

### **Acknowledgments**

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### **Upcoming Concerts**

Stephanie Nakasian Studio Voice Recital  
Monday, December 4, 7pm  
Garrett Hall

Workshop: African Musical Traditions of Cape Verde  
Tuesday December 5, 12:30 PM - 1:45 PM  
Old Cabell Hall

UVA Baroque Orchestra and Early Music Ensemble  
Tuesday, December 5, 8pm  
Old Cabell Hall

Messiah Sing-In  
Wednesday, December 6, 8pm  
Old Cabell Hall

Virginia Glee Club 66th Annual Christmas Concert  
Saturday, December 9, 8pm  
The Paramount Theater

Zephyrus: Paul Walker, director  
Music for Christmas  
Saturday, December 9, 8 pm  
First Presbyterian Church, Park Street

Zephyrus: Paul Walker, director  
Music for Christmas  
Sunday, December 10, 3:30 p.m.,  
St. Paul's Episcopal Church, Owensville Road

The Oratorio Society of Charlottesville-Albemarle presents Christmas at  
the Paramount  
Friday, December 22, 2006 at 8:00 p.m.  
Paramount Theater

The McIntire Department of Music presents

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# *University of Virginia Wind Ensemble*

William E. Pease, Conductor

Andrew D. Koch, Assistant Conductor

Michael T. Idzior, Assistant Conductor

**Sunday, December 3, 2006  
7:00 PM  
Old Cabell Hall  
University of Virginia**

## *Wind Ensemble Personnel*

### **Flute**

Julie Ann 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\*\* – Centreville, VA  
Scott Kerr – Stephens City, VA  
Rob Smithson – Cary, NC  
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  
Patrick Dorsey – Fairfax, VA  
Eric McQuillin – West Chester, PA  
Joshua Knight – Colonial Heights, VA

### **French Horn**

Haley Ferrell – Richlands, VA  
Dan Brown – Springfield, VA  
Hadley Perona – Wytheville, VA  
Steve Rekant – South Brunswick, NJ

### **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

\* *Piccolo*

\*\*E<sup>□</sup> *Clarinet*

## **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, and remains 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 National Band Association, and was inducted as an honorary member of Kappa Kappa Psi in 2001.

## **Michael T. 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.

## Program Notes

### ***Ave Maria (1825)***

Franz Schubert (1859-1924)

Franz Schubert was born in Vienna where he was taught violin and piano at a very young age. Schubert's family quickly recognized his talent and drained their family savings to send young Franz to the Stadtkonvikt in Vienna where he met Antonio Salieri, who is quoted as stating... "He music be taught by God himself." Schubert's heart was not in composing for money. He wrote nearly 300 compositions including two symphonies "for fun," before he accepted a teaching position to earn an income. He quickly realized that teaching music was negatively affecting his compositions and he left to become a court composer and tutor to the daughters of a Hungarian nobleman, Court Esterhazy. Schubert's first published works did not appear until 1821, after he had already written hundreds of compositions.

The Ave Maria was composed when Schubert was twenty-eight years old and filled with devotion to the Blessed Virgin Mary. It was written for voice and piano and first Published in 1826 as Op 52 no 6. The words most commonly used with Schubert's music are not the words that the composer originally set to music. Franz Schubert actually wrote the music for an excerpt from the poem "The Lady of the Lake" by Sir Walter Scott (1771-1832), which was translated into German by Adam Storck. Schubert called his piece Ellens dritter Gesang (Ellen's third song). In this particular excerpt from the poem the heroine, Ellen Douglas, is in hiding and prays to the Virgin Mary. A letter from Schubert to his father and step-mother refers to his music to Ave Maria:  
"My new songs from Scott's Lady of the Lake especially had much success. They also wondered greatly at my piety, which I expressed in a hymn to the Holy Virgin and which, it appears, grips every soul and turns it to devotion."

### ***A Christmas Festival (1950)***

Leroy Anderson (1908-1975)

*A Christmas Festival* combines tunes from the secular and religious celebration of the holiday. Anderson has encompassed the joy, celebration, and solemnity of Christmas in his arrangements of: *Joy To The World*, *Deck the Hall*, *God Rest Ye Merry Gentlemen*, *Good King Wenceslas*, *Hark! The Herald Angels Sing*, *The First Noel*, *Silent Night*, *Jingle Bells* and *O Come, All Ye Faithful*.

### ***Bugler's Holiday (1954)***

Leroy Anderson (1908-1975)

This arrangement of *Bugler's Holiday* features a trumpet trio with band accompaniment. This brisk piece allows the performers to show off their articulation, intonation, and ensemble playing. Since its composition in 1954, it has motivated many trumpeters to improve their technique of double tonguing and the quality of their bell tones. It is both fun to play and a joy to hear and is performed today by two trumpet trios.

