John D’earth, Jazz trumpeter and composer John D’earth was born in Framingham, Massachusetts in 1950. He studied, as a teenager, with saxophonist Boots Mussulli (Stan Kenton, Charlie Ventura, Teddy Wilson,) with John Coffey (principal trombonist BSO) and arranging with Thad Jones. He attended Harvard University and, later, moved to New York City where he studied with Carmine Caruso, Vince Ponzerrella and Richie Beirach.* D’earth has performed and recorded internationally and appeared on over fifty CDs working with Buddy Rich, Lionel Hampton, Miles Davis/Quincy Jones, Tito Puente, Bruce Hornsby, Emily Remler, Bennie Wallace, Eddie Gomez, The George Gruntz Concert Jazz Band, Bob Moses, Pat Metheny, Joe Henderson, Clark Terry, John Scofield and John Abercrombie, among many others. He has composed and arranged music for the Kronos String Quartet, The Kandinsky Trio, The Charlottesville Chamber Festival, Bruce Hornsby, The Dave Matthews Band, The San Diego, Atlanta, Richmond and Roanoke Symphony Orchestras, The University of Virginia Jazz Ensemble, The Great American Music Ensemble and The Charlottesville-Albemarle Youth Orchestra. Among his original works are the five movement *Natural Bridge*, commissioned by the Kandinsky Trio and *Suite Rakalam*, in four movements, for string septet, trumpet and drumset commissioned by the Charlottesville Chamber Music Festival. He recently completed a two hour score for five instruments to be performed live with Murnau’s 1926 silent film masterpiece, *Faustus*. D’earth has recorded as a leader for Vanguard Records, ENJA Records, DoubleTime Jazz and his own Cosmology label.

Currently residing in Charlottesville, Virginia he is a co-founder of the Free Bridge Quintet, is the music director for the Thompson D’earth Band with his wife, vocalist and composer Dawn Thompson, leads the Charlottesville Swing Orchestra, the jazz/poetry project and his own quartet/quintet. As the Director of Jazz Performance at the University of Virginia Mr. D’earth teaches improvisation, jazz trumpet and directs the UVA Jazz Ensemble. As a jazz musician and composer he is interested in the nexus of composition and improvisation and in working with musicians who are committed to pushing their own boundaries in both of these areas. John D’earth's career in music is documented in the 1999 Biographical Encyclopedia of Jazz*, (Oxford Press) by Leonard Feather and Ira Gitler.

Jazz Ensemble Roster - Fall 2006

<table>
<thead>
<tr>
<th>Flute</th>
<th>Saxophones</th>
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<tbody>
<tr>
<td>Arin Noble</td>
<td>Anthony Robertson, alto</td>
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<td>Greg Weaver, alto</td>
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<tr>
<th>Trumpet</th>
<th>Piano</th>
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<tr>
<td>Dean de la Pena</td>
<td>Chris Plietz</td>
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<td>Brandon Walsh</td>
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<td>Eric Wilson</td>
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<td>Chris Luk</td>
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<tr>
<th>Trombone</th>
<th>Guitar</th>
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<tr>
<td>Kyle Craig</td>
<td>Nick Cordle</td>
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<td>Kelin Swayne</td>
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<td>Gregg Cothran</td>
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<tr>
<th>Drums</th>
<th>Bass</th>
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<tr>
<td>Jeff Kidd</td>
<td>Ryan Gilchrist</td>
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<tr>
<td>Mark Schminke</td>
<td>Dhara Gardadia</td>
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The McIntire Department of Music presents

Jazz and Wind Ensemble Band Extravaganza

William E. Pease, Wind Ensemble Conductor
Andrew D. Koch, Wind Ensemble Assistant Conductor
John D’earth, Jazz Ensemble Conductor

Sunday, October 22, 2006
2:00 PM
Old Cabell Hall
University of Virginia
FREE
Donations accepted
**Wind Ensemble Program**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Composer</th>
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<tbody>
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<td>Commando March (1943)</td>
<td>Samuel Barber</td>
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<tr>
<td>Molly on the Shore (1920)</td>
<td>Percy Aldridge Grainger</td>
</tr>
<tr>
<td>Metro Dance (2005)</td>
<td>Dr. Gordon L. Ring</td>
</tr>
<tr>
<td>Scenes from the Louvre (1966)</td>
<td>Norman Dello Joio</td>
</tr>
<tr>
<td>Symphony No. 4 (1878)</td>
<td>Pytor Ilyich Tchaikovsky</td>
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<td>Mvt. I - The Portals</td>
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<td>Mvt. II - Children’s Gallery</td>
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<td>Mvt. III - The King’s of France</td>
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<tr>
<td>Mvt. V - Finale</td>
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The members of the University of Virginia Wind Ensemble greatly appreciate your attendance. Our Holiday Classics Concert will take place on Sunday, December 3, 2006 at 7PM.

