

*Something Borrowed, Something New*

UC San Diego Wind Ensemble

March 10, 2016 – 8:00 p.m.

Mandeville Auditorium

Procession of the Nobles  
Nicholas Rimsky-Korsakov  
arranged by Erik W.G. Leidzen/edited by Van B. Ragsdale

Second Suite in F  
March  
Gustave Holst  
Song Without Words “I’ll Love My Love”  
Song of the Blacksmith  
Fantasia on the “Dargason”

Variations on a Korean Folk Song  
John Barnes Chance

Fantasia in G  
Timothy Mahr

*Intermission*

Courtly Airs and Dances  
Ron Nelson  
Intrada  
Basse Dance (France)  
Pavane (England)  
Saltarello (Italy)  
Sarabande (Spain)  
Allemande (Germany)

The Thunderer March  
John Philip Sousa

Symphony on Themes of John Philip Sousa  
Ira Hershen  
Movement II “after The Thunderer”

Chorale and Shaker Dance  
John Zdechlik

Nicholas Rimsky-Korsakov (1844 - 1908) was born into an aristocratic family in Tikhvin, in the Novgorod district of Russia, where his father had retired from the Navy. As a child, he was exposed to the folk songs sung by his mother and the bells and singing of the monks in the Monastery across the river from his home which later impacted his compositions. At the age of twelve, he enrolled at the Naval College of St. Petersburg, where he received instruction in piano and cello along with his naval studies. Mily Balakirev, the leader of the new, nationalist school of music, persuaded a 17-year old Rimsky-Korsakov to study composition. Driven by the idea to give Russia a distinct and distinguished musical voice, he managed to compose his first symphony while on a compulsory three-year naval cruise. This score and others that followed drew attention to this brilliant young composer. While still in the Navy, he was appointed as Professor of Composition in 1871 at the St. Petersburg Conservatory.

The 1889 opera-ballet *Mlada* consists of four acts. However, as an opera it was not successful. Rimsky-Korsakov did arrange a five-movement suite from the music of the opera with the final movement being the *Procession of the Nobles*. The opening brass fanfare announces the entry of the nobility in this *cortege* from the opera *Mlada*, the woodwinds provide the regal flourishes that embellish this work. Based on a text from slavic mythology, set on the coast of the Baltic Sea, and arranged for an enlarged orchestra, this opera was the first work of Rimsky-Korsakov's to show the influence of Richard Wagner, who affected so many composers of the time. Although the opera was a failure, this symphonic offering has been enjoyed by audiences since its first introduction.

Arranger Erik Leidzen was also known as a composer and conductor who came from Sweden to the United States at the age of twenty. He was closely associated with the Salvation Army's music programs writing and arranging many compositions for those programs. He arranged this piece (one of many) in 1938 for the Goldman Band which was led by Edwin Franko Goldman.

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His *First Suite in E-Flat*, *Second Suite*

*in F* and *Hammersmith* are hallmarks in the repertoire for wind ensemble; his orchestral suite, *The Planets*, earns high popularity.

This suite, composed in 1911, uses English folk songs and folk dance tunes throughout. The opening march movement uses three tunes, the first of which is a lively Morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The Hampshire folk song, *The Song of the Blacksmith* is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country-dance and folk song, *The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *Greensleeves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart. The finale is almost identical to the finale of the *St. Paul Suite* for string orchestra written in 1913. It presents the "Dargason" melody 25 times with each wind instrument being offered a chance to play the tune at least once.

The turn of the century found an increase in political nationalism. This nationalism fostered itself in music as well, as composers and arrangers began to collect the folk music native to their land and write it down. Though written in 1911, the *Second Suite in F* was not performed until 1922. It has since become a band classic.

## **Variations On A Korean Folk Song \_\_\_\_\_ John Barnes Chance**

John Barnes Chance became familiar with the folksong *Geen Arrirang* ("Long Horizon") while serving in Seoul, Korea, with the Eighth U.S. Army Band in 1958-59. It is the song of a woman who does not want the man she loves to leave her. The melody is revered by Koreans from both the South and North. Said Chance, "The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

The work is in six sections—the opening pentatonic theme stated by the clarinets followed by five distinct variations. The first variation features temple blocks and woodwinds. Variation two is quiet and serene with the original melody, now inverted, and played on the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening

theme in canon with the imitation every third measure.

A Texas native, John Barnes Chance was born in Beaumont in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor's and master's degrees in music, studying under Clifton Williams. After graduation, he began a three-year tour of duty in the Army service bands as a percussionist and arranger. 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. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association and was first performed by the Northwestern University Symphonic Band under the direction of John Paynter. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. 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. Other works for band by John Barnes Chance include his *Incantation and Dance*, *Second Symphony*, *Blue Lake Overture*, and *Elegy*.

