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Hidden Treasures, Lawrence University Wind Ensemble and Symphonic Band, April 14, 2018

Lawrence University

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Hidden Treasures

Lawrence University Wind Ensemble and Symphonic Band

Andrew Mast, conductor

Matthew Arau '97, conductor

Mark Dupere, guest conductor

Saturday, April 14, 2018

8:00 p.m.

Lawrence Memorial Chapel

Lawrence University Wind Ensemble
Andrew Mast, conductor

March, op. 99 (1943)

Sergei Prokofiev
(1891-1953)

First Essay (1938)

Samuel Barber
(1910-1981)
arr. Joseph Levey

Professor Mark Dupere, Director of Orchestral Activities
Guest Conductor

Anahita (2005)

The Flight of Night

Night Mares

Sleep and Repose/The Coming of Light

Roshanne Etezady
(b. 1973)

♦ INTERMISSION ♦

Lawrence University Symphonic Band
Matthew Arau, conductor

Festivo (1985)

Edward Gregson
(b. 1945)

Chorale and Alleluia (1954)

Howard Hanson
(1896-1981)

Puszta (1988)

Andante moderato

Tranquillo

Allegro molto

Andante - Presto

Jan Van der Roost
(b. 1956)

Program Notes

Wind Ensemble

March, op. 99 (1943)

Prokofiev wrote the *March*, op. 99, in 1943-44 for a Soviet military band. It received its premiere in the form of a radio broadcast from Moscow on April 30, 1944. While the details of the impetus for its composition are unclear, it is possible that it was written for May Day, an important Soviet holiday. The *March* made its way to the West in part thanks to Paul Yoder, who arranged it for Western instrumentation shortly after its Russian premiere. It was first heard in the United States on May 31, 1945 with Serge Koussevitzky conducting the Combat Infantry Band. Prokofiev reused substantial section of the *March* in the last opera he would complete, *Story of a Real Man*, in 1947-48.

Program note by Andy Pease

Essay for Orchestra, op. 12 (1938)

Samuel Barber's *Essay for Orchestra*, op. 12, completed in the first half of 1938, is an orchestral work in one movement. It was given its first performance by Arturo Toscanini with the NBC Symphony Orchestra on November 5, 1938 in New York in a radio broadcast concert in which the composer's *Adagio for Strings* saw its first performance. It lasts around 8 minutes and is dedicated "To C.E." The essay is now known as the *First Essay for Orchestra* after Barber wrote his *Second Essay for Orchestra* in 1942. He also wrote a *Third Essay* in 1978.

Barber visited Toscanini several times in 1933 at his villa on Isola di San Giovanni in Lago Maggiore, and the world-famous conductor told Barber that he would like to perform one of his works. This was a great honor for the young composer, particularly because Toscanini rarely performed works by contemporary or American composers. Barber presented his work to Toscanini in the spring of 1938, together with the score of the *Adagio for Strings*.

The *First Essay* resembles but is not equivalent to a first movement of a symphony.

Program note by Barbara Heyman

Anahita (2005)

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous – each mural approaching 18 feet in length – and together were considered the crowning glory of the artist’s career.

One of these murals, *The Flight of Night*, depicts the magnificent Zoroastrian goddess of the night, Anahita, driving her chariot westward, fleeing from the rising sun.

However, if you travel to Albany today, you won’t see *The Flight of Night*; two years after Hunt completed the giant murals (and only one year after his death), the vaulted ceiling in the Assembly chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888 the ceiling had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, all that remains visible of the mural are the lowest inches of the painting. The bulk of the mural languished above the false ceiling, succumbing to the time and the elements, deteriorating more with each passing day.

This piece of music, *Anahita*, is inspired by photographs of Hunt’s masterpiece before it was destroyed, as well as by the Persian poem that inspired Hunt himself. The first movement, “The Flight of Night”, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, “Night Mares”, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, “Sleep and Repose/The Coming of Light”, we hear the gentler side of the night, with a tender lullaby that ends with distant trumpets heralding the dawn.

Program note by the composer

Program Notes Symphonic Band

Festivo (1985)

Edward Gregson’s *Festivo* is a concert overture which has replaced a traditional middle slow portion with a quick minimalistic section. It is a fresh, jubilant, driving composition which utilizes the instruments of the contemporary wind ensemble in soloistic, chamber, and tutti

idioms. Gregson, a British composer, was commissioned to compose *Festivo* for the tenth anniversary of the Bolton Youth Concert Band, which premiered the work, led by Nigel Taylor, at the July 1985 Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium.

Adapted from program note by Scott Stewart

Chorale and Alleluia (1954)

Chorale and Alleluia was completed in January, 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26 at the convention of the American Band Masters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band conducting.

The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

Program notes by the composer

Puszta (1988)

Puszta is a collection of newly composed folk dances by Jan Van der Roost influenced by music of the Romani people. Each movement portrays a different mood and style. The title, *Puszta*, refers to the Hungarian steppe, a vast prairie that encompasses much of the country of Hungary where wild horses once roamed. The study of this piece has unveiled a challenging historical and cultural paradox - the embrace and love of Romani music while the Roma people have for over a 1000 years been marginalized and discriminated against in the countries that they have lived.