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**Jazz Ensemble Program**

1. Flight of Foo Birds - Neile Hefti (Count Basie)
2. The Jeep is Jumpin’ - Duke Ellington
3. Concerto for Cootie - Duke Ellington
4. Mean to Me - (Standard) Frank Mantooth
5. Fox Hunt - Mike Abene (Maynard Ferguson)
6. Back Bone - Thad Jones

The members of the University of Virginia Jazz Ensemble greatly appreciate your attendance. Come celebrate fall with the sounds of the UVa Jazz Ensemble, on Saturday, November 4, 2006 at 8pm in Old Cabell Hall.
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

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
Eric McQuillin – West Chester, PA
Patrick Dorsey – Fairfax, VA
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

Program Notes

Commando March (1943)
Samuel Barber (1910-1981)

Samuel Barber’s stirring Commando March. One of America’s great composers, Barber is perhaps best known for his orchestral composition Adagio for Strings. He composed Commando March in 1943, in the midst of the Second World War. It was first performed by the Army Air Corps Band.

Molly on the Shore (1920)
Percy Aldridge Grainger (1882 - 1961)

Percy Grainger (1882 - 1961) was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of “primitive” techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Percy Grainger was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to study at Frankfurt for six years. After that, he began his European career as a concert pianist, settling in London in 1901. He came to the U.S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that “Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world.”

Of this work, Grainger wrote: “In setting Molly on the Shore I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts.”

MetroDance (2005)
Dr. Gordon L. Ring

MetroDance was commissioned in 2005 by the St. Louis Metro District 8 High School Honors Band. That group premiered the work under the direction of the composer on November 20, 2005 at the Principia School. It was also performed by the Maryland All Eastern Shore Band in the spring of 2006. Today’s performance will be the Virginia premiere. The work begins with an energetic rhythmic ostinato which builds continually throughout the piece. Above the ostinato are sounded two melodic ideas, first individually, then in alternation, and finally simultaneously as the work builds to a rousing conclusion.

* E♭ Clarinet
Norman Dello Joio (b. 1913)

Norman Dello Joio descends from a long line of Italian church organists. Born in New York City in 1913, he received his musical training from his father, an organist and a coach for the Metropolitan Opera. He began working as a church organist and choirmaster at the age of 12. He studied composition at the Juilliard School of Music and later at Tanglewood and the Yale School of Music with his most influential teacher, Paul Hindemith. Dello Joio has composed for chorus, orchestra, and band, along with many works for solo instruments but is most renowned accolades include the Pulitzer Prize in 1957 for “Meditations on Ecclesiastes” and an Emmy Award for “The Louvre” in 1965.

This band version of “The Louvre” is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of “The Louvre’s” development during the Renaissance. Here themes are used from composers of that time.

Edward Downes, the noted critic, has written about this work that “a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio’s style.”

The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966 by the composer.

Symphony No. 4 (1878)
Pytor Ilyich Tchaikovsky (1840 – 1893)

Pytor 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 four years to pursue his interest in music at the St. Petersburg Conservatory. In 1866, he went to Moscow, where he was appointed professor of harmony at the new Conservatory. He completed his First Symphony there, along with the opera The Voyevode. In 1869, he completed his ballet Romeo and Juliet on an outline suggested by Balakirev. New inspirations flowed with his second symphony (Little Russian), three operas, a third symphony (Polish), and the Piano Concerto in B flat. 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. He was able to give up teaching and he produced some of his most memorable music. 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 drank some contaminated water, some evidence suggests intentionally in a state of depression, and died of cholera on November 6, 1893.

Tchaikovsky during the winter of 1876-7, this symphony is a splendid example of the great Russian's remarkable inventive powers, originality, and overwhelming command of instrumental effects and resources. The Final of this symphony is splendidly adapted for performance by a Military Band. The movement, individually considered, may be described as a wild rondo. There are three chief themes -- the first is exposed at the beginning by all the higher instruments, fortissimo against sustained chords in the brass. The second follows immediately, a folk tune “In the Fields There Stood a Birchtree”. The third theme appears after a return of the first, a joyous, march-like melody, sounded in harmony by the full band. It is in this way that the composer succeeds in drowning his despair and fatalism in a wild proclamation of pseudojoy, with which the symphony comes to a tumultuous end.

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, Assistant 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 Missouri, Gordon Ring attended public schools in that state and 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.

Dr. Gordon L. Ring, Guest Conductor and Composer

A native of Missouri, Gordon Ring attended public schools in that state and received his Bachelor's degree in Music and Music Education from the University of Central Missouri, where he studied composition with Donald Hall and Walter Halen. After four years of high school teaching in Missouri, he moved to the University of North Texas, where he received his master's and doctoral degrees, both in composition. While at North Texas, he studied composition with Martin Mailman, electronic and computer music with Larry Austin, and conducting with Robert Winslow.

Dr. Ring is currently Professor of Music at Longwood University in Farmville, Virginia, where he teaches composition, theory, and conducts the Wind Symphony. He has been responsible for the design and implementation of the MIDI / Computer Music Lab here. He also previously taught at Calvin-Stockton College and North Texas State University.

Several of his works for various media have been prize winners in national and international composition contests, such as the National Band Association, National Opera Association, International Horn Society, National Orchestral Association, Texas Choral Directors Association, Christ Church (New York), Pro Arte Choraliste, and others. He has received the ASCAPPlus Award from the American Society of Composers, Authors and Publishers in each of the last fifteen years.

His chamber opera, Highway 77 was a finalist in the National Opera Association Chamber Opera Composition Competition, and it was premiered in November, 2003, at the University of Central Missouri, at which time he was named the Distinguished Music Alumnus from that university. It was also performed at Longwood University in June, 2004.

As a conductor he is active as a clinician and adjudicator of honor bands and festivals in the Midwest, East Coast and Canada.