

University of Wisconsin-Eau Claire
Department of Music and Theatre Arts presents

Wind Symphony

JOHN R. STEWART, CONDUCTOR

featuring competition winners

David Lofy, Kathryn Beu and Yi Hsein Li

and guest artists

Dr. Melissa Koprowski, clarinet

Dr. Wesley Ferreira, clarinet



Thursday, April 27, 2017

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

academics**AND**artistry

The Power of **AND**

Program

Sinfonietta for Concert Band

Ingolf Dahl (1912-1970)

- I. Introduction and Rondo
- II. Pastoral Nocturne
- III. Dance Variations

Variations on a Korean Folk Song John Barnes Chance (1932-1972)

David Lofy, Student Conductor
Winner of the Conducting Competition

Um Mitternacht

Gustav Mahler (1860-1911)

Katheryn Beu, Mezzo-soprano
Winner of the Concerto Competition

- Intermission -

Rhapsody in Blue

George Gershwin (1898-1937)
arr. Donald Hunsberger

Yi Hsien Li, Piano
Winner of the Concerto Competition

Battling Boggarts

Alain Mayrand (b.1972)

Featuring Dr. Melissa Koprowski and Dr. Wesley Ferreira

"The Gum-Suckers" March

Percy Alridge Grainger (1882-1961)

Program Notes

Sinfonietta (1961) — Ingolf Dahl

Sinfonietta was commissioned by the Western and Northern Divisions of the CBDNA in 1960. It was premiered by the University of Southern California Band, conducted by William Schaefer, on January 12, 1961. Dahl describes the *Sinfonietta* as a symphonic serenade, "the piece that I had wanted to write all of my life." Although derived from a six-note row (A-flat, E-flat, C, G, D, A), the work is in the major key of A-flat. It contains many surprises and many musical references to the band's traditions. For example, the first movement (Introduction and Rondo) opens with the band tuning note, features off-stage trumpets, and has a dynamic march lifted from the composer's memories of palace guard bands in Stockholm and other European cities. The movement ends with an intricate cadenza played by the entire clarinet section, followed by the well-known marching band "roll-off" in the drum section. The second movement (Pastoral Nocturne) is a nocturne which deliberately avoids the usual band sounds. It is quiet, polyphonic, with no tutti passages and is in ternary form, changing from a fugue to a waltz to a gavotte. The third movement (Dance Variations) is a brilliant passacaglia which derives extraordinary vitality from the use of a tone row in constantly shifting keys. The movement becomes a set of dance variations and ends, contrary to the traditional band finale, as quietly and introspectively as it began. (Smith)

Variations on a Korean Folk Song (1965) — John Barnes Chance

Variations on a Korean Folk Song is based upon a folk tune that the composer learned while serving the U.S. Army in Seoul, Korea. The tune is known as "Arrirang," a song of love and heartbreak that can be found in many variations, with an origin that may date back 1000 years. In autumn 1966, for the *Journal of Band Research*, Chance said: "I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. 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." (University of Texas Wind Symphony)

Um Mitternacht (1901) — Gustav Mahler

Um Mitternacht (After Midnight) represents the finest of Mahler's lieder. It's one of five songs contained in Mahler's *Rückert Lieder*. It is the only song in the set scored for orchestral winds without strings. In fact, it is Mahler's one and only contribution to the wind repertoire. *Um Mitternacht* is often performed as the last song of the set, due to the triumphant nature of the ending. A translation of Ruckert's poetry follows (MSgt Brooke Emery):

At midnight, I was roused and looked up to the heavens; No star in the entire sky smiled down upon me at midnight.

At midnight, I cast my thoughts out beyond the dark limits. No vision of light brought me solace at midnight.

At midnight, I was rapt to the beats of my heart; One single pulse of pain welled up at midnight.

At midnight, I fought the battle, of your passion, oh humankind; I could not resolve it with my strength at midnight.

At midnight, I commended my strength into your hands! Lord, over death and life you keep watch at midnight!

***Rhapsody in Blue (1924)* — George Gershwin, arr. Donald Hunsberger**

On January 4, 1924, Ira Gershwin brought a brief item in a New York Tribune to the attention of his younger brother George. Its heading read "Whiteman Judges Named. Committee Will Decide 'What Is American Music.'" According to the advertisement (purely a media ploy), Paul Whiteman had assembled an impressive group of musicians including Sergei Rachmaninoff and Jascha Heifetz to witness a concert of new American music. This concert was to be presented on the afternoon of February 12, just five weeks later. Included would be "a jazz concert" on which George Gershwin was currently "at work." Busy with his show *Sweet Little Devil*, Gershwin had not yet begun to compose such a concerto, though he and Whiteman had casually talked about his writing a special piece for the band.

