University Bands

2012–13 Season
185th Concert
Sunday 18 November 2012
Miller Auditorium
3:00 p.m.

UNIVERSITY CONCERT BAND
John A. Lychner, Conductor
Brad Pulverenti, Graduate Assistant Conductor

John Philip Sousa
1854–1932
arr. Keith Brion/Loras Schissel

The Thunderer (1889)

Richard Strauss
1864–1949
arr. Albert O. Davis
ed. Frederick Fennell

A allerseelen (1885)
Brad Pulverenti, Conductor

Malcolm Arnold
1921–2006
arr. John P. Paynter

Four Scottish Dances (1957)
I. Pesante
II. Vivace
III. Allegretto
IV. Con Brio

UNIVERSITY SYMPHONIC BAND
Robert L. Spradling, Conductor
Matthew Pagel, Graduate Assistant Conductor

with guest artists
WESTERN BRASS QUINTET
Scott Thornburg, Trumpet
Stephen Jones, Trumpet
Lin Foulk, Horn
Daniel Mattson, Trombone
Jacob Cameron, Tuba

Clifton Williams
1923–1976
Symphonic Dance Number 3 – “Fiesta” (1965)
Matthew Pagel, Conductor
Scott Lindroth  
**b. 1958**  
*Passage (2010)*

Eric Ewazen  
**b. 1954**  
*Shadowcatcher (1996)*  
I. Offering to the Sun  
II. Among the Aspens  
III. The Vanishing Race  
IV. Dancing to Restore an Eclipsed Moon  
with the Western Brass Quintet

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**PROGRAM NOTES**  
compiled by John Lychner and Brad Pulverenti

**Sousa, The Thunderer**

Known as “The March King,” John Philip Sousa and his music reflect the idealism, energy, and growth that were seen in the United States at the dawning of the 20th century. Sousa was a prolific composer and a consummate showman. He was named the conductor of the United States Marine Band at the age of 26 and toured with them for decades. A concert by the Marine Band was a special event at a time when few American orchestras existed. They were the premiere ensemble in the country and Sousa, his music, and his band were famous, both in the United States and around the world.

The Thunderer march was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C. It was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment held in October 1889. Sousa had been “knighted” in that organization three years earlier.

Sousa’s daughter, Helen, made it known that The Thunderer was her mother’s favorite march. She also indicated that she believed that the “thunderer” might have been her father’s salute to The London Times, which was known as “the thunderer,” but it has been determined that Sousa had no association with that newspaper at the time. It was also thought that the “thunderer” might have been one of the Masons in charge of making arrangements for the 1889 conclave, possibly Myron M. Parker, who worked tirelessly to make the event a huge success, but no one is certain.

Regardless of attribution, The Thunderer is a wonderful example of Sousa’s work at the height of his career. While fairly typical of Sousa’s march writing, it does include a notable “quote” of sorts. In the second section of the march, Sousa included an adaptation of an earlier piece called Here’s Your Health, Sir! which he had written for The Trumpet and Drum in 1886.

**Strauss, Allerseelen**

Richard Strauss was a German conductor and composer who is mostly known now for his tone poems and operatic works. He was born in Munich to a professional horn player and his wife and began studying, performing, and composing music at a very young age. These early efforts by Strauss would eventually propel him to a professional career as he
bridged the divide between the Romantic and Contemporary periods of music history, being influenced by Wagner and providing a model for Schoenberg and Ravel.

Allerseelen was originally written by Strauss as part of a collection of eight leider titled, "Acht Gedichte aus "Letzte Blätter"" Opus 10, in 1885 when he was just 21 years old. This song cycle was initially intended to be performed by soprano voice and piano and uses the poetry of Hermann von Gilm zu Rosenegg (1812–1864) as lyrics for its music. When translated into English, Allerseelen, the last song in the set, means "All Souls (Day)." Its text follows:

