



The School of Music presents

# Wind Symphony

## *Aliens*

Gary W. Hill, Conductor

Michael Daugherty, Guest Composer

J.B. Smith, Guest Artist

Greg Lindhal, Guest Conductor

Jeananne Nichols, Guest Conductor

Friday, February 8, 2002

7:30 p.m.

Gammage Auditorium

This concert was made possible in part by funding provided by  
the Arizona Commission on the Arts.

The Katherine K.  
 Herberger College  
of Fine Arts

# Program

*Festive Overture* (1954) . . . . . Dmitri Shostakovich  
(1906-1973 )  
arr. Hunsberger

*Stargazing* (1969) . . . . . Donald Erb  
(b. 1927)

- I. The Stars Come Out
- II. Comets, Meteors, Shooting Stars
- III. The Surface of the Sun

*Apollo March* (c. 1862) . . . . . Anton Bruckner  
(1824-1896)  
arr. Rhodes

*Rosa Parks Boulevard* (2001) . . . . . Michael Daugherty  
(b. 1954)

## Intermission

*UFO* (2000) . . . . . Michael Daugherty  
For Solo Percussion and Symphonic Winds

- 1 Traveling Music
- 2 Unidentified
- 3 Flying
- 4 ???
- Ryan Maples, contra basson
- 5 Objects

J.B. Smith, percussion

## Notes

*Festive Overture* (1954)  
Dmitri Shostakovich, arr. Hunsberger

*Festive Overture* was composed in 1954 by **Dmitri Shostakovich**, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1956. In 1956, the New York Philharmonic under Dimitri Mitropoulos, presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band,

i.e., a complete orchestral wind, brass and percussion section, plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

*Festive Overture* contains one of Shostakovich's greatest attributes -- the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections, which set off the flowing line and the variant fanfares. It is truly a "festive" overture.

– Note by Brian Cardany

*Stargazing* (1969)

Donald Erb

**Donald Erb** was born in Youngstown, Ohio, in 1927. His music has been played by every major orchestra in the United States and many in Europe and Australia as well. He has had significant commissions from the Chicago Symphony, the Cleveland Orchestra, the St. Louis Symphony, the Baltimore Symphony, the Dallas Symphony, the Houston Symphony and others. One work, *The Seventh Trumpet*, has had more than 200 performances by more than 50 orchestras in the United States and abroad, and was chosen as the United States representative to UNESCO in 1970. Among Erb's orchestral works are 10 concertos that have been premiered by such artists as Lynn Harrell, Richard Stoltzman and Stuart Dempster, and the brass section of the Chicago Symphony.

Erb's early interest in electronic music led to one of the first chamber works for live synthesizer and acoustic instruments, *Reconnaissance*, written in 1965 and premiered on "Music in Our Time" in New York with Robert Moog operating the synthesizer. It was then presented at Expo '67 in Montreal and later on "Monday Evening Concerts" in Los Angeles. Erb has helped to pioneer the acceptance of electronic sounds in conventional music circles, and to extend the use of traditional instruments beyond their normal limits. His chamber music has been performed by major artists around the world, and his early experience as a jazz trumpeter has led to many compositions in that medium. Erb has taught composition for more than 30 years at such schools as Southern Methodist University, Indiana University and Melbourne University, and is currently Distinguished Professor of Composition at The Cleveland Institute of Music and Composer-in-Residence with the St. Louis Symphony.

Of his music Erb has stated that "a craftsman can create entertainment, but you need more than that to create art. You need an

emotional, inspirational quality, because in and of itself craft means nothing. There has to be something inside you pushing out or all a person will ever write is a craftsman-like piece. And that's not quite good enough."

*Stargazing* combines traditional and non-traditional textures with electronically produced sounds to create, what was, at its time of composition in 1969, a very new world of sonorities for wind band. Each of its three movements explores a different sound scape. The first movement employs quasi-aleatory technique to build tension through increasing density; the second movement is an energetic interplay of brief chromatic fragments; while the third throws bright stabs of sound to mimic solar flares which emerge from an ominously rumbling background. All of this occurs in tandem with prepared tape.

