

ASU School of Music
presents

The ASU Concert Band The ASU Wind Ensemble

March 28, 2000
Gammage Auditorium
7:30 P.M.

Brian Cardany
Conductor

German Gonzalez
Conductor

Barry Kraus
Conductor

ASU FineArts
ARIZONA STATE UNIVERSITY

Program

ASU Concert Band

Fanfare Hugo Montenegro
(b. 1925)

G. Mancho Gonzalez, Conductor

Pageant Vincent Persichetti
(1915-1987)

Barry Kraus, Conductor

Daydream Timothy Mahr
(b. 1956)

G. Mancho Gonzalez, Conductor

Chorale and Shaker Dance John Zdechlik
(b. 1937)

Barry Kraus, Conductor

L'Inglesina David Delle Cese
(1856-1938)

G. Mancho Gonzalez, Conductor

Intermission

ASU Wind Ensemble

Incantation and Dance John Barnes Chance
(1932-1972)

Brian Cardany, Conductor

Epinicion John Paulson
(b. 1948)

G. Mancho Gonzalez, Conductor

Marche des Parachutistes Belges Pierre Leemans
(1897-1980)

Brian Cardany, Conductor

Psalm for Band Vincent Persichetti
(1915-1987)

G. Mancho Gonzalez, Conductor

Slava! Leonard Bernstein
(1918-1990)

Brian Cardany, Conductor

Program Notes

Tonight's program consists of two separate performances that compliment each other in an interesting way. Each composition that the Concert Band performs has a related counterpart in the Wind Ensemble portion, creating an overall sense of balance for the entire concert. Both groups will perform a jazz-influenced piece, a march, a dance-related work with a slow introduction, a piece that utilizes aleatoric techniques and a composition by the renowned wind band composer, Vincent Persichetti. We hope this concert of matching musical pairs will double your enjoyment.

Fanfare
Slava!

Hugo Montenegro
Leonard Bernstein

Hugo Montenegro's *Fanfare* and Leonard Bernstein's *SLAVA!* each exhibits a strong jazz influence. In its original "big band" form, *Fanfare* was once recorded by the Los Angeles Neophonic Orchestra under the direction of Stan Kenton. Listen closely to the opening figures in the brass, for these rhythmic motives form a foundation for the entire piece. *SLAVA!*, originally written for the National Symphony Orchestra as a tribute to Mstislav "Slava" Rostropovich, hearkens back to the early days of vaudeville, complete with 'wa-wa' solos for trumpet and trombone. These "jazz" sections are balanced against an uplifting melody in 7/8, connected throughout with material derived from the flamboyant opening. The rhythmically energized nature of *Fanfare* and *SLAVA!* provides an entertaining way to begin and end tonight's concert.

Pageant
Psalm for Band

Vincent Persichetti

A prolific composer, conductor and performer of the twentieth century, Vincent Persichetti wrote many works for various mediums throughout his active career. He held a particular interest in the wind band as an artistic medium for his compositional efforts. Concerning the wind band, he said:

"I know that composers are often frightened away by the sound of the word 'band,' because of certain qualities long associated with this medium — rusty trumpets, consumptive flutes, wheezy oboes, disintegrated clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. However, when composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish."

This philosophy resulted in the creation of fourteen original works for band including his well-known *Symphony no. 6*, *Psalm for Band*, and *Pageant*.

Program Notes

Pageant was completed in 1953 following a commission from Edwin Franko Goldman for the American Bandmaster's Association. The work opens in a slow tempo with a three-note motive in the horn that is used throughout both sections of the composition. This solemn chordal section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

Psalm for Band was commissioned by the Alpha Chapter of Pi Kappa Omicron National Band Fraternity at the University of Louisville. About *Psalm for Band*, Persichetti wrote the following:

“*Psalm for Band* is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward-moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.”

It was first performed in 1952 by the University of Louisville Concert Band with the composer conducting.

Daydream

Timothy Mahr

The compositional techniques of the twentieth century have expanded the performing capabilities of both ensembles and performers. With the advent of the twelve-tone system, serialism, minimalism, atonality, aleatoric music and electronic music, among others, the composer has a new vocabulary of sounds and colors that may be incorporated into contemporary compositions. It is only within recent decades that the band world has enjoyed this expanded array of sonorities and hues, but the number of works that utilize such techniques is continuing to grow. These nontraditional usages of instruments and performers add a special dimension to programmatic works, providing the composer with an ever-expanding array of descriptive devices.