<table>
<thead>
<tr>
<th>Allerseelen</th>
<th>All Souls (Day)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stell auf den Tisch die duftenden Reseden, Die letzten roten Astern trag herbei, Und laß uns wieder von der Liebe reden, Wie einst im Mai.</td>
<td>Place on the table the fragrant mignonettes, Bring inside the last red asters, And let us speak again of love, as once we did in May.</td>
</tr>
<tr>
<td>Gib mir die Hand, daß ich sie heimlich drücke Und wenn man's sieht, mir ist es einerlei, Gib mir nur einen deiner süßen Blicke, W ie einst im Mai.</td>
<td>Give me your hand, so that I can press it secretly; and if someone sees us, it's all the same to me. Just give me your sweet gaze, as once you did in May.</td>
</tr>
<tr>
<td>Es blüht und funkelt heut auf jedem Grabe, Ein Tag im Jahre ist den Toten frei, Komm an mein Herz, daß ich dich wieder habe, W ie einst im Mai.</td>
<td>Flowers adorn today each grave, sending off their fragrances; one day in the year are the dead free. Come close to my heart, so that I can have you</td>
</tr>
</tbody>
</table>

Since the debut of Acht Gedichte aus "Letzte Blätter" Strauss and a few other composers have scored the movements of the song cycle for full orchestra. Albert O. Davis then arranged Allerseelen for wind band in 1955 and Frederick Fennell later made a revised edition of Davis's wind band arrangement. In contrast to the original version of Allerseelen that had only two verses, these newer arrangements include a longer introduction, three verses that are written in a rounded binary (ABA) form with the middle section being of a developmental nature, and a codetta.

In all of its forms, Allerseelen exhibits intense Romanticism. Even though its tonal center is E-Flat Major, the work visits various key signatures throughout its length by using transitory modulations. The powerful emotions conveyed through the music of the original setting combined with the various solos and sectional timbres of the wind band arrangement make this work nothing short of stunning!

Arnold, Four Scottish Dances

Malcolm Arnold was born in Northampton, England to a musical family. His father was an amateur pianist and his mother was an accomplished keyboard performer. His mother encouraged his early musical pursuits and, after trying several instruments, he took to the trumpet, being fascinated by the playing of Louis Armstrong. Arnold went on to study at the Royal College of Music in London with Gordon Jacob as his principal teacher. He played in the London Philharmonic for a number of years before moving to Italy to focus on composition for a year. When he returned to England, he had completed the first of nine symphonies. Arnold went on to have a successful career as a composer, writing for various kinds of ensembles and for numerous films, including The Bridge Over the River Kwai for which he won an Oscar in 1958.

With regard to Four Scottish Dances, Arnold wrote the following:

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 was 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 "Scotch snap." The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-Flat Major 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 Major. The final statement of the
dance is at the original speed in the home key of E-Flat Major.

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 open-string pitches of the violin (saxophones in the band section).

Originally written for orchestra, John Paynter arranged Four Scottish Dances for band in 1978. Since then, it has become one of the staples of the standard repertoire for concert band.

PROGRAM NOTES
compiled by Robert Spradling

Williams, Symphonic Dance Number 3 – “Fiesta”

Symphonic Dance Number 3, Fiesta, was one of five symphonic dances commissioned from Williams for the 25th anniversary of the San Antonio Symphony Orchestra and depicts the pageantry of Latin American celebrations – street bands, bullfights, and bright costumes. Following its premiere in January 1965, the composer scored the work for band and conducted the first performance in this setting with the University of Miami (FL) Symphonic Band in March 1967. The festive nature of this music has made it a favorite with audiences and performers alike for over forty years.

Lindroth, Passage

In his description of Passage, Scott Lindroth states: “Passage was composed in 2010, but the music looks back at earlier times in my life. A prominent four-note theme, first heard as the harmonized melody in the woodwinds, comes from a piece I composed in 1990 called Duo for Violins. In the duo, the theme appears at a climactic moment and is filled with passionate intensity. In Passage, the theme is set with rich harmonies that shift with each repetition, and the rhythmic character is supple and nuanced. To me, it’s like encountering an old friend who has changed with age, hopefully for the better.”

