
Grace Sharp – Warrenton, VA

Bassoon

Maddie Gawne - Fairfax, VA

Alto Sax

Robert 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
Patrick Dorsey – Fairfax, VA
Eric McQuillin – West Chester, PA
Dan Martin – Burke, VA
Josh Knight – Colonial Heights, VA

French Horn

Whitney Hasler – Austin, TX
Haley Ferrell – Richlands, VA
Dan Brown – Springfield, VA
Steven Rekant – South Brunswick, NJ

Trombone

Tommy Hayne - McLean, VA
David Hondula – Bridgewater, NJ
Loren Liebrecht - Galax, VA
Kyle Craig*** – Clifton, VA

Euphonium

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

Tuba

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

Percussion

Tiago Bezerra – Cincinnati, OH
Ben Cooper – Worthington, OH
Ben Hallissy – Hampton, VA
Jason James – Herndon, VA
Jennifer Johnson - Fairfax, VA
Jodi Meyer – Ft. Thomas, KY
PROF. I-Jen Fang – Taipei, TAIWAN
Ilon Weeldreyer – Ph.D. Student, Mattawan, MI

* Piccolo *** Bass Trombone

** E-Flat Clarinet

Program Notes (3)

A Trumpeter's Lullaby (1959)

Leroy Anderson (1908-1975)

Famous for his "concert music with a pop quality" (his own words), Leroy Anderson possessed not merely a skill in technique and a rich melodic gift, but also an engaging sense of humor. He was particularly successful in creating descriptive pieces that effectively borrowed sounds and rhythms of the extramusical world, such as the ticking of a clock, the clicking of a typewriter, and the ringing of sleigh bells. Anderson first studied music with his mother, who was a church organist. He earned a B.A. degree in music at Harvard University in 1929 and an M.A. degree in foreign language there the following year. As a student, he conducted the Harvard Band from 1928 to 1930. He became a music instructor at Radcliffe College from 1930 to 1932 and returned to Harvard as band conductor from 1932 to 1935. Later, he served as a church choir director, an organist, a conductor, and a composer-arranger, whose works in the "encore" category have few equals.

This delightful composition for solo trumpet and ensemble lives up to the definition of a lullaby: a song to quiet children or lull them to sleep. The opening andante tranquillo section "rocks" the child to sleep. A short "piu animato" section recalls the child's dreams of active play before the original tempo returns and the child is fast asleep.

Redline Tango (2004)

John Mackey (b. 1973)

"Redline Tango" takes its title from two sources. The first is the common term of "redlining an engine," or, pushing it to the limit. In the case of this score, "redline" also refers to the "red line," or the IRT subway line (2 & 3 trains) of the New York subway system, which is the train that goes between the composer's apartment Upper West Side of Manhattan and the Brooklyn Academy of Music, where this work was premiered.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

The McIntire Department of Music presents

University of Virginia Wind Ensemble

William E. Pease, Conductor

Andrew D. Koch, Assistant Conductor

Michael T. Idzior, Assistant Conductor

Duane Coston, Lee Davis Conductor

Sunday, February 25, 2007

3:30 pm

Old Cabell Hall

University of Virginia