

UMD Band Concert
Weber Music Hall
April 25, 2010 at 3:00 pm

Concert Band
Daniel W. Eaton, conductor

Roller Coaster
(A Symphonic Sketch)

Otto Schwarz

Pastime
(A Salute to Baseball)

Jack Stamp

Of Sailors and Whales
(Five Scenes from Melville)

W. Francis McBeth

- I. Ishmael
- II. Queequeg
- III. Father Mapple
- IV. Ahab
- V. The White Whale

Narrator, Cal Metts

~Intermission~

Symphonic Wind Ensemble
Dr. Mark Whitlock, conductor

With Heart and Voice

David Gillingham

Concertino for Bassoon and Wind Ensemble

Symeon Waseen

Dr. Jefferson Campbell, Bassoon

Sticking Up

Justin Rubin

Eugene Koshinski, Marimba
Dr. Jefferson Campbell, Bassoon

Four Norfolk Dances

Philip Sparke

- I. Pulham Prelude
- II. Diss Dance
- III. Lopham Lament
- IV. Garboldisham Jig

The Pines of Rome

Ottorino Respighi/Kimura

- I. The Pines of the Villa Borghese
- II. The Pine Near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

Program Notes - Concert Band

Roller Coaster by Otto M. Schwarz

Otto M. Schwarz composes not only for symphonic bands, but has written the soundtracks for many films. In this piece, he describes a ride on a roller coaster. At the beginning, the cars are pulled up by a chain. High above the ground the ride begins with all the well-known variations like steep downhill slides and loops, accompanied by the screams of the passengers. Towards the end of the piece, the ride becomes faster and faster, and then comes the end. Roller Coaster must be considered as a musical sketch, and is especially suited as an encore for your concerts. Get in! Let the ride begin!

Pastime by Jack Stamp

American composer Jack Stamp conceived of *Pastime* while attending a Giants game in Candlestick Park in 1998 as a salute to the Giants and to baseball in general. He incorporated actual salutes to specific players with musical figures in the measures corresponding to the player's number - for example, with a mighty Eb major chord to celebrate Willie Mays (number 24) in measure no. 24. These salutes are loosely woven around two motives from the anthem of the 7th-inning stretch, Albert von Tilzer's *Take Me Out to the Ball Game*. Incidentally, neither composer Tilzer nor lyricist Jack Norworth had ever been to a ball game when they wrote that piece in 1908.

Of Sailors and Whales by W. Francis McBeth

This tone poem is based on five scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association, Inc., and was premiered in February 1990 by the California All-State Band, conducted by the composer. The work is subdedicated to Robert Lanon White, Commander USN (Ret.), who went to sea as a simple sailor. McBeth, professor of music and resident composer at Ouachita University in Arkadelphia, AR, provided these notes for each movement:

- *I. Ishmael* - "I go to sea as a simple sailor."

- *II. Queequeg* - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."
- *III. Father Mapple* - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale arched over me a
dismal gloom*

*While all God's sunlit waves rolled by, and lift me lower
down to doom.*

*In black distress I called my God when I could scarce
believe Him mine,*

*He bowed His ear to my complaint, no more the whale
did me confine.*

*My songs forever shall record that terrible, that joyful
hour,*

*I give the glory to my God, His all the mercy and the
power.*

- *IV. Ahab* - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."
- *V. The White Whale* - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot."

Program Notes - Symphonic Wind Ensemble

With Heart and Voice

With Heart and Voice was commissioned by Apple Valley High School Bands, Scott A. Jones, director (Apple Valley, Minnesota), to commemorate the 25th year of existence of this high school. Thematically, the work is based on the high school's Alma Mater, an old Spanish hymn which has made its way into most church hymnals under the name of "Come Christians, Join to Sing." It is perhaps fate that this hymn, a particular favorite of mine, happens to be the tune used for the Alma Mater. Christian Henry Bateman wrote the words for the hymn in 1843 and the first verse contains the line, "Let all, with heart and voice, before this throne rejoice." Hence the title, **With Heart and Voice**. What better way to celebrate 25 years of this great high school than with our "hearts" and "voices." The "voice" in this case is the music and the "heart" is the emotion that the music renders in celebration. - Notes by David Gillingham