Passage was commissioned by the American Bandmasters Association and received its premiere at the Midwest Conference on December 15, 2010 in a performance by the United States Marine Band, (“The President’s Own”) conducted by Captain Michelle Rakers.

Ewazen, Shadowcatcher

Eric Ewazen’s Shadowcatcher was commissioned by Butler University and premiered with the American Brass Quintet on October 25, 1996. Edward Curtis, the great American photographer who traveled throughout the American West during the early decades of the 20th century, took literally tens of thousands of photographs of Native Americans. He chronicled their ancient lifestyle capturing a time and place destined to disappear in the face of the modern age. His mysterious, beautiful, and powerful photographs had a distinctive play of light and dark, and the Indians dubbed him the “Shadowcatcher.”

Four of his photographs are the inspiration for this concerto for brass quintet and wind band.

I. Offering to the Sun (Tewa, 1925) – between the rock cliffs at San Idelfonso, a Tewa Indian, clutching feathers, raises his arms in supplication to the brilliant sunrise.

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I. Offering to the Sun (Tewa, 1925) – between the rock cliffs at San Idelfonso, a Tewa Indian, clutching feathers, raises his arms in supplication to the brilliant sunrise.
The opening brass quintet music, with free rhythms and ornamentation, is influenced by traditional Indian flute music - complex and invitational. A quiet, prayerful chorale leads to music portraying the beauty and excitement of a new day.

II. Among the Aspens (Chippewa, 1926) – portrait of a teepee in the midst of a thick grove of Aspen trees bordering a stream.

An introduction, consisting of traditional Indian drumbeats and pentatonic melodies, leads to a scherzo portraying the rushing waters of the innumerable streams and rivers of the Chippewa nation.

III. The Vanishing Race (Navaho, 1904) – on horseback a group of Indians in silhouette slowly ride into an uncertain darkness - and uncertain future.

Using motives and rhythms of Indian memorial songs commemorating the dead, the music is alternately noble, sad, tragic, angry, and accepting.

IV. Dancing to Restore an Eclipsed Moon (Kwakiutl, 1928) – dancers surrounding a smoking fire.

The ancient Kwakiutl of the Pacific Northwest Coast had a belief that the eclipsed moon was being swallowed by a creature of the night sky. By lighting a bonfire of old clothes and hair, they believed the stench would make the monster sneeze, thus disgorging the moon. The music is a programmatic portrayal of this legend. A dark, cold night with clouds rolling in front of the moon leads to the gradual lunar eclipse. Using heavy Indian drumbeats, the fire is lit and the frenetic dance begun. The dance
culminates in a brass quintet cadenza – a sneeze – and the quiet return of the moon as feelings of joy and peace bring the work to a close.

Founded in 1966, the **WESTERN BRASS QUINTET** is one of the most distinguished brass chamber music ensembles still active in the United States today. The ensemble has performed around the world including concert tours in Thailand, China, Sweden, and Germany, as well as concerts in prestigious American venues such as the Kennedy Center and Carnegie Hall. The Quintet is a resident faculty ensemble in the School of Music at Western Michigan University.

Committed to promoting the composition of significant works for the brass quintet, the ensemble has premiered numerous works including *Landscapes* by the Pulitzer Prize-winning composer Karel Husa, *Masques* by Ramon Zupko, *Nodding Music* by Elgar Howarth, *Plays and Rimes* by Curtis Curtis-Smith, *Pro and Contra Dances* by Ramon Zupko, *Vox Naturae* (with orchestra) by Ramon Zupko, *Dark Matters* by Mark Schultz, *Games for Brass* by Curtis Curtis-Smith, *Frame of Mind* by Richard Adams, and *A Flying Circus* by David Colson. Audiences have described the Quintet’s performances of the latest in brass chamber music repertoire as “polished, exciting, daring, and musically satisfying.” Additionally, an interest in performance practices for the music of the Renaissance and Baroque has inspired several significant arrangements of music from these periods by Western Brass Quintet members. Two full-length compact discs have been recently recorded by the ensemble (all premiere recordings) and are available on the Summit label.

