The University of Arizona Wind Symphony

Flute
Patricia Bradley, principal
Tran Thai
Nicole Rochon, piccolo
Meghan Davis
Rebecca Diamond
Mikala Healy
Jennifer Thornton
Alyssa Pfotenhauer

Oboe
Corrie Bain, principal
Javier Ortega

Bassoon
Ross Eckley, principal
Kyle Edwards
April Delgado

B-flat Clarinet
Alison Bailey, principal
Holly Paxton
Lauren Dietrich
Daniela Gonzalez
Jonathan Dellerman
Haley Beavers
Michael Ryske
Justine Saquilayan

E-flat Clarinet
DaJuan Brooks

Bass Clarinet
Luis Gomez

Saxophone
Rachel Confrey, principal alto
Alexander Jones, alto
Kenny Grundy, alto
Katie Prutsman, alto
Christopher Vasquez, tenor
Virgil Armstrong, tenor
Briana Gomez, baritone

Trumpet
Andrew Stickney, principal
Dahaly Solis
Jule Streety
Joshua Floyd
Nicole Lucas
Sammie Flanzbaum
Erica Cohen
Christian Lopez
Braden Marsden
Nilaja Gillespie

Horn
Sarah Early, principal
Kate Canady
Danielle Eastin
Benjamin Iniguez
Heidi Gerrish

Trombone
Dylan Carpenter, principal
Anthony Munoz
Victoria Vincent-Fallis
Nicholas Quiroz
Sean Vaeth
Nicholas Cohen, bass

Euphonium
John Peterson, principal
Will Lathrop
Joshua Ray Duron

Tuba
Brennen Motz, principal
Michael Cook
Raul Bravo-Arizmendi
Ben Johnson

Piano
Paul Kohler

Percussion
Antuon Lopez, principal
Christopher Bilings
Holly Chaput
Andrew Coyle
Michael McAtamney
Bianca Rodriguez
Danny Barsetti-Nerland

The University of Arizona Wind Symphony

JAY C. REES
DIRECTOR
KEVIN HOLZMAN & SHAWN CULLEN
GRADUATE CONDUCTORS

TUESDAY, NOVEMBER 27, 2012
CROWDER HALL, 7:30 P.M.
The University of Arizona Wind Symphony

Jay C. Rees, director
Kevin Holzman & Shawn Cullen, graduate conductors

Tuesday, November 27, 2012
Crowder Hall
7:30 p.m.

PROGRAM

His Honor ................................................................. Henry Fillmore  
(1881-1956)

Ye Banks and Braes O’Bonnie Doon ....................... Percy Grainger  
(1882-1961)

Moorside March ........................................................... Gustav Holst  
(1874-1934)

Lux Aurumque ............................................................ Eric Whitacre  
(b. 1970)

The Divine Comedy .................................................... Robert W. Smith  
(1926-2011)

The Inferno
Purgatorio
The Ascension
Paradiso

Kevin Holzman, conductor

Kevin Holzman

Kevin Holzman is a conductor, clarinetist, and instructor at the University of Arizona. He began clarinet studies at the age of 13, and has been an active musical performer since. He has taught clarinet in Scottsdale and Tucson, Arizona. His clarinet teachers have included Professor Jerry Kirkbride, Dr. Karen Wevursky and Mr. Eric Broomfield.

Prior to his undergraduate degree, Kevin studied conducting with Dr. Schultz Bennett and Mrs. Michelle Irvin in Scottsdale, Arizona.

As a National Merit Scholar, he began studies in clarinet performance and conducting at the University of Arizona in 2006. Kevin graduated summa cum laude with a degree in clarinet performance in the spring of 2010. After teaching in an inner city high school in West Philadelphia with Teach For America and studying at the University of Pennsylvania for a year, he returned to the University of Arizona to pursue a master’s degree in instrumental conducting.

Kevin’s primary conducting teacher is Professor Gregg I. Hanson, director of bands at the University of Arizona. He has also studied conducting with Dr. Thomas Cockrell, director of orchestral activities at the University of Arizona. In addition to being the instructor of undergraduate instrumental conducting, he is actively involved in conducting rehearsals and performances at the university, and studies piano with Dr. Michael Dauphinais. Kevin plans to earn his Doctor of Musical Arts degree in instrumental conducting after his studies at the UA, and aims to one day conduct bands and orchestras at the collegiate and professional level.

