The University of Arizona Wind Symphony

Flute
Katelyn Charlton, principal
Rebecca Diamond
Jennifer Thornton
Sarah Bosch
Sarah Blomquist, piccolo

Oboe
Corrie Bain, principal
Brianna Finkelstein
Christian Zatarain

English Horn
Corrie Bain

Bassoon
Kyle Edwards

E-flat Clarinet
Lauren Dietrich

B-flat Clarinet
Clif Weston, principal
Kendra Liu
Lauren Dietrich
Ashley Kang
Riley Taylor
Jacob Malkin
Sophia Rechel
Samantha Fay
Holly Paxton
Arthur Maynes
Megan Kennedy

Bass Clarinet
Michael Ryske

Saxophone
Alexander Jones, principal alto
Madeleine Poage, alto
Daniel Carrera, alto
Virgil Armstrong, tenor
Michael Shahen, tenor
Briana Gomez, baritone

Horn
Kevin O’Brien, principal
Sean Gale
Katherine Canady
Joshua Floyd

Trumpet
Kenneth Saufley Jr., principal
Dahlay Solis
Sammie Flanzbaum
Jule Streety
David Lopez
Max Gaxiola
Brad Rickel

Trombone
Freddy Diaz, co-principal
Richard Martinez, co-principal
Ashley Aron
Nicholas Cohen, bass

Euphonium
John Peterson, principal
Luke Symington
Rob Zubieta

Tuba
Michael Cook, principal
Jarrett Youngquist
Paul Thoenes

Percussion
Mike McAtamney, principal
Alex Bosse
Eric Clark
Gibb Mandish
Bianca Rodriguez

String Bass
Dallas Carpenter

Graduate Assistant
Oscar Thorp

Librarian
Hillary Engel

Wind Ensemble
Wind Symphony
Lincoln’s Birthday Tribute

The University of Arizona President
Ann Weaver Hart, narrator

Tannis Gibson, piano

Wednesday, February 12, 2014
Crowder Hall
7:30 p.m.
Lincoln’s Birthday Concert
The University of Arizona
Wind Symphony & Wind Ensemble
Featuring
UA President Ann Weaver Hart, narrator
Faculty Artist Tannis Gibson, piano

Wednesday, February 12, 2014
Crowder Hall
7:30 p.m.

P R O G R A M

Wind Symphony
Kevin Holzman, conductor

Esprit de Corps ........................................................................ Robert Jager
(b. 1939)

The Fairest of the Fair ......................................................... John Philip Sousa
Edited by Frederick Fennell (1914-2004) (1854-1932)

Rhapsody in Blue .............................................................. George Gershwin
Scored by Donald Hunsberger (b. 1932) (1898-1937)

Tannis Gibson, piano

The Thunderer ...................................................................... John Philip Sousa
Arranged by Keith Brion (b. 1933) (1854-1932)

Suite of Old American Dances ........................................... Robert Russell Bennett
(1894-1981)

Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag

I N T E R M I S S I O N
Oscar Thorp

Oscar Thorp is in his first year of the master’s program in wind conducting at the University of Arizona School of Music, and serves as a graduate teaching assistant for the wind band studies area. Oscar began musical study on the trumpet at age 10, and has studied privately with Roy Poper, Edward Reid, and Judson Scott. He completed his undergraduate education at the Oberlin College Conservatory of Music with a major in trumpet performance and a minor in music history in spring 2013. While at Oberlin, Oscar performed in many ensembles on trumpet, including the Oberlin Orchestra, Chamber Orchestra, Sinfonietta, Brass Ensemble, College and Community Winds, and the Twenty-Three Nineteen Brass Quintet. As a soloist, Oscar has performed with the Tacoma Youth Symphony and given recitals in Tacoma, Washington, Oberlin, Ohio, and Boston, Massachusetts. He has taught trumpet privately in Tacoma, Oberlin, Tucson and Panama.

Oscar began conducting in Oberlin, were he studied with Joann Erwin and Raphael Jiménez before becoming assistant conductor for the Northern Ohio Youth Orchestra. His primary conducting teacher is Professor Gregg Hanson. He works with the University of Arizona’s bands as a teacher, performer and student. Oscar plans on pursuing conducting, performing and educating as a career. He is a native of Tacoma, Washington.

