

Mid-Century Modern

UC San Diego Wind Ensemble

June 2, 2016 – 8:00 p.m.

Mandeville Auditorium

Chester

William Schuman

Divertimento for Band Opus 42

Vincent Persichetti

Prologue

Song

Dance

Burlesque

Soliloquy

March

Fanfare and Allegro

Clifton Williams

Brighton Beach

William P. Latham

La Fiesta Mexicana, Mov't 3. "Carnival"

H. Owen Reed

Intermission

Canzona

Peter Mennin

Sinatra!

arranged by Stephen Bulla

Come Fly With Me

Witchcraft

That's Life

Fly Me to the Moon

Overture to Candide

Leonard Bernstein
transcribed by Clare Grundman

Candide Suite

Leonard Bernstein
adapted by Clare Grundman

The Best of All Possible Worlds

Westphalia Chorale and Battle Scene

Auto-Da-Fe (What a Day)

Glitter and Be Gay

Make Our Garden Grow

Born in the Bronx, William Schuman (1910-1992) dropped out of business school to pursue composition after hearing the New York Philharmonic for the first time. He became a central figure in New York's cultural institutions, leaving his presidency of the Juilliard School to become the first director of Lincoln Center in 1961. All the while he was active as a composer. He received the inaugural Pulitzer Prize for music in 1943. He shared a fondness for wind music with his Juilliard contemporaries Vincent Persichetti and Peter Mennin, from which came many classic works for wind band. Schuman was a major power in American music in the mid-20th century, and in 1989 he received the Kennedy Center Honor "for an extraordinary lifetime of contributions to American culture."

Chester is the third movement of the *New England Triptych*, a collection of three pieces based on tunes by the colonial-era New England composer William Billings. Schuman wrote the collection in 1956 on a commission from Andre Kostelanetz and the orchestra at the University of Miami. Schuman created his own versions for band later, one movement at a time. Schuman actually expands his treatment of *Chester* in the band version. It begins as a chorale before being broken into five variations in an intense development that comprises most of the piece. Nobody could describe the history of *Chester* better than Schuman himself.

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom, which sustained the colonists through the difficult years of the Revolution.

Divertimento for Band, Opus 42

Vincent Persichetti

Philadelphia-born Vincent Persichetti (1915-1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory and joined the faculty of the Juilliard School of Music in 1947 where he remained for the rest of his life. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

Each of the six movements of the *Divertimento* covers completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and highlighters. The "Prologue" is driving and electric, while the "Song" demonstrates Persichetti's lyricism as he weaves two simple and

attractive melodies together. The music does “Dance” in the third movement as it is tossed about by the woodwinds around a trumpet solo passage. The “pesante” opening of the “Burlesque” suddenly changes to “brightly” with no change in the tempo, but a complete change in the texture. The beauty of the “Soliloquy” belongs to the solo cornet. The percussion entrance of the “March” returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section.

Fanfare and Allegro

Clifton Williams

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and French horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his MM degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for 17 years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

In 1956, *Fanfare and Allegro* won the first ever American Bandmasters Association's Ostwald Award for original band literature. It was the springboard to William's national acclaim as the composer of serious music for concert band. The Fanfare begins with a dynamic brass and percussion statement. The woodwinds enter with an ostinato figure that gradually shifts pitch from high to low. There is chordal development as a timpani roll leads directly to the Allegro movement, again introduced by the brass. A rhythmically complex interplay between the voices of the ensemble drives the movement forward to a dramatic climax.

Clifton Williams also received the 1957 ABA Ostwald Award for *Symphonic Suite*. His *Concertino for Percussion and Band* is widely played as is the *Symphonic Dance No. 3 "Fiesta."*

Brighton Beach March

William P. Latham

William Latham, born in Shreveport, Louisiana, in 1917 began his life as a composer when his high school trumpet teacher suggested that he compose something for his next lesson. Latham had never composed music before and was a bit taken aback by this request but he fulfilled it and thus began his future career. Latham received his degrees from the Cincinnati Conservatory of Music at the University of Cincinnati. He later taught at the University of Northern Iowa (1946–1965) and then went to the University of North Texas where he finished his career as one of only seven professors to attain the rank of Distinguished Professor. He composed 118 works which have been performed all over the world.