Concertino for Bassoon and Wind Ensemble

You could think of the "A" sections as an argument between one person and a large group of people. The solo speaker is trying to argue their case to the group, which has some members who are stalwart and stubborn (the long, low sustained notes). Still, the soloist's musical material has some effect on other instruments, who react and elaborate the material in their own way. Additionally, some of the ensemble's material has an affect on the soloist. The low brass and wind players, however, continue to express their stubbornness with the long sustained tones and violent interruptions. In the middle "B" section, the soloist expresses a passionate recitative for their case, while the ensemble relaxes, like a slowly drifting cloud of sounds which shifts its shape and color with the breeze. The low brass players, still outraged, eventually sit out in frustration, only to organize a "coup" for a return to the A section, which is even more violent than before and has more of an impact upon the soloist. Eventually the whole group is swayed by the low brass, with an ending sustained buildup with a final jab that

cuts off the soloist, who has lost the "argument." - Notes by Symeon Waseen

Sticking Up

In February of 2010 I asked Dr. Justin Rubin to write a piece for Wind Ensemble that would feature Dr. Jefferson Campbell and Gene Koshinski as soloists. Less than two weeks later I had the music in my mail box. It was for marimba, bassoon, brass and chimes. I interpreted the title **Sticking Up** as a reference to the Italian word for bassoon "Fagotto" which means "bunch of sticks" as well as the term used to describe how a percussionist executes a particular musical passage with sticks or mallets. About this work Justin Rubin says; "In life you stick up for your friends, you stick up for what you're passionate about, and sometimes the single voices that dart out of the crowd are not the loudest or the strongest but they can be the most persuasive." - Notes by Mark Whitlock

Four Norfolk Dances

London-born Sparke became interested in band music when he played trumpet in the wind orchestra at the Royal College of Music. He has received numerous commissions from organizations ranging from the US Air Force Band to the BBC and has won many prestigious prizes in the US and abroad. Commissioned by the South Norfolk Youth Symphonic Band and premiered by them in 2001, **Four Norfolk Dances** was written as something of a birthday tribute to famed British composer Sir Malcolm Arnold, who lives in Norfolk County, England. Sparke wrote the dances in the style of Arnold, with each one named after a village in South Norfolk that has a particular association with the band. *Pulham Prelude* is a robust dance, combining strong fanfares with a burlesque dance. *Diss Dance* is a charming waltz, balancing solo passages with the full band. *Lopham Lament* features a mournful oboe solo contrasting with a passionate climax. And the *Garboldisham Jig* weaves a lively jig with a graceful chorale. - Notes from the publisher.

The Pines of Rome

In the period of the great opera tradition, Ottorino Respighi is credited with being the first Italian composer in that time to achieve both fame and popularity for purely orchestral works. His three most famous works, the tone poems **Fontane di Roma** (Fountains of Rome, 1917), **Pini di Roma** (Pines of Rome, 1924), and **Feste Romana** (Roman Festivals, 1929), exemplify the eclectic, pictorial style that won him such popularity. Respighi began his studies in Italy and then moved to Russia where he studied orchestration with Rimsky-Korsakov, to whom Respighi always acknowledged a great debt. Respighi began work on **The Pines of Rome** in 1924. The piece combines his skills in colorful orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes -- in this case, children's songs that his wife, Elsa, an accomplished singer and composer, had taught him. Respighi did not expect Italian audiences, fond as they were of their operas, to welcome the work; during rehearsals for the first performance he is quoted as saying "Let them boo ... what do I care?" The premiere was held on December 14, 1924, at the Teatro Augusteo in Rome, and just as expected, the audience did boo -- at the atonal trumpet blasts at the end of the first movement, and at the nightingale. But the finale's triumphal brass won the audience over and earned the piece a standing ovation. It has enjoyed popularity ever since, with Respighi's friend Arturo Toscanini championing the work in the United States and leading its premiere in New York in 1926. Respighi wrote the following program notes for **The Pines of Rome**:

I. Pines of the Villa Borghese

Children are at play in the pine groves of Villa Borghese; they dance round in circles. They play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.

II. Pines Near a Catacomb

Suddenly the scene changes -- we see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

III. The Pines of the Janiculum.

There is a thrill in the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing.

IV. Pines of the Appian Way

Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the Sacred Way, mounting in triumph to the Capitol. - Notes by Mark Whitlock

