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UR Wind Ensemble

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



UR WIND ENSEMBLE PROGRAM
directed by Gene Anderson

GUEST CONDUCTOR:
Jack Stamp

STUDENT CONDUCTOR:
Benjamin Brown



APRIL 18, 2000, 8:00 PM.
CAMP CONCERT HALL
BOOKER HALL OF MUSIC

• • • PROGRAM • • •

Divertimento For Band

Vincent Persichetti (1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Each of the six movements of the *Divertimento* explores vastly contrasting moods and styles, from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. The Prologue is driving and aggressive, the Song weaves two simple and attractive melodies together, and the Dance lives up to its name. The “pesante” opening of the Burlesque suddenly changes to “brightly” with no change in the tempo, but a complete change in the texture and the beauty of the Soliloquy belongs to the solo cornet. The percussion entrance of the March recapitulates the pace and structure of the Prologue as the brass and woodwind choirs respond antiphonally to the punctuation and timbre of the percussion section. *Divertimento*, the first of Persichetti’s band works, was commissioned by the Goldman Band and premiered by the organization in 1950.

Overnight Mail

Michael Torke (b. 1961)

2. Standard

Benjamin Brown—conductor

A conversation about music with Michael Torke can flow seamlessly from talk about germ motifs in Beethoven and Brahms to why some songs by the rock group Chicago are more memorable than others. While much has been said about Torke’s absorption of popular music into his work, Torke’s compositions hardly sound like pop music and ultimately have very little to do with pop aesthetics. Michael Torke is completely in awe of music (classical or popular) that is able to mesmerize a listener on first hearing. But, since Torke is interested in creating larger musical structures, a good tune is just the beginning.

Overnight Mail is one of Torke’s latest compositions, first recorded in late 1997 by the Dutch music ensemble Orkest de Volharding, who commissioned the piece. The three-movement

work is scored for an ensemble that almost resembles a swing-era big band minus the drums: three saxophones, three trumpets, three trombones, piano, double bass, plus flute and French horn. Torke envisions the work's three movements 'Priority', 'Standard', and 'Saturday Delivery' - as three answers to the same musical problem. Each of the movements is based on new ways of resolving dissonances without breaking traditional harmonic laws. Torke subverts the expected resolution of chords by leaping over to the next chord tone instead. (For example, a leading tone, which the ear expects to resolve a half-step up to the tonic, instead resolves up a fourth to land on the third in the resolving triad, etc.) The second movement of the work, 'Standard', will be conducted tonight by Benjamin Brown as the culmination of his senior project for graduation from the Department of Music.

Gavorkna Fanfare

Jack Stamp (b. 1954)

Gavorkna exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychordal transition based on the upcoming *fugato* subject leads to a minimalist accompaniment to the four-part counterpoint. The opening idea returns with a coda based on the melodic minor third. The piece was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony.

Chorale Prelude: Be Thou My Vision

Stamp

The setting of the hymn tune, *Be Thou My Vision*, is dedicated to the composer's Arkansas friends, Dr. Tom O'Neal, Director of Bands at Arkansas State University, and Pat Ellison, Director of the Springdale High School Symphonic Band in Springdale, Arkansas, for their friendship and musicianship.

Elegy for English Horn and Band

Stamp

Jennifer Magee-English Horn

Elegy is a song of sorrow by the English horn in dialogue with the rest of the band, which, like a Greek chorus, introduces, comments upon, and amplifies the solo passages. Jennifer Magee is a senior music major from Cherry Hill, NJ and studies oboe and English horn with Kirsten Hadden Lipkens.

“Shortly after receiving the commission of *Pastime* from the Santa Clara County, CA, Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 season Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember [and] decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch, ‘Take Me Out to the Ball Game’” (Jack Stamp). *Pastime* was premiered on January 24, 1999 with the composer conducting and is dedicated to Frank Battisti, long time conductor of the New England Conservatory Wind Ensemble.

Measure 19 - The great Don Larsen (Number 19) was ending his career with the Giants in 1962. In 1956 he pitched a World Series no-hitter with the Yankees. It's the only no-hitter in World Series history. Therefore, in measure 19 everything stops!

Measure 23 - This is Felipe Alou's number. In this bar the horns play the rhythm of Alou's name.

Measure 24 - Everyone knows that this was the great Willie Mays' number. There is a mighty arrival of E-flat major to celebrate one of the greatest players of the game.

Measure 25 - This is Barry Bonds' current number. I live near Pittsburgh, the city that Bonds left for the Giants and a larger salary. The most dissonant chord in the entire piece occurs here.

Measure 27 - The pitching ace of the 1962 Giants, Juan Marichal (Number 27), was known for his high leg kick. The melody is transformed to wider intervals to salute” Marichal’s patented kick.

Measure 30 - The trumpets play a fanfare in a “salute” to Orlando Cepeda (Number 30) who was inducted into the Hall of Fame in July 1999.

Measure 44 - The great slugger Willie McCovey (Number 44) is highlighted here. The slapstick, woodblock, and rimshots imitate the crack of the bat.

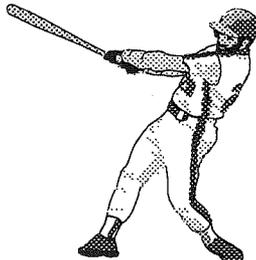
Measure 60 - The flute and bells play the notes B-A-B-E” for the Bambino’s record which was to fall again!