Wind Ensemble
Gregg Hanson, conductor
Oscar Thorp, graduate conductor

American Salute .................................................. Morton Gould
(1913-1996)
Oscar Thorp, conductor

Lincoln Portrait .................................................. Aaron Copland
Arranged by Walter Beeler (1908-1973) (1900-1990)
Ann Weaver Hart, narrator

Civil War Fantasy................................................ Jerry Bilik
(b. 1933)

The University of Arizona Wind Symphony in Crowder Hall

Classical
90.5 FM 89.7 FM
ARIZONA PUBLIC MEDIA

This concert is being recorded for future broadcast

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Program Notes

Esprit de Corps – Robert Jager
From the composer: Esprit de Corps is based on The Marines' Hymn. This work is a kind of fantasy-march, as well as a tribute to the United States Marine Band, which commissioned the work. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). The composer intends that this work should display the fervor and virtuosity of the Marine Band and the musical spirit and integrity of its conductor, Colonel John R. Bourgeois, for whom the initial tempo marking, Tempo di Bourgeois, is named. Colonel John Bourgeois is a dramatic, spirited conductor, who reflects the excitement of the music being played. When a tempo is supposed to be “bright” he makes sure it is exactly that. Because the tempo of Esprit de Corps is to be very bright, the marking just had to be “Tempo di Bourgeois!”

The Fairest of the Fair – John Philip Sousa
Notes from the editor: John Philip Sousa was obviously a prolific composer of marches as well as other music in forms not necessarily associated with his legendary name. The year 1908, however, was the leanest he had ever known in this medium which had made his name so familiar to music listeners the world over.

Part of Sousa’s summer of 1908 was spent writing The Fairest of the Fair at the then very popular and exclusive Adirondack resort, Saranac Lake, New York. The Fairest of the Fair came to be so-called according to the following story which is recounted by Paul E. Bierley in his book, John Philip Sousa, a Descriptive Catalog of His Works:

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers’ Association... In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would some day transfer his impression of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march “The Fairest of the Fair.”

Rhapsody in Blue – George Gershwin

Kevin Holzman
Kevin Holzman is pursuing a Doctor of Musical Arts degree in wind conducting at the University of Arizona School of Music, where he serves as conductor of the UA Wind Symphony and UA Symphonic Band and head graduate teaching assistant of the wind bands studies area. His extraordinary achievements at the School of Music have led him to this unprecedented appointment as conductor of one of the School of Music’s major ensembles while still being a student.

Kevin began his musical studies at the age of 13 in Scottsdale, Arizona where he began studying clarinet. His early musical experiences drew him to an interest and private study in conducting. He achieved high honors in music and academics in the Phoenix area and demonstrated his formidable talents as a promising young musician throughout his high school years.

In the fall of 2006 as a National Merit Scholar, he began his undergraduate studies in clarinet performance and conducting at the University of Arizona in 2006. He studied clarinet with Professor Jerry Kirkbride. Kevin graduated summa cum laude with a degree in clarinet performance in the spring of 2010. At that time he was accepted into the prestigious Teach For America program and taught for one year in an inner city high school in West Philadelphia. While there, he began graduate study at the University of Pennsylvania before returning to his alma mater to pursue a Master of Music degree in instrumental conducting in the spring of 2013.

Kevin has had a great variety of conducting experiences both at the UA School of Music and the Tucson/Phoenix area. He is in demand as a conductor for faculty and student recitals and community bands throughout the region.

His primary conducting teacher is Professor Gregg Hanson, director of wind band studies, with additional study with Dr. Thomas Cockrell, director of orchestral activities in the School of Music. He serves as the instructor of undergraduate instrumental conducting, a required course for all music majors, while achieving at the highest level in his academic course work and additional study on piano and other orchestral and band instruments. He also serves as director of the Santa Cruz Summer Winds. Kevin is enjoying his great successes as he anticipates his future as a conductor in the professional and academic arenas.
Gregg Hanson

Professor Gregg Hanson joined the UA School of Music faculty in the fall of 1990. As a young musician, he studied trumpet, piano and voice before attending the University of Michigan, where he earned bachelor’s and master’s degrees in 1967 and 1968. While at Michigan he studied conducting with Elizabeth A. H. Green and William D. Revelli. He now heads the graduate conducting program in wind band conducting at the University of Arizona. Before coming to the UA, Professor Hanson taught high school for seven years and served as director of bands at the University of Utah for 14 years. He was inducted into membership in the American Bandmasters Association in 1984. Over the course of his conducting career, his performing ensembles have appeared at all of the major venues for wind band performance including the conferences of the College Band Directors National Association, Music Educators National Conference, the American Bandmasters Association Convention, and in Lucern, Switzerland for the World Association of Symphonic Bands and Ensembles.

