The University of Arizona Wind Ensemble

Flute
Ivo Shin de Souza*
David Ramirez
Zhuowen Guan
Kaissy Yau
Melissa Requist, piccolo

Oboe
Sydney Goltry*
Maya Griswold
Michaela Gauthier, English horn

Bassoon
Daniel Hursey*
J.J. Arévalo
Kevin Milligan, contrabassoon

Clarinet
Baiyu Li*
Marianne Cayer, E-flat clarinet
Sabrina Bachelier
Trisha Bacallso
Callie Claridy

Bass Clarinet
Colin Nossek

Contrabass Clarinet
Jeffery White

Alto Saxophone
Robby Ávila*
George Adam Rosas

Tenor Saxophone
Jacob Lopez

Baritone Saxophone
Anthony Elias-Hand

Horn
Zachary Van Houten*
Anne Cotin
Ian Ramsey
Wade Williford

Trumpet
Xiaolong Zheng*
Vincent Sciaccia
Jacob Lythgoe
Kenneth Saufley
Anthony Beletti
Connor Bagheri

Trombone
Jordan Robison*
Mike Pereyra
Nathan Ksiazek
Bevan Moody, bass

Euphonium
Bret Wagner*
David Dayoub

Tuba
Taylor Guy Manning*
Alan Honeker

Percussion
Michael Pratt*
Sean Rees
Daniel Vega
Gavin Thatcher
Claire Thorpe
Kai Felix

String Bass
Bryce Putt

Piano
Hangyu Bai

Harp
Victoria Gonzalez

Graduate Teaching Assistants
Evan Gibson (MM)
Martin I. Gaines (DMA)

* Principal
** Co-Principal

Wind Ensemble & Wind Symphony

Chad R. Nicholson, conductor
Chad Shoopman, conductor
Evan Gibson, graduate conductor

featuring faculty artist
Theodore Buchholz, cello

Thursday, March 1, 2018
Centennial Hall
7:30 p.m.
The University of Arizona Wind Ensemble & Wind Symphony
Thursday, March 1, 2017 – Centennial Hall, 7:30 p.m.

Wind Symphony
Chad Shoopman, conductor

Eternal Father, Strong to Save.................................Claude T. Smith (1932-1987)

Variations on a Korean Folk Song.........................John Barnes Chance (1932-1972)
   Con moto
   Vivace
   Larghetto
   Allegro con brio
   Sostenuto
   Con Islancio

Evan Gibson, graduate conductor

Give Us This Day.................................................David Maslanka (1943-2017)
   I. Moderately slow
   II. Very fast

INTERMISSION

Wind Ensemble
Chad R. Nicholson, conductor

Capriccio ...............................................................Gustav Holst (1874-1934)

The High Songs......................................................Carter Pann
   I. Nepenthe (b. 1972)
   II. Moto Perpetuo
   III. Passacaglias
   IV. Adjusting the Torque
   V. Song for Heidi

Theodore Buchholz, cello

Affirmation ...........................................................Wayne Oquin (b. 1977)

Toward the Splendid City.................................Richard Danielpour (b. 1956)
   ed. Peter Martin

The University of Arizona Wind Symphony

Flute
   Dylan Irvin*, piccolo
   Shirleen Lee, piccolo
   Brooke Osterman
   Emily Walla
   Angel Aguayo

Oboe
   Loren Wrigley*
   Alyssa Pfotenauer
   Peter Joyce

Bassoon
   Jacob Fernandez*

Clarinet
   Karlee Connors*
   Katie Beaumont
   Natalie Caryl
   Shanon Landauer
   Grace Hoskinson
   Cindy Zhang

Bass Clarinet
   Holly Albrecht

Saxophone
   Maya Armendariz*
   Richard Rubin
   James Gutierrez
   Kelsie Grimsley

Horn
   Stefan Mangushev*
   Diego Abyetia
   Adam Cole
   Wade Williford

Trumpet
   Daniel Saufley*
   Emma Potter
   Lauren O'Donnell
   Andrew Davidson
   Jade Skolnik

Trombone
   Katie Trent*
   Jack Schmidgall**
   John Collins
   Isaac Dean
   Christopher Porteous