– Note by Diana Hollinger

*Apollo March* (c. 1862)

Anton Bruckner, arr. Rhodes

**Anton Bruckner** (1824-1896), was born in Ansfelden, Austria, to a peasant family, and his early musical education consisted of organ instruction from his father, music theory from his godfather and general music lessons at the Saint Florian abbey near Linz. Bruckner is highly regarded for his immense, original symphonic works, and contributed to the development of the sonata form by expanding the thematic material in the first movements of his symphonies. His first work, a requiem mass, was written in 1849. Deeply religious, he became the official organist at St. Florian in 1851. From 1856 to 1868, he was organist at the Cathedral of Linz and from 1868 to 1892, Bruckner was court organist and professor at the Vienna Conservatory. He composed eight symphonies and many sacred, orchestral, choral, organ and piano works. He was at work on his *Symphony No. 9 in D minor* (unfinished) when he died. Because he was a self-proclaimed follower of German composer Richard Wagner, anti-Wagnerian musicians and critics in Vienna

opposed his works. In his final years, however, Bruckner was greatly honored in Austria, receiving decorations and a pension from the government, and his symphonic works greatly influenced one of his pupils, Austrian composer Gustav Mahler.

*Apollo March*, long attributed to Anton Bruckner, has been the subject of great scholarly debate. In his article, “Anton Bruckner’s *Apollo March*?” Yale’s Paul Hawkshaw effectively disputes Bruckner’s authorship by comparing the calligraphy of this march with Bruckner’s *March in Eb*. While there is great disagreement as to whom the actual author is, Bruckner is generally credited. – Note by Diana Hollinger

### *Rosa Parks Boulevard* (2001)

Michael Daugherty

*Rosa Parks Boulevard* was commissioned by the University of Michigan Symphony Band. Its first performance was given by the University of Michigan Symphony Band, conducted by H. Robert Reynolds in Detroit, Michigan, on April 6, 2001. Of the work, the composer writes:

*Rosa Parks Boulevard* pays tribute to the woman who helped set in motion the modern civil rights movement by her refusal to move to the back of the bus in 1955 in Montgomery, Alabama. In 1957, she came to Detroit, Michigan, where she has lived ever since. One of the many honors bestowed upon Rosa Parks is a boulevard named after her, located in downtown Detroit. For me, Rosa Parks stands for the willingness to challenge boundaries and cross over them.

In the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks, at the St. Matthew African Methodist Episcopal Church in Detroit. For more than four decades she has attended this modest church with the motto: “the Church Where Everybody is Somebody,” hand-painted over its

entrance. During the four-hour service, I joined in with Rosa Parks and the congregation to sing various gospel hymns and hear the inspired oratory from the preacher, Reverend Robinson.

From her association with the Reverend Martin Luther King in the fifties to the present day, the spirit of the African American preacher has been a source of strength to Rosa Parks. The African American poet, James Weldon Johnson, was also inspired by the voice of the preacher in his 1927 volume of poetry, entitled “God’s Trombones.” In his preface he describes how the preacher “strode the pulpit up and down in what was actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice – what shall I say? – not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others, the power to express the wide and varied range of emotions encompassed by the human voice – and with greater amplitude. He intoned, he moaned, he pleased – he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible.”

After the Church service, Rosa Parks told me her favorite piece of music was the traditional African American spiritual, “Oh Freedom.” Fragments of this melody are played in musical canons by the trombone section, echoing the voices of many generations of African American preachers in Detroit and throughout America. In addition to the soulful trombones, I composed a musical motive which I associate with Rosa Parks. It is first heard in the woodwinds and vibraphone. These lyrical sections alternate with a turbulent bus ride, evoked by atonal polyrhythms in the trumpets, horns and percussion instruments. The recurrence of ominous beating in the bass drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century.

*UFO* (2000)

Michael Daugherty

for Solo Percussion and Symphonic Winds

*UFO* by **Michael Daugherty** was commissioned by Arizona State University, Michigan University, Michigan State University, Baylor University and the University of North Texas Symphonic Bands, and was written for Evelyn Glennie. An orchestral version of *UFO* (1999) for Solo Percussion and Orchestra also exists and was commissioned and premiered by the National Symphony Orchestra, Leonard Slatkin, music director, through a grant from the John and June Hechinger Commissioning Fund. Written for Evelyn Glennie, *UFO*, for Solo Percussion and Symphonic Winds was recently recorded by Glennie and University of North Texas Winds for the Klavier CD entitled *UFO: The Music of Michael Daugherty*.

In five movements with a total duration of about 40 minutes, the concerto is inspired by the unidentified flying objects that have been an obsession in popular culture since 1947. The soloist is introduced as an alien, arriving unexpectedly and playing mysterious percussion instruments in unfamiliar ways.

The three major sections of the composition are entitled "Unidentified," "Flying" and "Objects." There are also brief two interludes – "Traveling Music" and "???" – during which the percussion soloist moves through the audience and around the stage while performing sleight-of-hand improvisations that may leave the listener wondering: Is this another UFO sighting?

The five movements are as follows:

#### I. Traveling Music

Soloist performs on a waterphone and mechanical siren.