Hanson’s conducting experience is varied and includes commercial music, musical theatre, opera, chamber music, orchestra and wind band. Under his baton, the University of Arizona Wind Ensemble has achieved national and international prominence with the release of five commercial CDs under the Albany label.

With numerous guest-conducting and clinic appointments in the United States, Canada, Mexico, Europe and China, Hanson was the first American wind band conductor to conduct a public concert with the People’s Liberation Army Band. Later, during the fall semester of 2003, he returned to China for the purpose of creating the first-ever wind ensembles at both the Beijing Central Conservatory and the Xian Conservatory of Music.

Hanson has been praised for his authentic interpretations and degree of excellence of his work and is credited with numerous commissions and premieres of outstanding new repertoire for wind band. The faculty of the UA College of Fine Arts selected professor Hanson as the recipient of the prestigious James R. Anthony Award for Sustained Excellence in Teaching for 2011-2012. Professor Hanson serves as artistic director and conductor of the San Diego Winds, a professional organization which draws musicians from the Southern California region.

‘What Is American Music.’” According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be “a jazz concert” on which George Gershwin was currently “at work.” Busy with his show Sweet Little Devil, Gershwin had not yet begun to compose such a concert, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on Rhapsody in Blue on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin’s music and Grofé’s arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman’s lead reed player) improvised the signature clarinet “wail.” According to contemporary reviews, the concert was rather dull, but Rhapsody in Blue was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of Rhapsody in Blue produced to satisfy public demand for as many accessible renditions as possible. As the work’s popularity increased, the desire for a published large ensemble version led to Grofé’s 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

This edition of Rhapsody in Blue, arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin’s personal copy of Grofé’s symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé’s band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress).

The Thunderer – John Philip Sousa

Other than the fact the Sousa’s “thunderer” was undoubtedly a Mason, his identity may never be revealed. The Thunderer march was dedicated to Columbia Commandery No. 2, Knight Templar, of...
Leading off the suite, the dances of the day, hence the name the publisher supplied. From his childhood. The five movements of the suite reflect popular referred to an amusement park in Kansas City which Bennett recalled originally presented to Goldman under the title “Electric Park,” which South Pacific, Kiss Me Kate the scoring of, and other shows. The suite was written in-between the suite because of other assignments. The suite was written in-between band. Despite his excitement, he was only able to work intermittently on

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Leading off the suite, the Cake Walk dance originated on the southern plantations, where slaves often imitated their plantation owners. The dance or “strut” was danced to jig-like banjo/fiddle music, usually done by couples who, with a backward sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for the best couples, the prize often being a cake.

Although the title of the Schottische suggests that its roots lie in Scotland, is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and a striking of the heel. The music for the early schottische was usually written in 2/4 time, and many describe the dance as a slow polka.

The third movement, Western One-Step, is actually a deceiving title. This dance, also known as the “Texas Tommy,” is from the early 20th century, and is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.”

Suite of Old American Dances – Robert Russell Bennett

Many renowned composers began to take an interest in the wind band after World War II, and Bennett was no exception. After attending a concert by the Goldman band in 1948, Bennett was inspired to write a work for band. Despite his excitement, he was only able to work intermittently on the suite because of other assignments. The suite was written in-between the scoring of Kiss Me Kate, South Pacific, and other shows. The suite was originally presented to Goldman under the title “Electric Park,” which referred to an amusement park in Kansas City which Bennett recalled from his childhood. The five movements of the suite reflect popular dances of the day, hence the name the publisher supplied.