Concert Band

Piccolo

Rozzie Hoseth

Flute I

Sarah Mo#

Emily Kalkbrenner

Sarah Wotzka

Carley Jo Boisjoli

Kayla Claassen

Flute II

Allysa Lund

Bailey Leveille

Alyssa Friese

Amy Miller

Janet Lano

Kelly Westphal

Oboe I

Anne Wetherbee

Oboe II

Roscoe Hanson

Bassoon

Courtney Laney

Stephen Johnson#

Clarinet I

Anna Soo Yeong

Trisha Holmes

Clarinet II

Emily Moseng

Jenny Flickinger

Clarinet III

Becky Peterson

Shelby Gambino

Bass Clarinet

Lexie Generous

Contralto Clarinet

Brody Peterson

Alto Sax I

Andrea Halligan

Brittany Sellman

Alexander Houlson

Avonlea Quinn

Alto Sax II

Jenna Klatt

David Spence

Kaleb Springer

Ola Alabi#

Rachel Caufield

Tenor Sax

Andy Stock

Andy Hanson

Hannah Muhs

Jennifer Zbacnik

Joseph North

Scott Therens

Elizabeth Wojtowicz

Eric Berggren

Bari Sax

Mariya Hawks

Nick Turinetti

Trumpet I

Steve Plesha

Grant Jensen#

Abby Scott

Justin Cadotte

Trumpet II

Shelby Gothier

Jon Jaques

Anne Rice

Tarek Makky

Rachel Kraft

Nicholas Wesche

Trumpet III

Kelsey Thaves

Tony Zappa

Eric Shilinski

Jessica Wolfram

Cristofo Romani

Horn I

Kelsey Greenlun-Youngs

Andrea Harriss#

Horn II

Zach Biles

Zach Kaiser

Horn III

Adam Hille

Horn IV

Tom Cox

Emily Cotroneo

Trombone I

Zack Filipovich

Cole Barker

Trombone II

Jeff Dezelske #

Nick Haug

Charlie Moore

Trombone III

Alex Quiring

Cloey Bagne-Walsh

Stephanie Lucking

Kyle Taylor

Euphonium

Justin Schoenherr

Nicholas DeShaw

Bjørn Larsen

Tuba

Chris Reither

Andy Gedker

Percussion

Aaron Duke

Alayne Littrell

William Warren

Mark Wulff

Kristen Evans

Peter Anderson

Piano

Shelby Gothier

Narrator

Cal Metts - UMD

Professor

- denotes seniors

Symphonic Wind Ensemble

Piccolo

Kayla Barry - Burnsville, MN

Flute I

Rachel Ford* - Mahtomedi, MN

Kayla Barry - Burnsville, MN

Flute II

Jerica Burchard - Duluth, MN

Ellie Beckel - Burnsville, MN

Carina Ellis - Mahtomedi, MN

Elizabeth Schnabel - Lino Lakes, MN

Oboe I

Kimberlie Dillon* - Duluth, MN

Oboe II

Anne Wetherbee - Cloquet, MN

Roscoe Hanson - Chisago City, MN

Bassoon I

Kyle Thomas* - Hinckley, MN

Bassoon II

Josh Rank - Esko, MN

Clarinet I

Michael Schertzing - Hudson, WI

Christy Cook - Floodwood, MN

Bb Clarinet II

Matt Mahonen - Virginia, MN

Jacqueline Borrett - Chanhassen, MN

Bb Clarinet III

Becky DeLuce - St. Anthony Village, MN

Samantha Edlund - Buffalo, MN

Ashley Elsen - Buffalo, MN

Bass Clarinet

Brody Peterson - Barnum, MN

Alto Saxophone I

Joe Wilson - Burnsville, MN

Alto Saxophone II

Jessica Marcks - Pepin, WI

Tenor Saxophone

Rob Pilaczynski - Mendota Highs, MN

Baritone Saxophone

Jason Wiltermuth # - Clarissa, MN

Cornet I

Stacy Carolan* - Loveland, IA

Amy Burmeister# - Minnetonka, MN

Cornet II

Stephen Johnson - Brooklyn Park, MN

David Rode - Brooklyn Park, MN

Trumpet I

Grant Jensen - Cloquet, MN

Trumpet II

Nick Johnson - Algonquin, IL

Lillian Cain - Lake Nebagamon, WI

Horn I

Shannon Midbrod* - Silver Bay, MN

Horn II

Adam Hille - Shawano, WI

Megan Marshall - Hermantown, MN

Horn III

Jacob Gauer - Ipswich, SD

Horn IV

Samantha Garber - Burnsville, MN

Trombone I

Christopher Caine - Duluth, MN

Kate Kremer - Elk River, MN

Trombone II

Eric Cyr - Amboy, MN

Jamie Kopecky - Webster, WI

Trombone III

Sam Thrasher - St. Louis Park, MN

Cole Barker - Mound, MN

Euphonium

Jessica Wilson* - Cambridge, MN

Tuba

Andrew Gedker* - Sauk Rapids, MN

William Schock - Duluth, MN

Percussion

Jianpeng (David) Feng* - Beijing, China

Sam Johnson - St. Anthony, MN

Travis Faust - Lion Lakes, MN

Kyle Keegan - Chippewa Falls, WI

Michael Peterson - Ortonville, MN

String Bass

Nixon Bustos - Superior, WI**

Timothy Churchill - Duluth, MN**

Piano

Seulgee Lee - Seoul, South Korea

Celeste

Tracy Lipke-Perry - Duluth, MN+

Harp

Janell Lemire - Duluth, MN+

* Principal

+ University Administrator

UMD Band Graduate Assistant

+ UMD Faculty

** Guest Artist