



UNIVERSITY OF ARKANSAS®

The J. William Fulbright College of Arts and Sciences and the
Department of Music proudly present

Wind Ensemble

Jamal Duncan, guest conductor
Benjamin Lorenzo, guest conductor
Tim Pardue, graduate conductor

Tuesday, April 23, 2019
7:30 pm
Jim & Joyce Faulkner Performing Arts Center

Wind Ensemble

Commando March (2013)

Samuel Barber
(1910-81)

Edited by Andrew Collinworth

Benjamin Lorenzo, conductor

Luminescence (2009)

David Biedenbender
(b. 1984)

Tim Pardue, conductor

Elsa's Procession to the Cathedral (1850/1938)

Richard Wagner
(1813-83)

Transcribed by Lucien Cailliet & John Bourgeois

Benjamin Lorenzo, conductor

Give us This Day (2006)
(Short Symphony for Wind Ensemble)

David Maslanka
(1943-2017)

- I. Moderately slow
- II. Very fast

Jamal Duncan, conductor

PROGRAM NOTES | WIND ENSEMBLE

Samuel Barber | *COMMANDO MARCH*

Born: 1910

Died: 1981

Work Composed: 1943

Duration: 3:30

Samuel Barber was one of the titans of twentieth-century American music. He was a popular musical figure during his lifetime whose lyric and harmonious compositional style resonated with audiences. Having eschewed many of the experimental practices propagated by other composers during his lifetime, Barber was as biographer Nathan Broder noted, “primarily a lyric poet who remained aloof from the swirling currents in which many of his colleagues were immersed.”

Throughout much of his career, Barber enjoyed critical successes. He was a two-time recipient of the Pulitzer Prize for music (1958 and 1962), was awarded the Henry Hadley Medal of the National Association for American Composers and Conductors for exceptional services to American music, and was elected to the American Academy of Arts and Letters. His later life, however, was wrought with personal struggles which hampered his compositional activity.

When he was inducted into the Army in September 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army’s apparent lack of interest in using his music for propaganda purposes, in a November, 1942 letter to confidant Katherine Chapin he wrote: “I have been asked by the Philharmonic and other orchestras for war music.”

Commando March was not only Barber’s first for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order, rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In a letter to friend William Strickland, Barber expressed mild frustration at the process:

I’ve finished a march for band, and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It must be played in the Service Command first. It was a nuisance to score – millions of euphoniums, alto clarinets, and Db piccolos to encumber my score page.

Commando March was completed in February 1943. In spite of its large instrumentation, Barber often referred to the work in letters as his “little march.” The premiere performance was given by the Army Air Forces Technical Command

Training Band, Warrant Officer Robert L. Landers conductor on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July, 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

David Biedenbender | *LUMINESCENCE*

Born: 1984

Work Composed: 2009

Duration: 6:00

David Biedenbender is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" (twincities.com), "striking" and "brilliantly crafted" (Times Argus) and is noted for its "rhythmic intensity" (NewMusicBox) and "stirring harmonies" (Boston Classical Review). "Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" (Examiner.com). He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University.

David is Assistant Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp.

Luminescence is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach*.

Break Forth O Beauteous Heavenly Light was first known as "*Ermuntre dich, mein schwacher Geist*" (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist's *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably

found an altered version of the tune in Johann Cruger's *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*.

Today's performance of *Luminescence* will be preceded by Biedenbender's arrangement of Bach's setting of *Break Forth O Beauteous Heavenly Light*.

Richard Wagner | *ELSA'S PROCESSION TO THE CATHEDRAL*

Born: 1813

Died: 1938

Work Composed: 1850

Duration: 7:30

Richard Wagner (1813-1883) is undoubtedly one of Western music's most controversial figures. His operas (he called them music-dramas) redefined the genre and pushed it to its limits. His epic Ring cycle spans four operas and about 16 hours of music. For this, Wagner invented the leitmotif, a recognizable melodic theme connected to certain characters, places, events, or moods in his operas. He also invented new instruments (e.g. the Wagner tuba) and had his own opera house built (at Bayreuth) in order to get exactly the sound that he wanted. He pushed harmonic boundaries ever further, eventually eschewing any tonal resolution in the opera *Tristan und Isolde* (which is often regarded as the first modern opera). For all of these operas, he assumed near total control, writing the librettos and designing the sets himself. He was also a writer whose opinions on many things, especially Judaism, have remained a stain on his character. In short, he was a large, uncompromising personality whose effects are still strongly felt in music and beyond.

Elsa's Procession to the Cathedral is taken from Wagner's opera *Lohengrin*. The story takes place in the court of King Henry I, where Elsa is accused of having murdered her brother, Gottfried. The knight Lohengrin arrives on a boat drawn by a swan and offers to defend and marry Elsa on the condition that she never ask his name. The music in this selection, from the beginning of the fourth scene from Act II, is the beautiful, dramatic bridal procession followed by a chorus. A long train of ladies, magnificently attired, proceeds slowly, finally ascending the steps of the church. After the second theme is presented, Elsa appears amid the processional train, and the noblemen respectfully bare their heads as Elsa begins her magnificent journey to the cathedral for her wedding to Lohengrin.

