The University of Arizona Wind Ensemble  
Gregg Hanson, conductor

**Flute**  
Elyse Davis, principal  
Jacqueline Yi  
Young Kim  
Julia Gundacker  
Patricia Bradley, piccolo

**Oboe**  
Andrew Clark, principal  
Joseph Howdeshell  
Rachel Kamradt, English horn

**Bassoon**  
Brenda Willer Buys, principal  
Lauren Hayes

**Euphonium**  
Eric Gonzales, principal  
Hunter Swanson

**Bass Clarinet**  
Daniela Gonzalez  
Andrea Steele

**E-flat Clarinet**  
Andrea Steele

**Tuba**  
Justin Rifkind, principal  
Brennen Motz  
Ben Johnson

**Percussion**  
Rick Puzio, principal  
Chris Billings  
Hillary Engel  
Alex Merideth  
Elizabeth Soflin

**String Bass**  
Adam Gurczak

**Harp**  
Hannah Knight

**Piano**  
Jieun Huh

**Graduate Assistants**  
Kevin Holzman, DMA  
Oscar Thorp, MM

**Librarian**  
Hillary Engel

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The University of Arizona  
Wind Ensemble & Wind Symphony  
Gregg Hanson & Kevin Holzman  
conductors

Oscar Thorp  
graduate conductor

The University of Arizona Wind Ensemble  
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Kevin Holzman, DMA  
Oscar Thorp, MM

Librarian  
Hillary Engel

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Thursday, October 17, 2013  
Crowder Hall  
7:30 p.m.
Wind Symphony
Kevin Holzman, conductor
Oscar Thorp, graduate conductor

October ................................................................. Eric Whitacre
(b. 1970)

Oscar Thorp, conductor

Scenes from “The Louvre” ......................................... Norman Dello Joio
(1913-2008)

I. The Portals
II. Children’s Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Trauersinfonie ...................................................... Richard Wagner
(1813-1883)
rev. Erik Leidzen

Lincolnshire Posy .................................................... Percy Grainger
(1882-1961)

I. Libson
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found

INTERMISSION

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

Oboe
Corrie Bain, principal
Brianna Finkelstein
Christian Zatarain

Bassoon
Kyle Edwards, principal
Tasia Ivey

E-flat Clarinet
Cliff Weston, principal
Lauren Dietrich
Ashley Kang
Riley Taylor
Belinda Smith
Jacob Malkin
Sophia Rechel
Samatha Fay
Holly Paxton
Luis Gomez
Arthur Maynes
Megan Kennedy
Michael Ryske

Bass Clarinet
Michael Ryske

Saxophone
Alexander Jones, principal alto
Madeline Poage, alto
Rachel Confrey, alto
Virgil Armstrong, tenor
Michael Shaheen, tenor
Briana Gomez, baritone

Horn
Mike Mesner, principal
Kevin O’Brien
Sean Gale
Kate Canady

Trumpet
Kenneth Saufley Jr., principal
Dahlay Solis
Andrew Stickney
Joshua Floyd
Sammie Flanzbaum
David Lopez
Max Gaxiola
Brad Rickel

Trombone
Fredy Diaz, co-principal
Richard Martinez, co-principal
Victoria Vincent-Muñoz
Ashley Aron

Euphonium
Will Lathrop, principal
John Peterson
Luke Symington

Tuba
Michael Cook, principal
Jarrett Youngquist
Paul Thoenes

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

Graduate Assistant
Oscar Thorp

Librarian
Hillary Engel
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

Commando March ......................................................... Samuel Barber (1910-1981)

Vientos y Tangos ............................................................ Michael Gandolfi (b. 1956)

The Three Embraces ...................................................... Carter Pann (b. 1972)

I. Antique, Calming
II. With quiet longing
III. With rubato (a joyous ceremony at first)

Yiddish Dances .............................................................. Adam Gorb (b. 1958)

I. Khosidl
II. Terkishe
III. Doina
IV. Hora
V. Freylachs
Program Notes

October – Eric Whitacre (b. 1970)

October is presently one of the nine compositions by Eric Whitacre set for wind symphony. Born in 1970, Whitacre is a world-renowned composer of music for chorus, wind ensemble, orchestra, musical theatre and film. Brian Anderson and the Nebraska Wind Consortium, an organization made up of twenty-five other directors of bands, commissioned October.

Whitacre’s program notes for October: “October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.”

Scenes from “The Louvre” – Norman Dello Joio (1913-2008)

Norman Dello Joio was born in New York City to a family of Italian immigrants. He was an accomplished organist, and by the age of fourteen was already a choir director and church organist. His musical career led him to studies at the Julliard School for three years, later transferring to Yale. Dello Joio was awarded several honors for his compositions, including the Pulitzer Prize in 1957, the New York Music Critics Circle Award, and an Emmy in 1965 for the original film score of “The Louvre.”

Scenes from “The Louvre” is adapted from the 1965 Emmy winning original film score. Commissioned by Baldwin-Wallace College Symphonic Band by conductor Kenneth Snapp, it was premiered March 13, 1966, conducted by the composer. The five movements of the suite cover the period of the famous Paris museum’s development during the Renaissance. Each of the themes utilized by Dello Joio are by composers and compositions of the time period. The composer invites the audience to place themselves in the ambiance of the museum’s transformation, and experience the splendor of each setting.