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held in Arizona and California. While pursuing his graduate degree in conducting Mr. Cullen holds the position of resident conductor with Arizona Repertory Theater with recent credits including Into the Woods, Secret Garden, Batboy: The Musical, and is currently in rehearsal for Avenue Q. Mr. Cullen is a student of Professor Gregg I. Hanson.
Swifter than thought, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

In “Paradiso,” the final of four movements in The Divine Comedy, Dante has ascended at an incredible speed from the top of the Mountain of Purgatory to the first sphere of the heavens. He is enamored with the sight of light, growing brighter and more intense with each sphere of his journey. The composer has called upon the mallet percussion to represent those beams of light. Beginning with a single tone (beam), the intensity grows with each entrance until we are surrounded by lights of multiple colors and complexities. As the light engulfs the listener, we are presented with the sounds of joy, peace, love, and hope... growing ever brighter as the journey through the spheres progresses.

**Program Notes**

**His Honor - Henry Fillmore**

The eldest of five children, James Henry Fillmore, Jr. (1881-1956) was born in Cincinnati, Ohio, into a family of composers and publishers of religious music. He too would follow the family tradition, and study to become an extraordinary composer himself. Americans We, Military Escort, The Circus Bee, Rolling Thunder, and The Klaxon are among his most popular marches.

Composed in 1933, His Honor was premiered by the Fillmore Band at one of their concerts at the Cincinnati Zoological Gardens. The title is a dedication to Cincinnati Mayor Russell Wilson. The march has remained a favorite of many because of its rhythmic and dynamic changes, reflecting the Henry Fillmore the entertainer.

**Ye Banks and Braes O’Bonnie Doon – Percy Grainger**

The river Doon flows gracefully between the Loch Doon and the Firth of Clyde in Stirlingshire, Scotland. It was the inspiration for Robert Burns' poem The Banks of Doon, written in 1783, telling of a forsaken young woman of rank who bore a child without the sanction of the Church. Burns, a scholar of Scottish tunes, set the poem to music a few years later.

Ye banks and braes o’ bonnie Doon
How can ye bloom sae fresh and fair?
How can ye chant ye little birds,
And I sae weary, fu’ o’ care?
Ye’ll break my heart, ye warbling birds,
That wanthon through the flow’ry thorn,
Ye ‘mind me o’ departed joys,
Departed never to return.

Grainger’s setting gives continuous harmonic support to a five note melody, implying the steady flow of the river past its banks and hillsides (braes). Originally scored in 1903 for a chorus of single voices, whistlers, and harmonium, the wind band version dates from 1932.

**Moorside March – Gustav Holst**

In 1927, Gustav Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee, the result of which was The Moorside Suite. The suite has three movements: Scherzo, Nocturne, and March. Gordon Jacob arranged the suite for

**Biographies**

**Shawn Cullen**

Shawn Cullen has quickly earned a reputation for his high-energy teaching style and fresh, innovative artistic nuance. Cullen has held the position of director of bands, vocal music and theater arts with Tucson Unified School District, where he has served as instrumental/choral educator and conductor with students K-12 since 2004.

In a short time, Mr. Cullen has enjoyed a broad and diverse professional career as an educator, performer, conductor, and artistic director. As a professional musician Cullen has traveled throughout the United States, Mexico and South America as a vocalist, instrumentalist and conductor. In 2009 Mr. Cullen became the artistic director for the Reveille Men’s Chorus, an internationally recognized ensemble with a mission to promote diversity, tolerance, and a world free from HIV/AIDS. In his fourth season with Reveille, Mr. Cullen has produced multiple crowd-pleasing concerts breaking attendance records and increasing the chorus’s membership with a continued new and exciting artistic vision.