David Maslanka | *GIVE US THIS DAY (SHORT SYMPHONY FOR WIND ENSEMBLE)*

Born: 1943

Died: 2017

Work Composed: 2006

Duration: 10:00

David Maslanka was born in New Bedford, Massachusetts. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

The composer writes:

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") entitled "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 awakensness and awareness. *Give Us This Day* gives us this very moment of awakensness 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.

Wind Ensemble

Flute

Savannah Ellis	Canton, TX	Sophomore	Music Education
Emily James	Owasso, OK	Junior	Music Education
Sarah McPhail	Edmond, OK	Sophomore	Music
Jordan Barnes	Springdale, AR	Junior	Music Education
Dominique Phillips	New Boston, TX	Senior	Music Education

Oboe

Katelyn Barry	Willis, TX	Sophomore	Music Education and Journalism
Fiona Slaughter	Springdale, AR	Senior	Oboe Performance

Clarinet

Samantha Ellis	Canton, TX	Sophomore	Music Education
Jenny Chang	Rogers, AR	Senior	Music, Economics
Nathan Barker	Ft. Smith, AR	Sophomore	Music Performance, Pre-Med
Ethan Anderson	Seneca, MO	Sophomore	Finance
Andrew Clark	Plano, TX	Senior	Industrial Engineering
Lily Fuentes	McKinney, TX	Junior	Music Education
Austin McFarland	Hutchinson, KS	Graduate Student	MM-Woodwind Performance
Kendyll Garvin	Katy, TX	Sophomore	Psychology

Bass Clarinet

Benjamin Cook	Catoosa, OK	Freshman	Music Education
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Bassoon

Jaden Adkins	Bartlesville, OK	Junior	Elementary Education
Jessica Thompson	Sand Springs, OK	Senior	Music Education
Sara Remoy	Rogers, AR	Graduate Student	Woodwind Performance

Alto Saxophone

Landon Cole	Conway, AR	Graduate Student	Woodwind Performance
Mikhail Silcox	Bentonville, AR	Freshman	Music Education, Performance

Tenor Saxophone

Grant Hollis	St. Louis, MO	Sophomore	Music Education, Performance
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Baritone Saxophone

Bailey Ross	Mountain Home, AR	Freshman	Music Education, Performance
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French Horn

Harrison Goertz	Wichita, KS	Graduate Student	MM – Music Performance
Bryce Owens	Russellville, AR	Senior	Music Composition
Derrick Rassinier	Eureka Springs, AR	Freshman	Music Composition
Claire Gist	Mountain Home, AR	Junior	Pre-Med, German
Krysten Williamson	Stillwater, OK	Sophomore	Music Education
John Mark Junkins	Bryant, AR	Sophomore	Music Education, Composition

Wind Ensemble

Trumpet

Ishan Vengurlekar	Coppell, TX	Freshman	Psychology
Matthew Swerts	McKinney, TX	Sophomore	Music Education
Ethan Chase	Conway, AR	Sophomore	Music Education
Avigail Gomez	Olathe, KS	Senior	Music Education
Trey Jeter	McKinney, TX	Sophomore	Music Composition
Emily Myers	Lewisville, TX	Freshman	Communication Disorders
Nicholas Beck	St. Louis, MO	Freshman	Computer Science

Trombone

Blake Manternach	Coralville, IA	Graduate Student	MM – Trombone Performance
Michael Hallock	Owasso, OK	Senior	Music Education and Psychology
Jonathan Catron	Fayetteville, AR	Sophomore	Music Education
Amos Pierce	Dover, AR	Senior	Finance

Bass Trombone

Ben Grief	Derby, KS	Junior	Music Education, Performance
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Euphonium

Cody Hutchison	Jonesboro, AR	Graduate Student	MM – Euphonium Performance
Ryan Moos	San Antonio, TX	Graduate Student	MM – Euphonium Performance
Jordan Alimena	Owasso, OK	Sophomore	Music Education and Composition

Tuba

Brandon Garrett	Alma, AR	Junior	Music Education
Chandler Abbott	Cabot, AR	Senior	Music Education, Business Mgmt.
Brady Callicott	Katy, TX	Freshman	Music Education

Percussion

Colton Townsend	Fayetteville, AR	Freshman	Music Education
Christian Leon	Lewisville, TX	Junior	Music Education
Kolby Palmore	Texarkana, TX	Graduate Student	MM - Performance
Tanna Waltman	Parkston, SD	Graduate Student	MM - Performance
Jesse Warren	Fort Smith, AR	Senior	Music Education
Tevari Barker	Texarkana, TX	Junior	Industrial Engineering
DJ Talbot	Rogers, AR	Senior	Music Education

Harp

Devanee Williams	Fayetteville, AR		Staff
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String Bass

Garrett Jones	Fayetteville, AR		Staff
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Piano

Mickel Gordon	Fayetteville, AR	Junior	Music Education, Performance
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