Daydream in the words of Timothy Mahr, is intended to “elicit mood changes and shifting images, while conjuring up in the listener the sense one perceives when he or she ‘pulls out’ of a daydream, returning to reality after a transient mental trip to places of flight and fancy.”

Epinicion

John Paulson

Epinicion, by John Paulson, is based upon the *epinicion*, an ancient song of victory sung by Greek warriors as they walked through their battlefield sorting the wounded from the dead. The piece attempt to balance a free expression of simple melody with aleatoric sounds (e.g., blowing air through instruments, repeating

motivic patterns.) The result is a dramatic contrast of states-of-being, capturing in effect the feeling of spirit of battle sounds and idioms.

From the opening plaintive textures in the trumpets, the music continues to assemble itself through motivic fragments until the aleatoric sections become fully enlarged. Although rather explosive at times, the piece contains many softer, transparent sounds, and concludes in a tranquil manner.

L'Inglesina
Marche des Parachutistes Belges

David Delle Cese
Pierre Leemans

Selecting a march is not unlike choosing ice cream at a parlor that offers 1,000 flavors. Marches come in a wide variety of styles, lengths and difficulty levels from many diverse cultures. The Spanish, French, Italians, Russians, British and Americans all have different march traditions. Although many Sousa marches are the most familiar to concert audiences, there is also a wide array of symphonic marches. These marches tend to have a more extended form and contrasting sections; some are almost miniature overtures.

Italian bandmaster David Delle Cese composed 404 pieces including marches, a ballet, some intermezzi and lyric pieces. Among these compositions, *L'Inglesina* is the piece for which he is most famous. Originally published in 1897, this Italian march has been a musical highlight of band concerts throughout the world. It features great contrast, style and musicality, and is a joy for student and audience members.

As the title, *Marche des Parachutistes Belges*, (March of the Belgian Paratroopers) indicates, the listener expects to hear this symphonic march with a European flavor. Pierre Leemans wrote this work in 1945 after a dinner with a group of Belgian paratroopers. As their commander, Major Timmerman, drove him home that night, the march melody came to mind and he finished the other parts after reaching his home. As Leemans explained, "Like all successful music, this tune came from my pen as water out of a fountain." The thin scoring (for example two piccolos and two oboes on the introduction and bass clarinet and bassoon on the first melody) and the folk song idiom of the first strain so confirm the European origin. At the trio the same tune reappears as a counter-melody to a smooth-flowing melody. After hearing the recording of the March, Charles Wiley, the Lamar University Band Director, procured a copy of the march through the American Embassy in Belgium. He rearranged the march to fit American (and Texas!) band instrumentation.

—Notes from Cardany, Gonzalez and Kraus, 2000

Concert Band Personnel

Piccolo

Robin Dodder
Molly Ashby

Flute

Robin Dodder*
Molly Ashby
Tanya Baxley
Teresa Michael
Sarah Sheppard
Elissa Ackert
Jill Nelson

Oboe

Danielle Patton*
Bethany Reid

Bassoon

Jeralee Anderson

Clarinet

Sarah Laidlaw*
Eric Best
Carrie Farina
Joeri Alleweireldt
Chris Martin
Andrea Alleweireldt
Jennie Huish
Michelle Holguin
Tina Barbaria
Becky Smith
Sarah Smallwood
Angela Copolillo

Contrabass Clarinet

Dimitri Ntatsos

Alto Saxophone

Chris Rainer*
Melissa Debnar
Marisa Calderon
Jacque Hering
Michael Malerich
P. J. Vilsaint
Michael Lloyd
Makoto Taniai

Tenor Saxophone

Jason Surguine*
Heather Heiland
Brandy Connis
Todd Geist
Josh Gaines

Baritone Saxophone

Adam Jew

Trumpet

Kenneth Hepner*
Chad Buhr
Heather Rose
Valerie Meola
Karen Lamb
Robert W. Ortiz
Wayne Story-McRae
Kadie Coggins
Mickey Papillon

Horn

T. J. Witucky*
Michelle Kearney
Tawnya Milligan
James O'Halloran

Trombone

Chris Kotterman*
Inga Hamilton
Steve Boomer
Lea Curtis
Justin Handy

Bass Trombone

Darrell Kinder*
Dan Wilkerson
Pat McDonald

Euphonium

Megan Evans*
Dave Zajdzinski
Marc Couture
Jason Marsh
Michael Malin
William Hilton