## Program

### ***Symphony No. 3 (1961)***

IV. Allegro con Brio

Vittorio Gianinni

### ***Nessun Dorma (1926)***

*Anthony Robertson*, student conductor

Giacomo Puccini  
arr. Jay Bocook

### ***Nutcracker Suite (1892)***

Marche

Danse Arabe  
Danse de la Fee-Dragee  
Danse des Mirlitons  
Danse Russe Trepak

Peter Ilyich Tchaikovsky  
arr. M. L. Lake

### ***Chamber Music Collage (see insert)***

### ***Sleigh Ride (1948)***

*Chase Collins*, student conductor

Leroy Anderson

### ***Ave Maria (1825)***

*Meredith Mann*, oboe soloist

Franz Schubert  
arr. Clarence E. Barber

### ***Christmas Festival (1950)***

Leroy Anderson

### ***Bugler's Holiday (1954)***

Leroy Anderson

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

## Program Notes

### ***Symphony No. 3 (1961)***

Vittorio Gianinni (1903-1966)

Vittorio Giannini was born in Philadelphia in 1903 into a home with strong musical background. He learned to play the violin from his mother. At the age of 9, he received a scholarship to the Royal Conservatory in Milan, Italy. In 1917, he returned to New York to complete his graduate studies in composition at the Juilliard School of Music. From 1939 to 1965, he served concurrently at the Juilliard School of Music, the Manhattan School of Music and the Curtis Institute. He became one of the country's most active composition teachers. He served as the first president of the North Carolina School of the Arts, which he helped found, until his untimely death in 1966.

This symphony, written in 1961 on a commission from the Mary Duke Biddle Foundation, represents Gianinni's second venture in writing for the concert band. The fourth movement is developed through the juxtaposition of two broad themes of distinct thematic similarity, with periodic rhythmic punctuations in the brass and sweeping scalar passages in the woodwinds providing contrasts. The conclusion of the movement achieves a tremendous feeling of vitality and utilizes all of the tonal resources of wind and percussion to provide a thrilling climax.

### ***Nessun Dorma (1926)***

G. Puccini (1858-1924)

Puccini was born in Lucca (Italy), a member of a large family of musicians going back to the early 18th century. His first job, at age 14, was as organist to the two churches of Lucca; but he quickly became more interested in opera (especially Verdi) than church music. He studied at the musical conservatory in Milan (1880-83), and there he came into contact with a group of Milanese artists, called the *Scapigliati*, who lived the Bohemian lifestyle. Puccini wrote his first opera, *Le villi* (*villi* were vampire-like witches in East-European legend), a "dramatic legend," in 1884. It was successful, and was played at the La Scala opera house in Milan the next year. His second opera, *Edgar*, a "lyric drama" (1889), was a failure; his third, *Manon Lescaut* (1893), which story Massenet had set with international acclaim in 1884, was reasonably well received, and most importantly established him on the international operatic scene. After producing *Madama Butterfly* (1904) to enormous acclaim, Puccini was embroiled in a domestic crisis and scandalous court case in 1909. Puccini's jealous wife accused him of having had an intimate affair with his servant girl, Doria, who in 1909 committed suicide. From the autopsy evidence, Doria and Puccini were exonerated.

His final opera, the lavish, exotic, fairy-tale *Turandot*, from which "*Nessun Dorma*" is extracted, was unfinished at Puccini's death in 1924. It was completed and premiered in 1926, and remains one of his most admired works. "Nessun dorma" is an aria from the final act. The aria, whose title translates from Italian as "Let no one sleep", follows the proclamation by the Princess Turandot that no one shall sleep: they shall all spend the night attempting to find out the name of the unknown prince, Calaf, who has set the challenge. Calaf sings, indicating his certainty that their effort will be in vain.

## Program Notes

### ***Nutcracker Suite (1892)***

Peter Ilyich Tchaikovsky (1840-1893)

Peter Ilyich Tchaikovsky was born in Votkinsk, Russia, in 1840, the son of a well-to-do mining engineer. He studied law and at 19 started work as a clerk with the Ministry of Justice. He resigned his post after 4 years to pursue his interest in music at the St. Petersburg Conservatory. In 1866, he went to Moscow, and completed his *First Symphony* there. In 1869, he completed his ballet *Romeo and Juliet*. Following a disastrous marriage of just 9 weeks, Tchaikovsky attempted suicide and suffered a mental breakdown. Shortly afterward, a wealthy widow, Madame von Meck, became his patron and gave him an annual salary but on the condition that they never meet. After 14 years of support, von Meck stopped all payments when she thought she was bankrupt. Tchaikovsky recovered financially, but not spiritually. He enjoyed a visit to the United States, where he conducted his works for the opening of Carnegie Hall in 1891. Shortly after the premiere of his *Pathétique* symphony, he consumed contaminated drinking water, and died of cholera on November 6, 1893.

While the Nutcracker Suite does not include much of the music that carries the drama of the plot, it does present a sampling of the wonderful melodies and distinctive tone colors that characterize all the music of the ballet. The Suite begins as does the ballet, with an Overture, orchestrated with light strings and winds, that invites us to enter the magical world of the fairy tale. Immediately following is the March which introduces the Christmas party scene. The remaining pieces are all second act characteristic dances, that take place in the Kingdom of Sweets, illustrated by appropriate orchestral colors. Dance of the Sugar Plum Fairy; Russian Dance (Trepak); Arabian Dance (Coffee); Chinese Dance (Tea); Dance of the Mirlitons (reedpipes, kazoo-like instruments, but actually played by flute trio); Waltz of the Flowers brings the suite to a grand conclusion with woodwind and harp introduction, then the horns leading the way to the dance.

### ***Sleigh Ride (1948)***

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.

Anderson wrote *Sleigh Ride* in 1948 as a purely instrumental piece. Its bright, hoofbeat rhythm and imitation of a horse's whinny have helped make it a popular piece for symphonic band and a traditional favorite of the Christmas Season. Mitchell Parish added words in 1950, and it became a best-selling record.