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.
**Biographies**

**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 personnel from the Southern California region.

**Trauersinfonie – Richard Wagner (1813-1883)**

On December 14, 1844, the remains of Carl Maria von Weber were moved from London, where he had died, to Germany. Wagner composed Trauersinfonie for the torch-lit procession to Weber’s final resting place, the Catholic Cemetery in Friedrichstadt. As part of his musical remembrance, Wagner arranged several portions of Weber’s opera *Euryanthe* for a large wind band. This wind band was accompanied during the funeral procession by 20 drums. The first part of Trauersinfonie is an arrangement of music from the overture to *Euryanthe* which represents the vision of Emma’s spirit in the opera. The main section of the work is taken from the cavatina *Hier dicht am Quell*, the text of which contains numerous references to death. The coda comes from a passage in Act II of the opera which recalls the opening “spirit music.” Wagner amassed all of the military bands around Dresden for the occasion, and was very pleased with the performance. He remained fond of the work throughout his life and in *Mein Leben* he wrote, “I had never before achieved anything that corresponded so perfectly to its purpose.”

**Lincolnshire Posy - Percy Grainger (1882-1961)**

From the composer: “This bunch of ‘musical wildflowers’ (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.”

*Lincolnshire Posy* begins with *Lisbon Bay*, a sailor’s song with plenty of “lilt.” *Horkstow Grange*, the second movement, is named for a pleasantly situated eighteenth-century farm house in England. Subtitled *The Miser and his Man* - a local Tragedy, the tune is a requiem for an oppressive overseer and his “man,” who couldn’t take the abuse any longer and used a club on the miser. Rufford Park Poachers tells the tale of a group of poachers who have a run-in with the rich keepers of their land, during which one of the keepers is killed by a poacher. *The Brisk Young Sailor* is a simple tune that tells of a man “who returned to wed his True Love.” *Lord Melbourne* is a war song with the lyrics “I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory.” The set is completed with *The Lost Lady Found*, a
song that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle’s hanging for the alleged crime, and the town rejoices.

**Commando March – Samuel Barber (1910 – 1981)**

Described by critic Fredric V. Grunfeld as “an old-fashioned quickstep sporting a crew cut,” Commando March was played quite frequently during World War II and gained a permanent place in band repertoire after its publication by G. Schirmer in 1943. It was viewed as representative of “a new kind of soldier, one who did not march in straight lines across parade grounds” but “struck in stealth with speed, disappearing as quickly as he came,” inspiring a different kind of music that departs from tradition. It has all the characteristics necessary to its function – jaunty rhythms, plentiful woodwind and percussion flourishes, and an easily remembered theme that incorporates a triplet figure from the introduction.

– Barbara B. Heyman

**Vientos y Tangos – Michael Gandolfi (b. 1956)**

*Vientos y Tangos* is Michael Gandolfi’s first piece for the wind ensemble. Gandolfi’s earliest musical experience was in rock and jazz improvisation, and he studied composition at the New England Conservatory of Music. Gandolfi has since joined the faculty of the conservatory and has numerous honors as a composer of contemporary classical music. *Vientos y Tangos* is dedicated to Frank Battisti, who was director of the Conservatory when Gandolfi was a student. The commission was the result of a project held in honor of Battisti’s 70th birthday and to celebrate his thirty years of service to the conservatory of music. Battisti is well known for contributing to the advancement of concert wind literature, and had specifically requested a tango piece for winds from Gandolfi.

*Vientos y Tangos* is a collection of various tangos set to the textures of wind ensemble, all of which had been transcribed by Gandolfi from the early style of Juan D’arienzo, the “Tango Nuevo” of Astor Piazzolla, and “Disco/Techno Tango.” It took several months of immersion and study of the tango styles for Gandolfi to write the piece. The instrumental combinations are inspired by traditional tango instruments, including the bandoneon, violin, piano, and contra bass.

**The Three Embraces – Carter Pann (b. 1972)**

Currently on faculty at the University of Colorado, Carter Pann has contributed immensely to the wind ensemble repertory in the last decade. *The Three Embraces* was written for Allen McMurray, conductor and director of bands at the university, to celebrate the end of his 35-year career with that institution.

The three movements are songs for band. The composer describes the first and second movements, titled “Antique, Calming and With Quiet Longing,” as “aural aromas.” They explore the quietest textures of the wind ensemble, and Pann requests “the utmost dynamic restraint.” The harp and celesta are prominent in these movements. The third movement is celebratory, beginning and ending in “bold proclamations” for the saxophones and brass. Within the movement Pann combines pastoral melodies with angular harmonies that are almost recognizable from his other compositions. The piece was premiered by the University of Colorado Wind Ensemble under the direction of Mr. McMurray in April 2013.

Carter Pann on Allen McMurray: “Over the years I have come to learn of Allan’s path through music over time, the key mentors of his past, and his performing experiences around the world. I have even had the pleasure of meeting him in faraway places to share a gig. It is through this kind of time with him (and some very special time on his back deck overlooking much of the Boulder/Denver area) that I have learned this gentleman’s values, both in music and in life. His humor is magnetic and ever-present, his magnanimity so humble. I count myself a lucky one to have had a window of time on faculty with such an extraordinary musician and giving person as Allen McMurray.”

**Yiddish Dances – Adam Gorb (b. 1958)**

Written for Timothy Reynish’s 60th birthday in 1998, *Yiddish Dances* is a “party piece” that combines Klezmer (the folk music of the Yiddish) and the wind orchestra. Timothy Reynish and the RNCM Wind Orchestra premiered Yiddish Dances in March 1998. The five movements are based on different Klezmer dances and are described by Gorb as follows:

- **Khosidl**: A medium tempo 2/4 in which the music moves between satire, sentimentality, and pathos.
- **Terkishe**: An up-tempo Jewish tango.
- **Doina**: A free recitative in which various instruments in the band get a chance to show off.
- **Hora**: Slow 3/8 time with a characteristic rocking rhythm.
- **Freylachs**: very fast 2/4 time in which themes from the previous movements are recalled, ending in a riotous ‘booze-up’ for all concerned.