

Spring 4-23-2017

## AU Wind Symphony Spring Concert

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ANDREWS UNIVERSITY  
DEPARTMENT OF MUSIC

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# **SPRING CONCERT**

## **AU WIND SYMPHONY**

**Alan Mitchell, Director**

**Lara Turner, Guest Cello Soloist**

**Dr. Jonathan Korzun, Guest Director**



**Howard Performing Arts Center**  
**Sunday, April 23, 2017**  
**4:00 pm**

## About the AU Wind Symphony

The Andrews University Department of Music offers many opportunities to participate in a variety of instrumental experiences, ranging from small ensembles to the Wind Symphony, performing sacred and secular music in classical concerts or light programs. Acceptance into all organizations is by audition. Performance Scholarships totaling \$20,000 are available yearly to Wind Symphony members.

The Wind Symphony seeks to provide high quality music programs and concerts representative of Adventist education and Andrews University. In addition, the Wind Symphony periodically undertakes major tours out of the Great Lakes region. The Wind Symphony has performed in England, France, Spain, Germany, Austria, Italy, Switzerland, Canada, and throughout the United States.

If you would like more information about the Wind Symphony, the Music Department's program, scholarships, or music careers, please contact Chairman, Department of Music, Andrews University, Berrien Springs, MI 49104-0230.

## About the Wind Symphony Director

**Alan Mitchell** is an Assistant Professor of Music at Andrews University. His teaching responsibilities include the Wind Symphony and music education courses for the B.M. and M.M. in Music Education degrees. His performance organizations have performed throughout the United States, Canada, and Europe. Mr. Mitchell has also served as a clinician, guest conductor and adjudicator throughout the United States. Prior to coming to Andrews University, he taught at Auburn Adventist Academy, Washington; Platte Valley Academy, Nebraska; John North High School, California; and in the Fountain Valley Elementary School District, California.

Mr. Mitchell holds both B.A. and M.A. degrees in Music from California State University at Long Beach. He is currently a candidate for a D.M.A. in Wind Conducting/Music Education at the University of Cincinnati - College Conservatory of Music. His major conducting professors were Eugene Corporon and Mallory Thompson. He has received additional conducting studies from Michael Haithcock, Ron Johnson, John Whitwell, and Allan McMurray. He has professional membership with the National Association for Music Educators, College Band Directors National Association, honorary membership in the Michigan School Band and Orchestra Association, the International Adventist Musicians Association, and the World Association of Bands and Ensembles.

## About the Guest Cello Artist

An active performer on cello, baroque cello, and viola da gamba, **Lara Turner** enjoys a varied career performing music ranging from contemporary to baroque.

Lara has held the position of Principal Cello with the South Bend Symphony since 2004. She has been a featured soloist performing with the symphony: Milhaud's Concerto No. 1 (2007), Tchaikovsky's Variations on a Rococo Theme (2013), Saint-Saens' Concerto No. 1 (2015) and Beethoven's Triple Concerto (2017). Equally at home in the early music genre, Lara has held the position of Principal Cello in the Baroque Chamber Orchestra of Colorado since it began in 2005. She can be heard as a member of this ensemble on their CDs *Cornucopia* and *Forte e Dolce*. Lara performs regularly with other early music groups including Louisville's Bourbon Baroque and the Indianapolis Baroque Orchestra, and has been a featured soloist on viola da gamba in Bach's St. Matthew Passion at the Baldwin-Wallace Bach Festival.

Lara is a member of Claricello, a clarinet and cello duo co-founded with her husband Jason Gresl. Claricello, focusing primarily on contemporary classical music written for this unusual combination, is regularly featured at the Loon Lake Live! Chamber Music Festival in Upstate New York and has performed in Canada, Italy, Holland, and across the United States. Their performance of "Dust" by Belinda Reynolds can be heard on her CD entitled *Cover*. Claricello was the Instrumental Ensemble-in-Residence at Saint Mary's College from 2005 to 2008 where they presented the Claricello and Friends Concert Series. They have been guest artists on WAUS' Second Sunday Concert Series at Andrews University, and are currently in the second season of their new concert series, The Muses' Workshop Concerts.

A dedicated teacher, Lara has enjoyed many opportunities both in the United States and abroad. She has taught cello lessons and coached chamber music ensembles at the National Music Camp for Youth in Panama and as part of a Fulbright project in Bolivia. Currently she maintains a large private studio and serves as adjunct cello faculty at Saint Mary's College, Andrew's University, and Bethel College.

Lara holds a Bachelor of Music degree in cello performance with a minor in baroque cello and viola da gamba from the Oberlin Conservatory where she studied with Andor Toth, Jr. and Catharina Meints. At the San Francisco Conservatory she earned a Master of Music degree in cello performance, studying with Bonnie Hampton. She has performed in many prestigious music festivals including Banff (Canada), Blossom (Ohio), National Repertory Orchestra (Colorado), Central City Opera (Colorado), and Pacific Music Festival (Japan).