Euphonium
   Nikko Lopez*
   Taylor Ross
   Thomas Koenig
   Charity Hansen

Tuba
   Jesse Factor*
   Cari Earnhardt
   Antonio Heredia
   Shay Holly

Percussion
   Laura Marsh*
   Carlos Solis
   Anastasia Lopez
   Carlos Solis
   Tyler Haley
   Gavin Thatcher

Piano
   Daniel Karger-Penalosa

String Bass
   Matthew Carlyon

Graduate Teaching Assistants
   Evan Gibson (MM)
   Martin I. Gaines (DMA)
   * Principal
   ** Co-principal

* Principal
** Co-principal
however, not without a certain pang of nostalgia for my home town, and as a result Toward the Splendid City was driven by my love-hate relationship with New York. It was, needless to say, a relationship badly in need of resolution.

It is also a portrait of the city at a time when New York may have been at its most vibrant. Part of what made New York feel so alive during (the 1980s and 1990s) was a sense of optimism that was felt by many of its citizens, and its landmarks (the New York skyline, Central Park, Yankee Stadium, Fifth Avenue) were, and to some extent still are, visual manifestations of that optimism. Since 9/11, and following some of the financial challenges that the country has been wrestling with, this sense of optimism has faded somewhat, but the energy still remains. May this new edition continue to reawaken the sense of optimism that we all want to experience now or at any time.

— Richard Danielpour

Theodore Buchholz, cello

Cellist Theodore Buchholz has been lauded by newspaper critics as a “virtuoso cellist,” an “outstanding performer,” and a “wonderful musician.” Debuting in New York’s Merkin Hall, he has appeared as a recitalist and chamber musician at important venues including the Spoleto Festival USA, in New York, New Jersey, California, Idaho, Phoenix and Portland, and as a faculty collaborative artist. Dr. Buchholz served as a professional orchestral musician for ten years, and has collaborated in chamber performances with members of the Audubon, Escher, and New World Quartets, and with members of the Cleveland, Metropolitan Opera, Minnesota, New World, San Francisco, and Sydney Symphony Orchestras.

Dr. Buchholz studied at the San Francisco Conservatory of Music, the Manhattan School of Music, and the University of Arizona. His principal teachers include Nathaniel Rosen, Bonnie Hampton, and Sadao Harada (Tokyo String Quartet). His research accomplishments include publications in American String Teacher, the Journal of Historical Research in Music Education, and annual presentations at the ASTA national conferences. His research is focused on historical cello treatises, and he edited the technique book Exercises and Etudes for Elegance of Sound and Form in Cello Playing. As a leader in music education, Buchholz regularly appears as a guest artist, teacher, and clinician across the country. He currently serves as president of the American String Teachers Association of Arizona, is the director of the Tucson Cello Congress, and is assistant professor of cello at the University of Arizona. During the summers he performs and teaches at the prestigious Killington Music Festival in Vermont.

Program Notes & Biographies

Eternal Father, Strong to Save – Claude T. Smith

The powerful hymn Eternal Father, Strong To Save, written by William Whiting of Winchester, England in 1860, is often referred to as the “Navy Hymn.” It has become the signature hymn of presidents, seamen, and naval officers and is often used at funerals for dignitaries. This stirring setting by the prolific composer Claude T Smith features uplifting fanfares and a set of variations based on thematic material extracted from the hymn tune. As the work nears closure, the entire melody is finally revealed first by a noble French horn choir and then repeated richly, scored for the full ensemble. The work was written in 1974 and was dedicated to the U.S. Navy Band, Ned Muffley, conductor.

Claude T. Smith (1932-1987) was known as an exceptional composer, educator, and clinician. Born in Monroe City Missouri, he attended Central Methodist College from 1950 to 1952, joined the 371st U.S. Army Band during the Korean War, and completed his BME degree from 1955 to 1958 at the University of Kansas. Smith then directed instrumental music programs in Nebraska and Missouri before moving to Springfield in 1976 to conduct the Southwest Missouri State University Orchestra and teach music theory and composition. For the last ten years of his life, Smith resided in Kansas City Missouri where he conducted the Blue Ridge Presbyterian Church Choir in Raytown. Smith composed over 110 works for band, choir, full orchestra, string orchestra, and instrumental solos and ensembles.