Brighton Beach March, composed in 1954, was Latham's first published work for band. It was an immediate success and has been named by *The Instrumentalist Magazine* as one of the top 100 marches. The title refers to a famous resort on the southern coast of England but was actually assigned to the composition by the publisher. The march is a straight forward, well written composition that

begins in D minor and modulates to the relative major key of F. The style of the march is more in the nature of a British composition with its long lyrical melodies and implied processional but the tempo is clearly marked at the traditional American march speed.

La Fiesta Mexicana, Mov't 3 "Carnival"

H. Owen Reed

H. Owen Reed was born in Odessa, Missouri in June 1910. He earned a Bachelor of Music and a Master of Music degree from Louisiana State University and a Ph.D from the Eastman School of Music. Dr. Reed taught at Michigan State University from 1939 until 1976 and wrote several books on theory and composition. In 1948-49 he was awarded a Guggenheim Fellowship for study and composing in Mexico. The symphony for band, *La Fiesta Mexicana* is a direct result of his study. Other important works by H. Owen Reed include his *For the Unfortunate*, a ballet the *Masque of the Red Death*, the opera *Michigan Dream*, plus a violin concerto and a cello concerto.

La Fiesta Mexicana is a three-movement symphony based on folk songs of Mexico gathered during Dr. Reed's Guggenheim Fellowship study. It is at the same time serious and comical, festive and solemn, devout and pagan, boisterous and tender. Says Dr. Reed,

"After hearing much infectious music in Mexico City, Cuernavaca and Chapala, and reading Stuart Chase's *Mexico*, I decided to write a Mexican folksong syphony, a three-movement work somewhat depicting a typical fiesta. I immediately became a Freshman theory student, taking melodic dictation and transcribing to notation the march, "El Toro," played at the bull fights, the mass sung at the cathedral in Chapala, the "Aztec Dance" which I obtained from Senor Aceves who had done research on the music of the Aztecs, and finally a most popular Mexican tune played by the Mariachi, "El Son de la Negra."

This composition is indeed a symphony for band that reflects the contrast of the Mexican festival. The entire symphony is somewhat programmatic in that the first movement. "Prelude and Aztec Dance" announces the beginning of the festival with the ringing of church bells and the shooting of fireworks. As the new day dawns, a parade complete with band and Aztec dance is portrayed. The second movement, "Mass", is a reminder of the religious nature of the festival. The final movement, "Carnival," contains a myriad of entertainments, all an integral part of the fiesta: a circus, the market, the bullfight, and the town band playing the folk song, "El Son de la Negra."

Canzona

Peter Mennin

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. A cantabile section follows this. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

American composer Peter Mennin chose this title in homage to the Renaissance instrumental forms of that name. Like the canzoni of Gabrieli, this work features contrasting, antiphonal statements from opposing voices; Mennin has combined that with modern harmony and structure. Canzoni

were particularly popular with Giovanni Gabrieli, who used the acoustics of the Cathedral of St. Mark in Venice to provide contrasting, antiphonal statements from opposing brass voices. Mennin has introduced that same polyphony (several musical lines happening simultaneously) into his composition and combined it with modern harmony and structure. Woodwinds and brass alternately reinforce and complement each other. Even during the solo passages, the tempo marking of “Allegro Deciso” underscores the powerful rhythms and themes.

Edwin Franko Goldman, through *The League of Composers*, commissioned *Canzona*, to develop a more significant repertoire for concert band. The composition was premiered in New York on June 15, 1951, by the Eastman Wind Ensemble with Frederick Fennell conducting. Mennin wrote six symphonies, concertos, sonatas and choral works; *Canzona* is the only piece he wrote for concert band. Peter Mennin was on the music faculty of Juilliard School of Music for decades and served as the president of the School at one point.

Sinatra!

arranged by Stephen Bulla

Frank Sinatra is one of the best-selling musical artists of all time, having sold more than 150 million records worldwide. He began his musical career in the swing era as a singer with Harry James and Tommy Dorsey. Sinatra's association with Capital Records in 1943 launched his career as a solo artist. He was honored at the Kennedy Center Honors in 1983 and was awarded the Presidential Medal of Freedom by Ronald Reagan in 1985, the Congressional Gold Medal in 1997, and was awarded eleven Grammy Awards.