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### Tannis Gibson

Pianist Tannis Gibson’s performances have been described as “luminous” (The Boston Globe) and “thoroughly captivating” (The Washington Post). Her artistry has been praised for its “brilliance, energy and personality” (Tucson Citizen) and a recent review from Fanfare Magazine commended Gibson for her “stunning performance and powerhouse pianism.”

Ms. Gibson has been heard in concert halls throughout North America, Europe, South America and Asia. Venues include Weill Recital Hall (Carnegie), the Kennedy Center, Merkin Hall, Corcoran Gallery, National Gallery of Art and the Gardner Museum in Boston. Her festival performances include among others, the Bath Festival in England, the ppIANISSIMO festival in Sofia, Bulgaria, Chile’s Jornadas Musicales de Invierno and New York’s Bang On a Can and Weekend of Chamber Music Festivals. She has collaborated with many fine artists, as well as ensembles such as the Shanghai, Muir, American, Lark, Audubon and Calder String Quartets. This past winter she toured major centers throughout China as concerto soloist with the Southern Arizona Symphony Orchestra.

Ms. Gibson has recorded for CRI, ASV (London), JRI, The Classics Label and Summit Records. Her recent CD with cellist Nancy Green, Song of the Birds was chosen as CD of the Fortnight by Classical Music magazine in London. The Monticello Trio’s CD of Nicholas Maw’s Piano Trio, with Gibson as pianist, was nominated for a Gramophone Award and selected as Editor’s Choice for Gramophone Magazine. Ms. Gibson has been featured in live performance on WGBH Boston and WQXR New York. She has been heard on NPR’s “Performance Today” on numerous occasions and has also appeared on the “Today Show” (NBC).

Tannis Gibson holds a BM from the University of Regina in Canada and a MM from the Juilliard School where she was a scholarship student of Sascha Gorodnitzki and Herbert Stessin.

Currently, Ms. Gibson resides in Tucson and is associate professor of music at the University of Arizona. She also holds the position of distinguished visiting artist at Asuza Pacific University in Los Angeles. She is a dedicated teacher and her students have received prizes in international, regional and local competitions. Several now hold faculty positions in institutions throughout the United States.
The triple meter of the *Wallflower Waltz*, will be familiar to most. Although the beginning of the 20th century represented a new cultural era, replete with new dance steps, the time-honored waltz still reigned as king of the ballroom dance scene.

The bright and highly syncopated rhythm of the *Rag* completes the dance suite. Although there is no one specific dance that can be associated with the rag style, Bennett’s choice of music is representative of the era as a whole.

**American Salute – Morton Gould**

American composer Morton Gould has composed more than a thousand pieces for radio, television, film, stage productions, and concert ensemble. Gould is remembered today not only as a composer, but also as a conductor, arranger, and pianist.

American Salute was written for national radio broadcast on the Mutual Radio Network on Abraham Lincoln’s birthday in 1942. The piece was immediately popular and is Gould’s most performed work today by orchestra and wind ensemble. The piece is a development on the Civil War song *When Johnny Comes Marching Home*.

Gould wrote, “I have attempted a very simple and direct translation in orchestral idiom of this vital tune. There is nothing much that can be said about the structure or the treatment because I think it is what you might call ‘self-auditory.’”

The composer cleverly treats each repetition of the theme to its own texture. Some alternations to listen for include bassoon soli, lyrical English horn, staccato upper woodwinds, syncopated brass, a funeral march, and allusions to gun-fire and Morse code.

**Lincoln Portrait – Aaron Copland**

Aaron Copland is hailed as one of the greatest and most honored American composers in history. His *Appalachian Spring*, *Rodeo*, and *Billy the Kid* helped define the sound that is today recognized as “Americana.” *Lincoln Portrait* is one of the many popular pieces from Copland’s “golden age” of the 1940s.

In 1942, conductor Andre Kostelanetz commissioned Virgil Thomson, Jerome Kern and Copland to write a “gallery of musical portraits” of great Americans from history. Copland originally considered Mark Twain as a subject, but Kern had beaten him to making the choice. Rather than

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**Biographies**

**Ann Weaver Hart**

Ann Weaver Hart is the 21st president of the University of Arizona. She came to Tucson from Temple University, where she served as president from July 2006 until she assumed the presidency of the UA in July 2012. Previously, Dr. Hart served as president of the University of New Hampshire and provost and vice president for Academic Affairs at Claremont Graduate University, in Claremont, California. At the University of Utah, she served as professor of educational leadership, dean of the Graduate School and special assistant to the president.