## **Fantasia In G**

**Timothy Mahr**

The term "fantasia" implies a musical form that is not as structured as some. "A free flight of fancy" is how one music dictionary defines the term using a somewhat poetic definition. At any rate, the form usually offers several contrasting sections of musical material that are unified by a theme or themes. Timothy Mahr utilizes the familiar theme from Beethoven's *Ninth Symphony*, the "Ode to Joy" as a unifying device. This theme is first heard in the oboe in its entirety, but motivic elements of the melody are heard from the beginning in the horns and trombones. Another theme is heard in the piccolo and clarinet that is also restated. A fanfare in 12/8 time fills the middle of the piece. Dr. Mahr characterizes this work as "an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle, "Freude, Schoner Gotterfunken" (Joy, Bright Spark of Divinity) which is the opening line of Johann Von Schiller's poem "Ode to Joy." Von Schiller's poem serves as the text for the final of Beethoven's *Ninth Symphony*. The main themes from *Fantasia in G* were originally written by Mahr as an organ piece which was used as a recessional for his brother's wedding. In Mahr's words, *Fantasia in G* was supposed to "get people out of the church quicker".

Timothy Mahr is the Director of Bands at St. Olaf College in Northfield, Minnesota. Dr. Mahr is a graduate of that college and follows his band director Miles Johnson, in this position. It for the St. Olaf Band and Mr. Johnson that the *Fantasia in G* was written. Dr. Mahr is well known for the intriguing instrumental colors used in his compositions. His *Endurance* was commissioned by the American Band Masters Association and *The*

*Soaring Hawk* won the prestigious Ostwald prize for original band composition. Dr. Mahr, a trombonist, holds advanced degrees from the University of Iowa.

## **Courtly Airs and Dances** \_\_\_\_\_ **Ron Nelson**

*Courtly Airs and Dances* is a suite of Renaissance Dances. The suite features five renaissance dances in addition to an introductory *Intrada*. Each dance is characteristic of a particular country during the time of the 1500's. The work opens with a fanfare-like *Intrada*. It is followed by a *Basse Dance* which is in 3/2 meter and is elegant and stately in nature. The *Pavane* is a 16th century dance of Italian origin named after the province in which it originated. It is a slow processional dance in 4/4 or 4/2 meter. Movement four, *Saltarello* is named from the Italian verb *saltare* – to jump, skip, leap, spring. An energetic dance often in 6/8 meter with a triple feel to each beat. The *Sarabande* actually originated in Latin America and was adapted by Spain and Italy. It features three beats to the measure and follows a strict two measure rhythmic pattern of quarter note, dotted quarter note, eighth note followed by a quarter note and a half note. Finally, movement six is an Allemande, which is a stately processional dance, usually in a duple meter of moderate tempo, in which couples move side by side.

Renaissance music relies on elements that make it quite different from Romantic music and contemporary composition. The music typically remains in one key while featuring rhythmic variations or varied combinations of instrumental colors in order to bring variety to principal musical ideas.

Composer Ron Nelson is a native of Joliet, Illinois. He attended the Eastman School of Music and was awarded a Fulbright Scholarship to study at the Ecole Normale de Musique. Dr. Nelson joined the faculty of Brown University in 1960 and is currently Professor Emeritus. He has composed music for chorus, band and orchestra. His 1993 work, *Passacaglia (Homage on B-A-C-H)* for band, won the National Band Association Prize, the American Bandmasters Association Ostwald Award, and the Louis and Virginia Sudler International Wind Band Composition Contest. Thus, Dr. Nelson became the first composer to win all three of these prizes in a single year. *Courtly Airs and Dances* was commissioned by the Hill Country Middle School Band of Austin, Texas in 1995.

## **The Thunderer March** \_\_\_\_\_ **John Philip Sousa**

*The Thunderer* march was dedicated to Columbia Commandery No. 2 of the Knights Templar, an international philanthropic order affiliated with Freemasonry. It was first performed in 1889.

John Philip Sousa (1854–1932) was a legendary composer and conductor known particularly for military marches. He started playing the violin at the age of six and had absolute pitch. When he reached 13, his father, a trombonist in the United States Marine Band, enlisted him as an apprentice. Sousa served a seven-year term then rejoined the Marines a few years later as Bandmaster. He resigned from the Marines in 1892 to form a civilian band of his own which quickly attracted the finest players and gained a tremendous reputation.

## **Symphony on Themes of John Philip Sousa \_\_\_\_\_ Ira Hearshen Movement II “After the Thunderer”**

Having grown up in the Detroit area Ira Hearshen’s first musical arrangements were for the Wayne State University marching band. He moved to Los Angeles in 1972 where he studied commercial and film music at the Grove School with Kim Richmond, Allyn Ferguson, Dick Grove, and Albert Harris. It was through studying orchestration privately with Harris that Hearshen got his first opportunity for TV/film work orchestrating for the television shows *Cliffhangers* and *The Incredible Hulk*. He also orchestrated the complete scores for both *Rush Hour* and *Rush Hour 2*, as well as *A Bug’s Life* and *Toy Story 2*

Lowell Graham, retired conductor of The United States Air Force Band, tells the story of how Hearshen came to compose *After The Thunderer*. Graham and Hearshen were sitting up talking late one night when Graham suggested that Hearshen, a Hollywood arranger and orchestrator, write a suite for concert band based on themes of famous American marches.