The Quintet is dedicated to presenting this repertoire to younger audiences and has committed part of its schedule each year to public school and university performances and clinics. After a recent WBQ clinic, a band director remarked, “Every faculty member was energetic and pulled the high school students to another level...Interacting with a group of your caliber provides benchmarks for us to aspire to.”

Members of the WBQ have performed with leading American classical music ensembles such as Orpheus Chamber Orchestra, New York Chamber Soloists, Canadian Brass, American Brass Quintet, Boston Brass, Dallas Brass, and numerous music festivals and symphony orchestras. Each member is a leader in his/her field, serving as president of the International Trumpet Guild for two terms (Jones), inspiring K-12 students to participate in music through fun programs presented through a rigorous schedule of clinics across the nation, or promoting the performance of compositions by female composers (Foulk).
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John A. Lychner, Conductor
Brad Pulverenti, Graduate Assistant Conductor

Flute
Margaret MacDonald, Midland
* Kaitlin Koto, Lincolnshire IL
Rebekah Veit, Clinton
Frances Kornacki, Dearborn
Samantha Springer, Middleton WI

Oboe
Leah Brown, Co-Principal, Midland
Holly Tracy, Co-Principal, English Horn, Holland
Brian Thering, Dimondale
Maria Paterno, St. Charles IL

Bassoon
Margaret Quinn O'Donnell, Livonia
Samantha Chau, Grand Rapids
Troy Robertson III, Portage

Clarinet
Brittany Wesner, Stevensville
Susan Johnson, Auburn IN
Deanna Phillips, Three Oaks
Claire Miller, Westmont IL
* Bethany Hunt, Norway
Amanda Kline, Whitehall
Lauren Lawler, Troy
Korthe Thomas, Springfield
Nicole Bryniczka, Mount Prospect IL

Bass Clarinet
Chelsea Wagner, Niles
* Hannah Spencer, Concord (assisting)

Alto Saxophone
Timothy J. Bond, Edwardsburg
Byron Coulter, Rochester Hills
Tenor Saxophone
Natalie O’Roark, Vicksburg
Baritone Saxophone
Chase Stone, Edwardsburg

Trumpet
Laura A. Tribby, Principal, Gobles
Elliott Bild, Woodridge IL
* Jeremy Stevens, Peru IL
+ Alexander Floury, Shelby Township
Jason Taurins, Wyoming
Jacob Lewkowitz, Bridgman
Michael Sulecki, Dearborn
Christopher Martin, Walled Lake
Elaine Juntenen, Lansing
Kathryn Barnes, Gobles
Marc Hartman, Waterloo IN
Alexandra Ferguson, Livonia
Thomas Rothermel, Northville
Austin Hunt, Byron Center
Zachary Hummel, Kalamazoo

Horn
Nathan Haering, Principal, Lansing
Stephen Hepp, Canton
Thomas King, Spring Arbor
John Forsleff, Flint

Trombone
Laura Roth, Brighton
+ Michael Unsworth, Portage
Chris Hass, Ann Arbor
Michael Klepp, Rochester
Jennifer Seeley, Grand Rapids

Euphonium
James Clark, Clinton Township
Jenna Seib, Shelby Township
Derrick Greeting, Battle Creek
Doug Williams, Zeeland
Antonio Mitchell, Kalamazoo

Tuba
Zach Bryan, Kalamazoo
Kenneth Burris, Principal, Vicksburg
Andrew Coleman, Berrien Springs

Percussion
Shannan Baker, Principal, Portage
Steven Perry, O’scullin IN
Austin Mordiere, Northville
Matthew Smaligan, Byron Center
Nicole Atkinson, Kalamazoo
Colin Bieszard, Holly
Adam Vaughn, Allegan

Timpani
Nicholas Conley, Harrison Township

String Bass
Kyle Pitcher (assisting)

Margaret Quinn O’Donnell, Librarian
Laura Roth, Manager

The University Concert Band benefits greatly from and is grateful for the support of our excellent applied music faculty: Jacob Cameron (tuba/euphonium), Martha Councell-Vargas (flute), Lin Fouk (horn), Stephanie Hovnanian (clarinet), Stephen Jones (trumpet), Michael Miller (oboe), Judy Moonert (percussion), Andrew Rathbun (saxophone), Wendy Rose (bassoon), Scott Thornburg (trumpet), Steve Wolfinbarger (trombone), and Bradley Wong (clarinet).