Tuba

Michael Hall*
Michelle Novak
Jaime Ali

Percussion

Sam Everett*
Eric Gewirtz
Dan Eaton
Adrian Vender
Matt Winjum
Jessica Stone
Stephanie Laubmeier

Wind Ensemble Personnel

Piccolo

Jessica Allen
Katie Faber

Flute

Jessica Allen*
Tracie Borden
Katie Faber
Amanda Waterman

Alto Flute

Katie Faber

Oboe

Kimi Foree*
Kendra Wittreich

Bassoon

Ryan Maples*
Jeralee Anderson

Clarinet

Kristin Garnaat*
Nicholas Long
Natalie Pascale
Jessie Coyle
Rachel Gray
June Wagner

Bass Clarinet

Dimitri Ntatsos*
Carrie Farina

Bb Contrabass Clarinet

Dimitri Ntatsos

Alto Saxophone

Julian Peterson*
Trevor Roach

Tenor Saxophone

Danielle Magellan

Baritone Saxophone

Chris Rainer

Cornet

James Stekelberg*
Julie Trent
Chad Buhr

Trumpet

Kenneth Hepner

Horn

Gary Moss*
Melanie Woodward
Kristi Myers
T. J. Witucky

Trombone

Mike Yanez*
Mario Villalobos
Chad McCoy

Euphonium

Cassie Samples*
Leslie Van Zee

Tuba

Bradley Neuman*
Nathan Johnston

Percussion

Ian Templin*
Jason Covert
David Bouchard
Craig Winter
Mike Hancock
Stephanie Laubmeier

*denotes principal

Biographical Sketches

Brian Cardany is a teaching assistant with Dr. Robert Fleming for Marching Band, Wind Ensemble, Concert Band and the Basketball Pep Bands. After earning his Bachelor's Degree in Music Education from James Madison University, Cardany spent five years teaching music in Page County, Virginia, and Montgomery County, Maryland. Currently pursuing a Master's in Music Education at ASU, Brian also conducts the ASU Brass Choir.

G. "Mancho" Gonzalez is a first-year graduate student here at ASU and is working on a Doctor of Musical Arts Degree in Music Education (cognate in Conducting). Along with his studies he is a graduate conducting associate and co-manager for the ASU Bands and a graduate teaching assistant for the Instrumental Practicum class.

A native Californian, he has been a music educator in the Sacramento area since 1979. He received his BA degree from the State University of California, San Jose, in 1975 and his MM in Wind Conducting at California State University, Sacramento, in 1995 with Robert Halseth, director of wind studies. For the past two years he has served as Director of Bands at Cosumnes River College. His teaching career also includes band director in elementary, junior high and high school, and elementary classroom music. As graduate conducting associate at CSU, Sacramento (1993-1995), he served as concert band co-director and pep band/ assistant marching band director. As a trumpeter, he has played with numerous community bands and chamber music ensembles. He is currently a member of the Tempe Wind Ensemble and played with the Tempe Symphony Orchestra last month.

He has also studied wind band conducting in summer courses with Allan McMurry, University of Colorado, Boulder; Jack Stamp, Indiana University of Pennsylvania; Eugene Corporon, University of Northern Texas; Frederick Fennell, Conductor Laureate, Tokyo Kosei Wind Orchestra; Gary Hill, ASU; and John Whitwell, Michigan State University. Mr. Gonzalez has been the music director/conductor of the River City Concert Band, a community band in Fair Oaks. He has been guest conductor and clinician for honor bands (elementary to high school), as well as community bands in northern California.

Barry Kraus is a graduate assistant with the Sun Devil Marching Band. He is currently in the first year of the Doctor of Musical Arts Degree in Music Education at Arizona State University. He serves as an associate conductor of the Wind Symphony, Chamber Winds and the Concert Band. Mr. Kraus holds a Bachelor's Degree in Music Education from Oklahoma State University and a Master's Degree in Instrumental Conducting from Baylor University. From 1994 to 1997, Mr. Kraus was an assistant band director at Waco High School (Waco, Texas), where he conducted the Symphonic Band and directed the Jazz Ensemble. Pursuing professional interests in music education and conducting, Mr. Kraus holds membership in several organizations, including the College Band Director's National Association, Pi Kappa Lambda National Music Honor Society and Phi Mu Alpha Sinfonia.