## **About the Guest Director**

In his 26th year at Southwestern Michigan College, Dr. Jonathan Korzun serves as Director of Bands and Instructor of Music Theory. His duties include conducting the Symphonic Band, Brass Band and Jazz Ensemble and teaching the four-semester sequence of Music Theory classes. Dr. Korzun received his B.A. (with high honors, Phi Beta Kappa) in Music Education and M.A. in Music Theory/Composition from Rutgers University (New Jersey), and his Ed.D. in Music Education from the University of Illinois at Urbana-Champaign. A music educator with over 30 years of experience, Dr. Korzun's previous positions include Associate Director of Bands at Rutgers University, and instructor of conducting and student teacher supervisor at the University of Illinois. Dr. Korzun frequently serves as a clinician and guest conductor with area school music programs. He also has extensive experience as music director and conductor of musical theater productions with over three dozen shows to his credit. Dr. Korzun resides in Dowagiac with his wife, Donna.

# Program

## **Fanfare for the Common Man** (1944) ..... Aaron Copland

From the concert stage to the gridiron halftime show, the Montreal Olympics, and television Copland's *Fanfare for the Common Man* has challenged performers and excited listeners. The score was written in 1943 "for the common man, who, after all, was doing all the dirty work in the war and in the army. He deserved a fanfare." Copland later used it as an integral part this *Third Symphony*.

## **Overture to "Candide"** (1955) ..... Leonard Bernstein/Clare Grundman

*Candide* was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes, a version produced in Glasgow, Scotland, in 1988, reportedly best represented Bernstein's intentions. The popular overture was premiered by the composer and the New York Philharmonic on January 26, 1957, Clare Grundman's 1986 band transcription was approved by Bernstein.

Adapted by Lillian Hellman from Voltaire's satire in blind optimism, the story concerns *Candide*, a young man whose tutor, Dr. Pangloss, has convinced him that everything is for the best "In the best of all possible worlds." During journeys to Lisbon, Paris, Buenos Aires, and Venice, *Candide* learns that the real life holds more crime and suffering than he had been led to believe. Bernstein's music, however, comprises one of the "best of all possible Broadway scores."

## **Irish Tune from County Derry** (1909) ..... Percy Grainger

This work is based on a tune collected by a Miss J. Ross of New Town, Limavaday, County Derry, Ireland, and published in Petre Collection of ancient music of Ireland in 1885. Grainger's setting was written in 1909 and was dedicated to the memory of Eduard Grieg. The "Perfect" melody and the rich sonorities of the arrangement have kept the **Irish Tune** in a favored position for decades.

## **Gallant Service March** (2000)..... Captain Dwayne Milburn

*Gallant Service March* is based upon a Christian song called, "There's Within My Heart a Melody." This work was composed for and premiered by Colonel Shelburne in honor of his ten years of service as director of The United States Army Band "Pershing's Own." At that time he was presented with the Distinguished Service Medal

as a final honor for his outstanding military career. At The U.S. Army Band's 78th Anniversary Concert at the Kennedy Center for the Performing Arts, he symbolically passed the baton to COL Gary F. Lamb, and was named Conductor Emeritus of The United States Army Band "Pershing's Own."

**Concerto for Cello and Wind Orchestra (1989).....Friedrich Gulda**

- I. Overture
- II. Idylle
- III. Menuett
- IV. Finale alla Marcia

*Lara Turner, Cello Soloist*

This work was written for the cellist Heinrich Schiff. The work opens with a jazz fanfare which forms the basis of the first movement. Two main choruses, characterized by aggressive rock rhythms, are played three times each, interrupted by two gentle lyrical interludes. This section places particularly heavy demands on the soloists' technique. The Idylle is inspired by the beauty of the Austrian Salzkammergut (Lake District) and is a very simple movement, in which the melody is introduced by horns, taken up by the soloist and developed alternately by the two. A middle section, jovial and romantic in turns, then leads back to the resolution of the central theme. The Cadenza develops out of the last B flat major chord of the second movement and is the central part of the Concerto. It features two easily recognizable improvisations by the soloist, the first with wild double stopping and the second with whistling harmonics while, in between, the cello provides a stark contrast with thoughtful and hesitating monologues. This movement is followed by a calming, almost ethereal Minuet before the Finale which is, as its name suggests, a march played in Alpine style by the brass band. A frantic jazz like middle section follows, inspiring the soloist to greater intensity and bringing us, via a vigorous coda, to a breathless end.

+Intermission+

**The Purple Carnival March (1933) .....Harry Alford/Frank Erickson**

Harry Alford wrote this stirring march in 1933, dedicating it to Glen Cliff Bainum and the Northwestern University Band. It was edited for concert band by Frank Erickson in 1969. It was continued to grow in popularity. The brass fanfare and the idiomatic use of woodwinds show Alford's knowledge of instrumental color and technique.

**Atlantic Zephyrs (1915).....Gardell Simons**

Atlantic Zephyrs, as one might expect from the title, suggest the airiness of a gentle summer breeze. Several fine melodies are given the soloist and the band has a more interesting role than that of mere pedestrian accompaniment.