Lawrence University Wind Ensemble

Listed alphabetically to reflect the importance of each player

Flute

Zoe Adler
Cosette Bardawil*
Sara Prostko
Emma Reading
Erec VonSeggern*

Oboe

Alex Gesme
Hannah Guo
Lindsay Holsen
Logan Willis*

Bassoon

Andrew Hill
Renaë Tuschner
Stuart Young*

Clarinet

Abbey Atwater (Eb)
Anthony Dare (bass)
Madeleine Duncan*
Sasha Higgins
Jeremiah Jensen
Kate Kilgus*
Sammi Lapid
Callie Ochs
Celeste Reyes

Saxophone

Matt Fowler
Nick Mueller
Becky Swanson
Daniel Whitworth*
Robert Ziobro

Trumpet

Adrian Birge
Caleb Carter
Amos Egleston
Devyn Gay
Ricardo Jimenez*
Gaston Kaisin
Margaret Thompson

Horn

Julian Cohen
Hayden Guckenberger
Jonathan Ibach
Emma Jensen*
Mariel Lopez
John O'Neill
Bryn Rourke*

Trombone

Bennett Gabriel
Allie Goldman
Liam McDonald*
Tanner Stegink (bass)

Euphonium

Cole Foster
Daniel Quiroga*

Tuba

Henry Parks
Tim Platt
Isaac Portoghese*

Piano

Mayan Essak

String Bass

Emmett Jackson

Harp

Christian Messier

Percussion

Koby Brown*
Spencer Bunch-
Hotaling
Kelci Page
Ben Piette
Alex Quade
Garrett Rolfson
Amanda Thomas
Jake Victor

* Denotes section
leader

Lawrence University Symphonic Band

Listed alphabetically to reflect the importance of each player

Flute

Zoe Adler (picc)
Cosette Bardawil
Julianna Basile*
Cristina Errickson
Carmen Magestro (picc)
Pei Robins
Rikke Sponheim
Bailey Underwood
Zishen Ye

Oboe

Quinlan Bock
Alex Gesme (EH)*
Hannah Guo

Bassoon

Emilia Jackson*
Sara Probstko
Genesis Rosiles

Clarinet

Darren Deal (bass, alto)
Travis Dillon
Jessica Engedal*
Jeremiah Jensen
Katie Kitzinger
Samara Morris
Celeste Reyes (E-flat)
Sarah Schweickart
Andrew Stelzer
Chris Wand (contrabass)

Saxophone

Sara Cooper
Sadie Hennen
Alyssa Kuss
Hank Laritson
Alex Medina*
Tim Moyer
Jenn Overton

Trumpet

Jack Benedict
Nathan Glaser
Carl Johnson*
Henry Killough
Matthew McDonnell
Eviatar Shlosberg

Horn

Claire Engman
Hayden Guckenberg
Jonathan Ibach*
Simone Levy
Mariel Lopez
Peyton Reicherts

Trombone

Aedan Gardill (bass)*
Holly McDonald
Aaron Zommers

Euphonium

Drece Cabrera
Erin Ijzer*

Tuba

Micah Briggs
Jay MacKenzie*

String Bass

Sarah Krysan

Percussion

Spencer Bunch-
Hotaling
Taylor Hallman
Brian Mironer*
Karl Painter
Amanda Thomas

*Denotes section leader

SETUP CREW

Matt Fowler
Nick Muellner
Bryn Rourke

LIBRARIANS

Emilia Jackson
Emma Reading

COUNCIL (WE)

Madeleine Duncan
Sammi Lapid
Emma Reading
Genesis Rosiles
Tanner Stegink
Stuart Young

Special Thanks to the Lawrence University Conservatory Instrumental Artist Faculty

Erin Lesser, flute	Tim Albright, trombone
Suzanne Jordheim, flute	Marty Erickson, tuba and euphonium
Howard Niblock, oboe	Dane Richeson, percussion
David Bell, clarinet	Mark Urness, string bass
Steve Jordheim, saxophone	Nathan Wysock, guitar
Sumner Truax, saxophone	Kathrine Handford, organ
Carl Rath, bassoon	Catherine Kautsky, piano
James DeCorsey, horn	Michael Mizrahi, piano
John Daniel, trumpet	Anthony Padilla, piano
Jeffrey Stannard, trumpet	
Nick Keelan, trombone	

Upcoming Performances

Performance schedule (Specific repertoire listed on the web page)

Saturday, May 19, 8:00 PM, Wind Ensemble

Saturday, May 26, 8:00 PM, Symphonic Band

For information on future performances go to:

[https://www.lawrence.edu/conservatory/areas_of_study/wind_ensemble/
Current_season_repertoire](https://www.lawrence.edu/conservatory/areas_of_study/wind_ensemble/Current_season_repertoire)

Facebook: "Lawrence University Bands"

Twitter: luwinds

As a courtesy to the artist and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.