During her first year at the University of Arizona, President Hart successfully led a process to create an integrated strategic plan that will guide the UA’s academic and financial future.

President Hart is a member of the Association of American Universities, the Association of Public and Land-Grant Universities, and she has recently been appointed as an advisor for the Lincoln Project: Excellence and Access in Public Higher Education at the American Academy of Arts and Sciences, and she serves with a number of organizations around Arizona including the Greater Phoenix Economic Council’s Executive Committee, Greater Phoenix Leadership, Southern Arizona Leadership Council, the Tucson Regional Economic Opportunities Chairman’s Circle, the Arizona State Board of Education and the Udall Foundation.

Dr. Hart holds three degrees from the University of Utah: a Bachelor of Science and Master of Arts in history, and a Doctorate in educational administration. In addition to serving as the president of the University of Arizona, Dr. Hart holds an appointment as professor of educational policy studies and practice in the College of Education.
going with another literary figure, Copland chose Abraham Lincoln with the counseling of Kostelanetz. The piece was premiered along with the other portraits by the Cincinnati Symphony Orchestra on May 14th, 1942.

Copland uses many of his compositional idioms in his *Lincoln Portrait*. He uses “music of the open prairie” reminiscent of *Billy the Kid* to depict the vastness of Lincoln’s America, as well as fragments of Civil War songs including *On Springfield Mountain* and *Camptown Races*. When talking about composing the piece, Copland said, “I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality, and near the end of the first section something of his gentleness and simplicity of spirit. I was after the universal aspects of Lincoln’s character, not physical resemblance. The second is an attempt to sketch in the background of the colorful times in which Lincoln lived. Sleigh bells suggest a horse and carriage of nineteenth-century New England, and the lively tune that sounds like a folk song is derived in part from *Camptown Races.*”

*Lincoln Portrait* is also notable for its powerful narration. The use of spoken words rather than sung text was decided by Copland because “no composer could possibly hope to match in purely musical terms the stature of so eminent a figure.” The text is written by the composer and draws from Lincoln’s own speeches, including the Gettysburg Address. The first narrator was William Adams, who would be followed by an impressive collection of actors, politicians, musicians, and Copland himself. We are honored to present President of the University of Arizona, Dr. Ann Weaver Hart as our narrator this evening.

**Civil War Fantasy – Jerry Bilik**

Composer and conductor Jerry Bilik is a renowned arranger and writer of music for film, television, and marching band. These are the notes supplied by the composer:

“After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular tunes of the mid-nineteenth century, *Listen to the Mockingbird*, *Dixieland* (which was then a popular minstrel song), and *Camptown Races*. From the distance comes the sound of drums and the strain of *John Brown’s Body*, announcing the first signs of the coming conflict. Little whispers of *Dixie* and *The Battle Cry of Freedom* become intermingled, and then we hear the brilliant strains of the South’s rallying song, *Maryland, My Maryland* (*O Tannenbaum*). This gives way to the Union hymn *The Battle Cry of Freedom*, and suddenly we hear *When Johnny Comes Marching Home* as young Americans from both the North and South were called from their homes to fight one another.

Here the music becomes meditative, gradually dying out, as the soldier recalls many songs of his day, weaving through the sentimental melody *Just Before the Battle Mother.*

“The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, *Marching Through Georgia*, and the Southern troops and *The Yellow Rose of Texas*. With fragments of their favorite songs ringing in their ears, the two armies come closer and closer, the music building in intensity. Finally, in a shattering explosion, the war is on!

“The war is a fleeting instant in the stream of history, and its noisy tumult soon dies away, giving birth to *The Battle Hymn of the Republic*. A Republic restored but not proud of its costly victory. Slowly the music builds a grandeur, representing the spiritual hope for a peaceful and prosperous United States of America that eventually becomes a reality, as the immortal words of Abraham Lincoln became a symbol of dedication for all Americans: the government of the people, by the people, and for the people, shall not perish from the Earth.”