Variations on a Korean Folk Song – John Barnes Chance

While stationed with the U.S. Army in Korea in the late ‘50s, Chance became fascinated by the popular folk melody Arirang, using it as the basis for his Variations on a Korean Folk Song. Arirang is a traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back a thousand years. The pentatonic (five tone) theme is heard at the outset of this composition and is contrasted with five variations.

After his discharge, he received a grant from the Ford Foundation’s Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including Incantation and Dance. In 1966, his Variations on a Korean Folk Song received the Ostwald Award from the American Bandmasters Association. In 1972, Chance’s promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.
**Give Us This Day – David Maslanka**

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tick Nat Hahn”) titled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality I mean a true awareness and awareness. *Give Us This Day* gives us this very moment of awareness and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (Our Father in Heaven) – No. 110 from the 371 four-part chorales by Johann Sebastian Bach.

-- David Maslanka

**Capriccio – Gustav Holst**

*Capriccio* came about in 1932 as a result of a commission by Nathaniel Shilkret, a dance band conductor, composer, and clarinetist. He sought “a short radio piece, not longer than five or six minutes,” for a composers’ series on folk music themes. Originally titled “Jazz-Band Piece” or “Mr. Shilkret’s Maggot,” this piece did not make it into the composers’ series as it did not include a traditional English or American folk tune; Holst composed the tune himself. The piece went unfinished until Holst’s daughter, Imogen, revised the work for orchestra, and titled the work *Capriccio*.

**The High Songs – Carter Pann**

For nearly two decades, Carter Pann’s music has become known for its blend of popular idioms, subtle humor, and haunting melodic writing. A native of the Chicago area, Pann studied composition and piano at the Eastman School of Music and the University of Michigan; his composition teachers included Samuel Adler, William Bolcom, Joseph Schwantner, and Bright Sheng. Pann’s music has been performed by major orchestras, wind ensembles, chamber groups, and soloists throughout the world.

Carter Pann was commissioned by twelve ensembles (including the University of Arizona Wind Ensemble) to write a work for wind band, resulting in this 24-minute piece for amplified cello and chamber winds. Drawing on the versatile nature of the cello, *The High Songs* explores a variety of colors and styles. The first movement, “Nepenthe,” evokes a mysterious, dreamlike quality. In contrast that movement is followed by “Moto perpetuo,” an impactful, “big band” style movement. “Passacaglias” explores Romantic and abstract harmonic sonorities. The following movement, “Adjusting the Torque,” is a nod to fellow composer Michael Torke, a contemporary in the wind medium. The final movement, “Song for Heidi,” is a gorgeous lament featuring a piano duet. This work is unique in the way it combines the cello voice with a modern wind ensemble to produce a colorful musical experience.

**Affirmation – Wayne Oquin**

“To affirm the world is meaningless, unless one also affirms the tragic reality which is at the core of existence. To live on – to develop means, as I see it, to enter always more and more deeply into the very essence of tragic reality.”

-- Aaron Copland, April 21, 1931

The composer writes:

That these lines were written in a private letter by one of America’s foremost composers, one known for his optimistic populist works, is eye-opening. Though Copland intended this description for his own dark and sinister *Piano Variations*, the meaning of his words – that it is impossible to affirm life without also considering the tragic – serves as the impetus for my own *Affirmation*, a ten-minute reflection on wide range of often conflicting emotions that encompass the human condition: life and death; love and loss; darkness and light.

At no point in the work are these extremities juxtaposed side by side; but rather, they gradually materialize. While the music travels far in terms of its range of register, harmony, and dynamic it does so almost imperceptibly, as one long arc from beginning to end.

**Richard Danielpour – Toward the Splendid City**

The composer writes:

While *Toward the Splendid City* was composed as a portrait of New York, the city in which I live, it was written almost entirely away from home. Work on the piece began in Seattle in the spring of 1992 and was completed in mid-August of that year... At the time I was nearing the end of a year-long residency with the Seattle Symphony, and had serious second thoughts about returning to New York. Life was always complicated in the city and easier, it seemed, everywhere else. I was,