Stuart and Normal Hall Scholar (Music Ed.)
Horace and Mary Adams Trumpet Scholar
Member of Phi Mu Alpha Sinfonia music fraternity for men
Member of Sigma Alpha Iota music fraternity for women
Member of Kappa Kappa Psi honorary band fraternity
UNIVERSITY SYMPHONIC BAND
Robert L. Spradling, Conductor
Matthew Pagel, Graduate Assistant Conductor

Flute (Piccolo rotated)
Maria Eugenia Vallejo, Principal, Quito ECUADOR
Kathleen Rivard, Owosso
* Jillian Lassen, West Bloomfield
1 Kaitlin Black, Augusta
+ Keith Kelsey, Belleville

Oboe
3 Jarred Small, Principal, Fraser
Kayla Pingel, Farmington

English Horn
Michael Wessels, Wayland

Bassoon
Marco Juarez, Principal, Kalamazoo
Joseph Swift, Howell

Contrabassoon
Joseph Swift, Howell

Clarinet (Parts rotated)
Ruth Daley, Kalamazoo
Danny Mui, Mucomb
Kristyn Macqueen, Rockford
* Elisabeth Waldburger, Grand Rapids IN
Theresa Huiber, Twin Lake
Susan Johnson, Auburn IN
Conor Sprunger, Jackson
Mary Claire Reynolds, Chicago IL
Emily Solomon, Lincoln Park
Stephanie Wilcox, Kalamazoo
Chelsea Wagner, Niles

Bass Clarinet
Joseph Williams, Flint

Alto Saxophone
Neal Endicott, Traverse City
Andrew Strzyzewski, Troy

Tenor Saxophone
Michael Hudson-Casanova, Sterling Heights

Baritone Saxophone
+ Brandon Burris, Vicksburg

Horn (Parts rotated)
Luke Waltho, Principal, Palmyra NY
Elizabeth Gasser, Kalamazoo
Anna Marshall, Portage
Nicole Vanden Bosch, Jenison
Derek Pothoff, Norton Shores
Chris Monroe, Midland

Trumpet (parts rotated)
Paul Hardaker, Principal, Flint

Sean Corbitt, Metamora
Nathaniel Patty, Indianapolis IN
Tim Waelde, Lapeer
Justin Makarewicz, Shelby Township
Dylan Larkins, Ann Arbor
Daniel Christensen, Grand Rapids
Sean Hammontree, Traverse City

Trombone I
Eric Hester, Principal, Muskegon
Aaron Cluster, Kalamazoo

Trombone II
Rebecca Haines, Muskegon
Karl Schmidt, Highland

Bass Trombone
Aaron Buczek, Warren
A. J. Meeusse, Grandville

Euphonium
Matt Fountain, Principal, Kalamazoo
Christopher Blair, Cedar Springs
John Fonner, Battle Creek

Tuba
* Heather Ewer, Principal, Arvada CO
Regis Partee, Portage
Jordan Green, Battle Creek

Timpani
Nicholas Chernich, Principal

Percussion
Sean Keck, Principal, Sterling Heights
Justin Longroy, Flushing
Nathan Vlcek, Dexter
Jennifer Pesch, Kalamazoo
Kevin Levandoski, Grand Rapids
Anna Martuch, Augusta

Staff
Elisabeth Waldburger, Librarian
Regis Partee, Manager

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Michael Listak Scholar
Stuart and Norma Hall Scholar (Music Ed.)
Leonard Meretta Scholar
Harry L. & Anna Gernant Family College of Fine Arts Distinguished Scholar
Russell Brown Scholar
Robert Whaley Scholar

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