Measure 61 - I use an F major chord with an added 6th and 9th. The woodwinds set up an ostinato on the notes G, D, and F. The G is the 9th, for Roger Maris’ number, the D and F represent the 6th and the 1 st notes of the scale for 61 home runs.

Measures 63-69 - The tune “Meet Me in St. Louis,” honors the great Mark McGwire.

Measures 65-66 - The piccolo and bells play an SOS” on the note “A” to honor the superb Sammy Sosa.

Measure 70 - A fanfare “explosion” honoring Mark McGwire’s tremendous accomplishment concludes the numerical “salutes.”



“In planning the piece, I came up with a great many ideas—enough for three or four pieces. When it came time to compose, I suddenly discarded all of that material and took up a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. The piece is a rondo shape with the ‘A’ portions being sets of variations on the brief theme. There are thirty-two variations in all. The orchestration, while offering enough to brass and percussion, strongly emphasizes wind color and open sounds. *Morning Star* is about beginnings: the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those who are playing it now” (David Maslanka). *Morning Star* was commissioned by the Grand Ledge, Michigan High School Wind Symphony and premiered by the organization in May, 1997 for the opening of a new concert hall at Grand Lodge High.

• • • THE COMPOSER • • •

Dr. Jack Stamp (b. 1954) is Professor of Music and Conductor of Bands at Indiana University of Pennsylvania (IUP), where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education Degree from IUP, a Masters in Percussion Performance from East Carolina University (ECU), and a Doctor of Musical Arts Degree in Conducting from Michigan State University, where he studied with Eugene Corporon.

Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at IUP and ECU. Recent studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Jolo, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the "Teaching Music Through Performance in Band" series.

In 1996, he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999, he received the Citation of Excellence from the Pennsylvania Music Educators Association.

A CD recording on the Citadel label entitled *Past the Equinox: The Music of Jack Stamp* contains twelve band works performed by the Keystone Winds with the composer conducting. He is founder and conductor of this ensemble, and he also leads them on the Citadel releases *Night Fantasy: The Wind Music of Robert Ward* *Divertimento: Wind Music by American Composers*, *Celebrations*, *Wind Visions: The Music of Samuel Adler*, *Songs of Abelard*, and *Pageant*.

UR WIND ENSEMBLE PERSONNEL

Piccolo

Jamie Paulson, East Patchogue, NY

Flute

Leigh Halsey, Syracuse, NY*
Tara Arness, McLean, VA
Jennifer Armusewicz, Southampton, NY
Jamie Paulson, East Patchogue, NY
Elizabeth Hill, Newport News, VA

Oboe

Jennifer Magee, Cherry Hill, NJ*+
Jessica Jagger, Toms River, NJ

English Horn

Jennifer Magee, Cherry Hill, NJ

Bassoon

Matt Miskovsky, Huntington, NY
Stephanie Allen, Hollidaysburg, PA

Clarinet

Elaine Bueheimer, Middletown, MD*
Betsy Plunket, Kingston, NY
Ann Chu, Orlando, FL
Mindy Christensen, Cape Elizabeth, ME
Chrissy Hohl, Getzville, NY
Sarah Glick, Clarence, NY
Sarah Muller, Riverton, CT

Bass Clarinet

Nathan Verilla, Lynchburg, VA

Alto Saxophone

Sharon Bricker, Souderton, PA*+
Kemp Hammond, Annapolis, MD
Hwee-Chan Chung, Seoul, Korea
Charles Hoffman, Morristown, NJ

Tenor Saxophone

Ann Schlegelmilch, Keene, NH

Baritone Saxophone

Matt Grimes, Brookfield, CT

French Horn

Kelley Wolfe, Herndon, VA*
Erin Sharp, Floyd, VA
Kristin Parker, Washington Twp., NJ

Trumpet

Adam Claar, Newark, DE
Ryan McCaffrey, Brookfield, CT
Charles Kapp, Wilmington, DE*+
Bill Mueger, East Meadow, NY
John Brady, Richmond, VA
Dana Rajczewski, Richmond, VA

Trombone

Caitlin Thompson, Carlisle, PA*+
Christopher Carver, Allentown, PA
Eric Walker, Canajoharie, NY

Baritone

Bryon LePere, Richmond, VA
Jeff Jackson, Mechanicsville, VA

Tuba

Jon-Eric Burgess, Verona, NJ
Matt Bruning, Independence, OH

Piano

Dreama Lovitt, Pilot, VA

Percussion

Ray Del Savio, Eastchester, NY*
John Leonard, Hunt Valley, MD
Brian Pagels, Freehold, NJ
Rob Wright, Warsaw, VA
Kathrine Dixon, Alton, IL

Director

Gene Anderson

*section leader

+band officer

Overnight Mail Personnel

Tara Arness, flute
Sharon Bricker, soprano saxophone
James Fuller, alto saxophone
Eric Furman, baritone saxophone
Kelly Wolfe, French horn
Sean Linfors, trumpet 1
Adam Claar, trumpet 2
Dana Rajczewski, trumpet 3
Caitlin Thompson, trombone 1
Christopher Carver, trombone 2
Eric Walker, trombone 3
Mark Lomanno, piano
Jim Sullivan, contrabass