Dr. Jonathan Korzun, Guest Director  
Alan Mitchell, Trombone Soloist

**Dreams of a Psychopath (1984)..... Michael Francis**

This is a piece that deals with the complex dreams of a psychopath or “Madman”, like all dreams, they start out peacefully. More complex thoughts start to take over and the dreams turn into nightmares. His mind cannot control. This state does not last long though for those complex thoughts come back-slowly his unstable mind is eventually taken over by these thoughts, and his whole mind goes wild. This can only be stopped by waking up into the full reality of consciousness.

This work was originally composed for the 1969 Reno Jazz Festival. This version was completed in 1971, with the first major performances coming at the Los Angeles Music Center and the National Music Educators Convention in 1976, conducted by Mr. Larry Curtis.

**Elsa’s Procession to the Cathedral (1938).....Richard Wagner/Lucien Cailliet**

*Elsa’s Procession to the Cathedral*, with its medieval color pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

In the operatic presentation, a large double chorus (representing the people of Antwerp) adds a song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts which were to culminate in *Tristan, The Ring, and Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the Lohengrin score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventures.

**Down the Lonely Path (2014)**..... Brett Keüper Abigaña

Down the Lonely Path is a piece which continues the trend in my recent work of exploring the bluegrass aesthetic and its influence on concert music of music. Of course, many composers have been fascinated with the extended harmonies, complicated rhythms, and overall aesthetic of jazz for the past hundred-odd years, but comparatively little attention has been given that other uniquely American art form of bluegrass. While bluegrass can certainly claim ancestry from many cultures and non-American aesthetics, I believe the resultant mix of styles is very American and should be explorer an exploited in concert music. Down the lonely path draws upon the simplicity and beauty of a bluegrass waltz, but frames it in more extended harmonic framework with nods to jazz (Glen Miller in particular), Copland, and Vaughan Williams. The piece begins with a layered waltz rhythm behind a soaring alto saxophone solo which develops constantly throughout the piece. At the climax of the piece is a not-so-veiled quote of Waltzing Matilda, which seemed to me at the time to be the natural result of the preceding melody development. Work ends peacefully with the same saxophone solo, slowly winding down as it runs out of energy (Brett Keüper Abigaña).

**Beyond the Horizon (2009)**..... Rossano Galante

Beyond the Horizon is a dynamic composition encompassing majestic brass fanfares and sweeping melodic lines. The piece is comprised of two themes that musically paint a picture of the earth’s breathtakingly beautiful horizon.

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# WIND SYMPHONY

Alan Mitchell, Director

Pedro Falcon, Graduate Assistant  
Monika Ansinn, Undergraduate Assistant  
Ricardo Reyna, Undergraduate Assistant

## PICCOLO

Tatiana Knepp

## FLUTE

+Katia Nikolaus  
Becky Vajdic  
Michaela Souza  
Stacey DePluzer  
Tatiana Knepp  
Gabrielle Chaves  
Richard Kim

## OBOE

+Pedro Falcon  
Willaglys Senior

## BASSOON

+Alexandra Castro  
Erik Vyhmeister

## CLARINET

+Gabe Halsey  
Brenda Keppke  
David Song  
+David Ratajik  
Abraham Walayat  
Heather Passi  
+Jose Cruz

## BASS CLARINET

\*Jason Gresl  
Maya Wilson

## ALTO SAXOPHONE

+Arthur Lee  
Carlton Nyack

## TENOR SAXOPHONE

Jariel Fleming  
David Ridgeway

## BARI. SAXOPHONE

Ginger Ebanks

## HORN

+Ana Lozano  
\*Michael Marsh  
TJ Anderson  
Josie Ticar

## TRUMPET

+Michael Orvek  
Ricardo Reyna  
\*Mary Davidson  
Brittany Ronto  
\*Bump Enders  
\*Abdy Vence  
\*Bruce Wright  
Nicolás Chaij  
James-Andrew Hearn  
Florcie Vaicin

+ Section Leader  
\* Community  
#Academy Director

## TROMBONE

+Kenneth Andrade  
Tyler Ronto  
Monika Ansinn  
Cameron Sahly

## EUPHONIUM

\*Sherrie Davis  
\*Robert Steele  
Claud-Ian Martin  
#Robert Leal

## TUBA

+Andrew Walayat  
Alexandria Ansinn

## GUITAR

+Dan Maxon

## STRING BASS

+Jake Willard

## HARP

+Elizabeth Carpenter

## PERCUSSION

+Zachary Verhelle  
Ivana Ticar  
D'Shauna Edwards  
Rebecca Kim  
Emily Cancel  
Lady Abigail Imperio  
\*Ronald Hull

## Wind and Percussion Faculty

Flute .....Christina Gibson

Oboe.....Jennet Ingle

Bassoon ..... Lisa Bubar

Clarinet and Saxophone ..... Jason Gresl

Trumpet ..... Charles Steck

Horn..... Debra Inglefield

Trombone, Baritone and Tuba ..... Alan Mitchell

Percussion.....Ronald Hull