Stephen Bulla's arrangement *Sinatra!* provides us with just four of his Mid-Century hits. *Come Fly With Me*, by Jimmy Van Heusen and Sammy Cahn, was the cover tune for a 1958 album that took listeners on a musical trip around the world (Capri, Vermont, New York, Mandalay, Paris, London, Brazil, and Hawaii). Cy Coleman composed *Witchcraft* as an instrumental piece for the review “Take Five.” Lyrics by Carolyn Leigh were added for Sinatra's recording in 1957. Another album title song, *That's Life* by Dean Kay and Kelly Gordon, became a top five hit in 1966 and Bart Howard's 1954 *Fly Me to the Moon* became synonymous with NASA's space program with Sinatra's 1964 recording. It was played on the Apollo 10 mission, as it orbited the Moon and again, on Apollo 11 astronaut Buzz Aldrin's cassette player after he stepped onto the Moon.

Arranger Stephen Bulla received his musical instruction, beginning at the age of 6, from his father who played tuba and his mother who played piano. He played euphonium until the 11th grade when he switched to the trombone. In 1976, he graduated from Berklee College of Music in Boston, where he studied trombone, composition, and arranging. Attracted to the commercial music field, he arranged, composed, and recorded with famous vocalists and instrumentalists. In 1980, Bulla was appointed Staff Arranger to the U.S. Marine Band and White House Orchestra. His distinguished career of 30 years produced many scores for a wide range of musical events. Bulla founded and performs with the jazz trombone group Bad to the Bone.

Written as the overture for the opera/musical of the same name, the five-minute overture utilizes themes from the show. The drama of the opera is based on Voltaire's satirical novella *Candide* from 1759. It begins with a young man, Candide, who is living a sheltered life in an Edenic paradise and being indoctrinated with optimism by his mentor, Pangloss. The work describes the abrupt cessation of this lifestyle, followed by Candide's slow, painful disillusionment as he witnesses and experiences great hardships in the world. Voltaire concludes with Candide, if not outright rejecting optimism, advocating an enigmatic precept, "we must cultivate our garden", in lieu of the "Once one dismisses the rest of possible worlds, then one thinks this is the best of all possible worlds" mantra of Pangloss.

The *Suite* begins with "The Best of All Possible Worlds." Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried von Leibnitz, tutors his Westphalian pupils (Candide and Cundgonde among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic free-associative explanations that the ills of this world are somehow all for the best. "*Once one dismisses the rest of all possible worlds, one finds that this is the best of all possible worlds.*"

"The Westphalia Chorale and Battle Scene" follows. The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. At the end of the scene we find Candide searching unsuccessfully for the remains of his beloved Cunegonde. The Battle Scene adroitly juxtaposes major and minor modes of material familiar from the Overture.

"Auto-da-fe" – Candide and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The hanging of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, as Pangloss is about to be hung and Candide publicly whipped, the earthquake happens and Candide and Doctor Pangloss escape.

"Glitter and Be Gay" – Cunegonde, Candid's true love, shares her favors (on different mutually-agreed-upon days of the week) with wealthy Jew Don Issachar and the city's Cardinal Archbishop while living in Paris, France. In a parody of "Jewel Songs" she sings of how she endeavors to maintain a brilliant carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

"Make Our Garden Grow" – At the conclusion of the show and of Voltaire's novella, Candide concludes that the only purpose of living is to cultivate the earth, and to create a garden. He enjoins the other to assist him in bringing things to life, and even Cunegonde proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters joins in a hymn full of hope.

The adaptation by Leonard Bernstein is based on a book by Lillian Hellman, who adapted the work of Voltaire to modernity and satirized the McCarthy era anti-communism of the 1950's. The original production opened on Broadway in 1956 and ran fewer than eighty performances. The "Overture" however, was played by the New York Philharmonic in 1957 and became a favorite of audiences everywhere. Revivals in 1974 and in 1997 were significantly more successful than the original production. The show continues to grace opera house stages as well as those in the style of Broadway musicals. To this day, the New York Philharmonic performs the "Overture" without conductor as a tribute to their former music director, Leonard Bernstein.

Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918. Mr. Bernstein's father operated a successful company that supplied beauty supplies to beauty parlors and barbershops. He discouraged his son from pursuing music wanting him to take over the business. Young Leonard began piano study at age 10 and played on an old upright given him by his aunt. He knew then that music would be his life. Says Helen Coates, his first important piano teacher, "He was frighteningly gifted. He could read, sing and memorize anything." He was 16 before he attended a formal concert (a recital by Rachmaninoff) and later that year he heard the Boston Symphony for the first time. Bernstein attended Harvard where he continued to "wow" all with his ability to learn, memorize and improvise. It was in 1943 that Bernstein finally made it big by filling in at a moment's notice for Bruno Walter who was ill, and conducting the New York Philharmonic, the orchestra for which he would become Music Director in 1960. Bernstein was one of the foremost conductors, composers and lecturers in music of the 20th century. He wrote symphonies, solo pieces, ballet music, opera and Broadway musicals. He conducted major orchestras around the world and presented the wildly successful Young People's Concerts on national television. Bernstein remained a political activist throughout his life being investigated by the FBI during the civil rights campaigns of the 1960's and accused of affiliating with communists in the McCarthy era. He conducted an orchestra made up of players of the allied nations at the sight of the Berlin Wall upon the opening of Berlin in 1990. Soon after, Leonard Bernstein died of a heart attack at the age of 72.

Clare Ewing Grundman (May 11, 1913, Cleveland, Ohio-June 15, 1996, South Salem, New York) was an American composer and arranger, one of the 20th century's most prolific and highly respected composers for band. Grundman's education included Shaw High School in East Cleveland and Ohio State University (BS, 1934; MA, 1939). He also attended the Berkshire Music Center where he studied composition with Paul Hindemith.

Grundman credited Manley R. Whitcomb with first encouraging him to write for band and Paul Hindemith with providing practical techniques for composition. During a span of 50 years, he wrote hundreds of compositions for school, university and professional bands. His works also include scores and arrangements for radio, television, motion pictures, ballet and Broadway musicals. His music has become repertoire standards in school and college bands throughout the world. His lively, inventive compositions combined substance, playability and audience appeal, and are regarded as standard repertoires in the field. Also valuable are his settings of works by Leonard Bernstein, Aaron Copland, Gustav Holst, and Edward Elgar.

UCSD Wind Ensemble Personnel

William Gilmer, Director

Piccolo

Abby Mckee

Flute

Valerie Chereskin
Jessica Han
Anna Lebedeva
Miranda Leers
Promita Nandy
Ann Nguyen
August Robinson
Jana Srijit
Darcy Taniguchi
Carleen Villarreal
Jason Wu

Oboe

Youngmin Kim
Kathryn Ringrose

Clarinet

Becca Czerny
Justin Dingeman
Ana Friede
Stephanie Gates
Alan Gaul
Linda Henry
Jay Kahn
Don Kowal
Brandon Paulson
Linda Thompson

Bass Clarinet

Ian Martin
Tom Schubert

Bassoon

Jim Swift

Alto Saxophone

Joshua Kim
Huayan Li
Daniel McFarland
Alexander Paige
Timothy Wang
Peter Wear
Zhenrong Wu
Junyou Yue

Tenor Saxophone

Kyle Pineda
Frank Spitulski
Timothy Welemin

Baritone Saxophone

Joseph Lin

Trumpet

Ryan Alexander
Andres Baez
Molly Gerdes
David Gervasio
Zachary Lindholm
Brian Marley
Brian Nguyen
Tim O'Brien
Eric Richards
Hans Singh

Horn

Christopher Ballesteros
Barry Toombs
Jane Zwerneman

Trombone

Ben Finander
Daniel Harrison
Naoko Hirai
Eunice Kim
Timothy Ressler
Kirk Wang

Euphonium

Dave Lee
Robin Truong

Tuba

Ken Earnest
Darwin Zwissler

Percussion

Jose Arteaga
Alex Brickner
Zi Deng
Michaela Diercks
Francois Thilmany
Shaheriyar Zahed