#### II. Unidentified

Soloist performs on xylophone, ice cymbal, crasher, slasher, brake drum, spring (or other "trash" instruments), earth plate, cymbal disc and Chinese gong.

In July 1947 near Roswell, New Mexico, a rancher heard a loud explosion and discovered strange metal scraps in the desert. Responding to national newspaper reports of this "UFO crash," government agencies quickly converged on the wreckage site and confiscated the evidence. The "incident at Roswell" resonates in the popular imagination because to this day the government file remains top secret. What happened to those scattered metal scraps? They resonate on the concert stage, as the percussionist plays on xylophone and eight pieces of unidentified metal.

#### III. Flying

Soloist performs on vibraphone, three cymbals, and marktree.

An airplane pilot flying near Mt. Rainier, Washington, spotted a formation of bright objects which he described as "flying saucers," traveling at incredible speed through the sky. This 1947 sighting made international headlines and launched the modern UFO craze, with the proliferation of UFO magazines, clubs, conferences, photographs and films. In this section we hear fugues fly at supersonic tempos through the orchestra. We also witness a virtuoso performance by the solo percussionist, on vibraphone and cymbals that hover and shimmer in the air like flying saucers.

#### IV. "???"

Soloist performs on non-pitched "alien" instruments, with contrabassoon and optional percussion performers placed in the audience of the performance space as to create a surround-sound effect.

#### V. Objects

Soloist performs on five tom-toms, eight octobans, bongos, kit bass drum, alien cymbal, three small cymbals, various metal objects, temple blocks, three Latin cowbells and mechanical siren.

One of the most persistent arguments against

the existence of UFOs has been the lack of physical evidence of alien spacecraft after crashing. The secret military base called Area 51, located somewhere in the Nevada Nuclear Test Site, is reputed to be the repository for alien objects. UFO buffs from around the world make their pilgrimages here,

## Biographies

**Gary W. Hill** conducts the Wind Symphony and the Chamber Winds, teaches undergraduate and graduate conducting and is director of the Digital Conducting Laboratory. Hill also serves as conductor for iChamber, Phoenix's professional new music ensemble. Prior to Hill's appointment at ASU in the Herberger College of Fine Arts School of Music, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians and critics alike for their insightful, inspired and cohesive realizations, and for their imaginative

hoping to catch a glimpse of a captured flying saucer. Pulsating with rhythms in 5/4 time, this section features percussion instruments that suggest the outer trappings and inner machinery of a fine-tuned alien aircraft.

– Note by Michael Daugherty

programming. Ensembles conducted by Hill have recorded for composers, publishers, and National Public Radio, and have appeared "in concert" on PBS and CBS television networks.

As a guest conductor and clinician, appearances in 10 countries and 30 states have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at the World Association of Symphonic Bands and Ensembles' inaugural conference. During the last 10 years, he has presented more than 50 workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for more than 800 bands and orchestras.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the genuine articulation of musicianship through bodily actions. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. As the director of the ASU Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.

A native of Michigan, Hill earned degrees in Music Education and Wind Instruments from the University of Michigan. While at Michigan, he studied with many esteemed music educators including Elizabeth A. H. Green, William D. Revelli, H. Robert Reynolds, James O. Froseth and Charles Owen.

Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991), as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998). He is currently National President-elect of College Band Directors National Association and previously served the organization as President of the Southwestern Division (1989-1991) and as Chair of the National Commissioning Committee (1999-2001).

**Michael Daugherty** is one of the most performed and commissioned American composers of his generation. He has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. Daugherty came to international attention when his *Metropolis Symphony* (1988-1993), a tribute to the Superman comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra, and subsequently recorded for Argo/Decca. Other large orchestral works include *UFO* (1999), a percussion concerto commissioned and premiered by Evelyn Glennie, percussion soloist, and the National Symphony Orchestra conducted by Leonard Slatkin. His second symphony, *MotorCity Triptych* (2000), was commissioned and premiered by the Detroit Symphony Orchestra, with conductor Neeme Jarvi. *Philadelphia Stories* (2001), Daugherty's third symphony, was premiered by the Philadelphia Orchestra conducted by David Zinman.