Mr. Cullen is a graduate of the University of Arizona, where he studied trumpet, voice, conducting and music education. Ensembles under his direction have been the recipients of the Arizona Arts Spotlight Award by Governor Janet Napolitano in 2006, and continue to be awarded superior and superior with distinction ratings at competitions.
orchestra in 1952 and for wind band in 1960. The March begins with a rising four-note motive that leads into a vigorous first theme, noteworthy because of its six-bar phrases. A second theme, consisting of more traditional eight-bar phrases, is then introduced by the alto saxophone. The trio is reminiscent of the ceremonial marches of Elgar and Walton in its pomp and dignity. After a brief modulatory transition section based on the opening motive, the first two themes are restated and the march concludes with a coda containing material from the trio.

Lux Aurumque – Eric Whitacre

Providing his own program notes, Whitacre wrote: “Lux Aurumque began its life as an a capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand ‘Bliss’ theme from my opera “Paradise Lost.” Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.”

The inspiration for the work was a short poem in English, Light and Gold, by Edward Esch (b. 1970). Charles Anthony Silvestri translated this text into Latin for Whitacre, and attempted to render the original poem into Latin “as singably and as sonically beautifully” as he could. The piece was composed in 2000 on a commission from the Master Chorale of Tampa Bay and dedicated to Dr. Jo-Michael Scheibe. It was originally published by Walton Music in 2001.

The Divine Comedy Suite – Robert W. Smith

The Divine Comedy is a four-movement work based on Dante Alighieri’s literary classic of the same name. The story of Dante’s trilogy is a classic: One day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell and Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

“The Inferno” is the first of four movements in The Divine Comedy. Dante’s vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the concept of symbolic retribution. In other words, man’s eternal damnation in Hell is directly correlated to the character and weight of his sin on earth. Like Dante’s Inferno, the movement is divided into four sections.

The opening melodic statement in the oboe represents the sins of “incontinence.” As Dante finishes his relatively short journey through the sections of The Inferno, he is confronted with the Wall of Dis (the gate into Hell). The next section is structured around the sins of “violence” with its incredibly intense storms and fiery sands. The crimes of “ordinary fraud” follow the violent sinners. The composer used the sin of hypocrisy as visual imagery in the formation of this section of the musical work. Dante describes the hypocrites as they file endlessly in a circle, clothed in coats of lead, which represent the weight of the hypocrisy on earth. The final section of The Inferno features the sins of “treacherous fraud.” As Dante enters this circle of Hell, he hears the dreadful blast of a bugle. “Not even Roland’s horn, which followed on the sad defeat when Charlemagne had lost his holy army, was as dreadful as this.” Dante and Virgil are lowered into the last section of Hell by giants who are constantly pelted with bolts of lightning. As their journey nears the end, they are confronted with the sight of Lucifer, whose three mouths are eternally rending Judas, Brutus, Cassius. Dante and Virgil climb down the flanks of Lucifer, exiting to the other hemisphere and leaving the fiery world of The Inferno behind.

“Purgatorio” is the second movement of The Divine Comedy. Dante, having completed his journey through The Inferno, is brought by Virgil to the shores of the island mountain Purgatory in the midst of the southern ocean. The mountain is comprised of seven terraces, each representing one of the “seven deadly sins.” In each terrace, sinners are given an appropriate penance which is symbolically tied to their transgressions on earth. The sufferings endured are accepted voluntarily by the spirits in atonement for their sins. The composer has woven together musical elements which depict each of the sins of the seven terraces. For example, the sin of the first terrace is “pride.” The souls plod slowly around the mountain, bowed double by huge rocks on their backs. As the compositions develops, the sounds of lamenting souls, dragging their heavy loads, can be heard against the haunting melodic line. As Dante and Virgil continue up the mountain, they feel a violent quaking at which all of the spirits proclaim “Gloria in excelsis Deo!” (Glory to God in the Highest). Dante learns that the quaking signals the completion of one soul’s penance, for which all other souls give thanks. The completion of the penance allows the souls to ascend to Paradiso (heaven), taking his or her rightful position in relation to God.

The Ascension is the third of four movements in The Divine Comedy. The movement begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to Paradise. Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at that movement transformed in preparation for his great adventure. He is surprised to discover wonderful music, the music of the spheres, surrounding them.