Hearshen, who has a special passion for Mahler’s *Symphony No. 3*, began musing over Graham’s suggestion when he had a stroke of inspiration. Calling Graham at 2:30 in the morning Hearshen said that he would write a slow, extended adagio in the style of the finale to Mahler’s *Symphony No. 3* but based upon themes from Sousa’s *The Thunderer*. Hearshen began singing the idea over the phone to Graham who says that he “immediately sat up in bed, wide awake. Ira now had my complete attention.”

So successful was *After The Thunderer* that Hearshen composed three more movements based on the Sousa marches, *Washington Post*, *Fairest of the Fair*, and *Hands Across the Sea*. *Symphony on Themes of John Philip Sousa* is a 45 minute work which was nominated for the Pulitzer Prize in 1997.

Movement two, *After The Thunderer*, is cast in a slow ABA form, the melody is an augmentation of the trio of *The Thunderer*. Tonalities pass from A-flat Major through A Minor, E-flat Major, and returning to A-flat Major.

## **Chorale and Shaker Dance \_\_\_\_\_ John Zdechlik**

*Chorale and Shaker Dance* was commissioned by the Jefferson High School Band, Earl Benson, conductor, and has become a standard in the band repertoire since its premiere at the national convention of the Music Educators National Conference in 1972. This nine minute work utilizes just two main ideas, an original chorale first stated in the woodwinds to open the piece and a quote from “Simple Gifts” an early American melody associated with the religious sect known as the Shakers. The choral theme is deliberately simple and thus lends itself to many treatments as the piece unfolds. The Shaker Hymn is used in a more rhythmic and literal sense throughout. Following a slow introduction, during which both main ideas are presented, an allegro section is introduced by a saxophone and flute duet. Several treatments of the two motifs are sounded before a slower, more dissonant, and much less rhythmic section is heard. This section is based on the bridge of the Shaker Hymn. A recapitulation of the first allegro section is heard but this time played by tutti alto saxophones and flutes. Several sections present the basic thematic material in new ways before both melodic motifs are presented simultaneously. The coda is started by a woodwind trill which is punctuated by the brass and percussion. The final strain brings elements of both motifs together as the timpani provide drama in the final five measures.

Born in Minneapolis, Minnesota in 1937, John Zdechlik developed an interest in jazz as a public high school trumpet player and pianist. In 1957, he began studies in music education at the University of Minnesota. Upon graduating, he taught for two years at the secondary level before returning to the University to study theory and composition. Zdechlik served as Associate Director of Bands at the University while earning his masters and soon after earned his Ph.D. He served for over three decades as the Director of Bands, Professor of Music Theory, and Music Department Chair at Lakewood Community College in White Bear Lake, Minnesota. His music, including *Grace Variants*, *Lyric Statement*, *Faces of Kum Ba Yah*, *Psalm 46 and Celebrations*, is played by bands throughout the world. He tends to favor theme and variations as a form. Dr. Zdechlik remains in demand as a composer and conductor.

## UCSD Wind Ensemble Personnel

William Gilmer, Director

### **Piccolo**

Victoria Hall

### **Flute**

Valerie Chereskin

Victoria Hall

Jessica Han

Anna Lebedeva

Zhifei Wang

Jason Wu

### **Oboe**

Youngmin Kim

Perris Navarro

Kathryn Ringrose

### **Clarinet**

Becca Czerny

Ana Friede

Stephanie Gates

Jay Kahn

Don Kowal

Aleksander Maricq

Ian Martin

Brandon Paulson

Emi Zeger

### **Bassoon**

Jim Swift

Dan Weiss

### **Alto Saxophone**

Timothy Wang

Peter Wear

Derek Yue

### **Tenor Saxophone**

Kyle Pineda

### **Baritone Saxophone**

Joseph Lin

### **Trumpet**

Andres Baez

Molly Gerdes

David Gervasio

Jason Huang

Richard Tao-tao Lin

Brian Marley

Brian Nguyen

Tim O'Brien

Eric Richards

Hans Singh

### **Horn**

Christopher Ballesteros

Scott Miller

Carlos Rios-Dominguez

Barry Toombs

Jane Zwerneman

### **Trombone**

Tom Butterweck

Eunice Kim

Naoko Hirai

Timothy Ressler

### **Euphonium**

Dave Lee

Robin Truong

### **Tuba**

Ken Earnest

Tian Fang

Darwin Zwissler

### **Percussion**

Garrett Sigler

Francois Thilmany

Eric Truong

Divyansh Vaishnav

Shaheriyar Zahed