Daugherty's chamber music is widely performed as well, and has been recorded for Argo/Decca on his CD, *American Icons*. His string quartets include *Sing Sing: J. Edgar*

*Hoover* (1992) and *Elvis Everywhere* (1993), both performed on world tours and recorded on Nonesuch by the Kronos Quartet. His opera, *Jackie O* (1997), has been produced in America, Canada, France and Sweden and recorded by Argo/Decca. Daugherty has also composed numerous works for wind ensemble, recently recorded by Klavier for his CD, *UFO: The Music of Michael Daugherty*.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972-1976) and Manhattan School of Music (1976-1978), and computer music at Boulez's IRCAM in Paris (1979-1980). Daugherty received his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer Gyorgy Ligeti in Hamburg, Germany (1982-1984). After teaching music composition several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition. In 1999, Daugherty began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra. Future commissions include a violin concerto for Pamela Frank and the Detroit Symphony Orchestra, a new work for three conductors and orchestra for the Pittsburgh Symphony Orchestra and an octet for the Lincoln Center Chamber Music Society.

Daugherty has received numerous awards for his music, including the Stoeger Prize from Lincoln Center, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts. His music is published exclusively by Peermusic Classical, New York, and represented in Europe by Faber Music, London.

**J. B. Smith** is presently an Associate Professor of Music and Coordinator of Percussion Studies in the School of Music and a Resident Artist at the Institute for Studies in the Arts, both in the Herberger College of Fine Arts at ASU. He is director of the ASU Contemporary Percussion Ensemble. The group recently commissioned and premiered Anthony Braxton's *Composition No. 174 for Percussion Ensemble and Constructed Environment*, Mary Ellen Childs' *Crash*, Wendy Mae Chambers' *Mandala in FunK* and the premier performance of his own composition, "*all things hastened back to Unity*." As part of the ASU Percussion-Clarinet Duo with Professor of Clarinet Robert Spring, Smith performed at the Music Educators National Conference in 1994 and the 1995 Clarinet Fest International Conference. He served as principal percussionist with Ensemble 21, a contemporary music group under the direction of Arthur Weisberg, as principal percussionist with The Daniel Lentz Group that performed at the Interlink Festival in Los Angeles, the

Bang on a Can Festival in New York and the Festival Musica Visual in Lanzarote, Canary Islands. He has also recorded and performed with the internationally acclaimed Summit Brass and The Phoenix Symphony Orchestra. He has recorded for Koch, Summit, Rhizome Sketch, Fontec, Leo, Canyon Records and Whole-Sum Productions.

He received his Bachelor of Music Education degree from Baylor University where he studied with Dr. Larry Vanlandingham, his Master of Music in Percussion Performance and Literature degree from the University of Illinois where he studied with Professor Thomas Siwe and his Doctor of Musical Arts degree from the University of North Texas where he studied with Dr. Robert Schietroma. Previously, Smith was on the music faculties of Tarleton State University in Stephenville, Texas, and Humboldt State University in Arcata, California. He has written articles for *The Instrumentalist* and *Percussive Notes* and served as president of the Arizona chapter of the Percussive Arts Society.

## WIND SYMPHONY

### Flute

Monique Brouwer\*  
Tina Kuenzel  
Amy Tatum  
Andrea Urrutia  
Amy Verinder

### Oboe

Melanie Carter\*  
Anne Henneke  
Laura Medisky  
Ashley Reid

### Bassoon

Ryan Maples\*  
Steve Parker  
Chi-Hwa Wu

### Clarinet

Adam Ballif  
Bethany Brestel  
Sean Dennison  
Kristin Garnaat  
Guillaume Grenier-Marmet

### Clarinet cont.

Tim Haas  
Eric Hansen  
Kelly Hayes  
Heather Henderson  
James Parkinson  
Natalie Pascale  
James Quiintero  
Zager Verhage  
Anne Watson\*

### Alto Saxophone

Ryan Bledsoe  
Julian Peterson\*

### Tenor Saxophone

Brina Bouriea

### Baritone Saxophone

Daniel Powell

### Trumpet

Michael Arndt\*  
Brian Cardany  
Erik Hasselquist

### Trumpet cont.

Andrew Kissling  
Amanda Pepping  
James Smart  
Kristin Stoneback  
Allyn Swanson

### Horn

Andrey Astaiza  
Ryan Semrau  
Nathan Stark\*  
Catherine Thompson  
Andrew Vaia  
Melanie Woodward

### Trombone

Ben Dickinson\*  
Chris Niileksela  
Brandt Payne  
Mario Villalobos  
Ryan Williams

### Bass Trombone

Bob Cockrell

### Euphonium

Christopher Rooney  
William Staub  
Christopher Cicconi  
Allison Barsnica

### Tuba

Scott Choate  
Chuck Kerrigan\*  
Brad Nueman  
Curtis Peacock

### String Bass

Blake Thomson  
Lee Veazey\*

### Percussion

Michael Richau\*  
Margaret Billin  
Brandon Haskett  
Andrea Venet  
Adrian Vender  
Ian Templin

### Manager

Brian Cardany