Gershwin began work on *Rhapsody in Blue* on Monday, January 7. Though a gifted melodist, he was ill-equipped to score the accompaniment. To assist him, Whiteman offered the services of his chief arranger, Ferde Grofé, who completed the score on February 4. The first of five rehearsals was held immediately, during which several modifications were made both to Gershwin's music and Grofé's arrangement. Most notable among these is the change in the opening clarinet solo. Gershwin had originally written a seventeen-note slur; however, Ross Gorman (Whiteman's lead reed player) improvised the signature clarinet "wail." According to contemporary reviews, the concert was rather dull, but *Rhapsody in Blue* was received enthusiastically by the audience, which included Jascha Heifetz, Victor Herbert, Fritz Kreisler, Sergei Rachmaninoff, John Philip Sousa, Leopold Stokowski and Igor Stravinsky.

In the years to come, there were a number of versions of *Rhapsody in Blue* produced to satisfy public demand for as many accessible renditions as possible. As the work's popularity increased, the desire for a published large ensemble version led to Grofé's 1926 setting for theatre orchestra. This was followed subsequently by an expansion of the theatre orchestra score for full symphony orchestra and a version for concert band, both by Grofé as well.

This edition of *Rhapsody in Blue*, arranged by Donald Hunsberger, preserves characteristic timbres and transparent qualities of the orchestral setting while texturally capturing – despite the absence of strings – its innate vertical densities. Gershwin's personal copy of Grofé's symphony orchestra score (housed in the Library of Congress) has been used as its primary research source. Select string substitutions found in Grofé's band setting have also been incorporated along with scoring options from the manuscripts of his theatre orchestra and Whiteman Band versions (both also in the Library of Congress.) (California Polytechnic State University)

***Battling Boggarts (2014)* — Alain Mayrand**

What is a boggart?

"Household spirits from the north of England, and similar to brownies and bogies, although their nature is much more malicious and less helpful. The dark and hairy boggarts are dressed in tattered clothes, with meddling hands and clumsy feet. The presence of a boggart is betrayed by the unusual number of small accidents and strange noises after dark. They tip over milk bottles, frighten cats, pinch little children,

blow out candles, and cause many other mishaps..." ~Encyclopaedia Mythica (Mayrand)

"The Gum-Suckers" March (1914) — Percy Alridge Grainger

"Gum-sucker" is an Australian nick-name for Australians born in Victoria, the home state of the composer. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria, just as Ohioans are nick-named "Buck-eyes". In the march Grainger has used his own "Australian Up-Country-Song" melody, written by him to typify Australia, which melody he also employed in his "Colonial Song" for two voices and orchestra (root form), or for military band. (Grainger)

Senior Music Education major **David Lofy** will graduate from the University of Wisconsin - Eau Claire in December, 2017. He has been an active participant in UWEC music activities throughout his time on campus. He was a teaching assistant with the band area from 2015-17, served as BMB Drum Major from 2014-16, and performed with the Wind Symphony, Symphony Band, University Band, BASSically Brass, and the Singing Statesmen. David was a member of the Madison Scouts Drum & Bugle Corps from 2012-14 performing on euphonium and later as Drum Major. After spending two seasons as an educator on the Oregon Crusaders Drum & Bugle Corps brass team, he recently accepted an invitation to serve as the Assistant Corps Director of the Madison Scouts for the 2017 season. David studied euphonium in the studios of Dr. Jerry Young and Prof. Jacob Grewe and has received private conducting instruction from Dr. John Stewart and Dr. Randal Dickerson.

Yi Hsien Li is a junior Piano Performance major from Hong Kong. He has been studying with Dr. Nicholas Phillips since his junior year of high school (2012). He is the recipient of the 2017 Viennese Ball Senior Music Scholarship, was the runner-up in the 2015 UW-Eau Claire, Orchestra Concerto Competition, and has competed in the MTNA Young Artist piano competition in the past. He frequently collaborates with instrumentalists and vocalists for performances, masterclasses and recitals. He has also collaborated with clarinetist Jonathan Cohen. Yi Hsien has been the rehearsal pianist for Symphonic Choir since 2014, and has also performed with Opera Workshop and Women's Concert Chorale. After graduation from UW-Eau Claire, Yi Hsien plans to pursue piano performance and collaborative piano in graduate school.

Kathryn Beu is a senior Vocal Performance major at UW- Eau Claire. Starting out her collegiate vocal career, Kathryn sang the role of Cherubino in UWEC's production of The Marriage of Figaro. As her love for the stage grew, Kathryn had the opportunity to perform with various ensembles during her time in Eau Claire including the University Chamber Orchestra and the Eau Claire Chamber Orchestra. This is her first time singing with a wind ensemble, and she is very excited to be able to collaborate with Wind Symphony and bring Mahler's work to life.

Wind Symphony Personnel

Flute

Kasey Brylski
Laura Helgen
Lena Lambrigsten^
Madison Porter
Emma Sember

Oboe

Wesley Boehm^
Kayla Moothart

E♭ Clarinet

Andrea Bakkala
Gloria Dorschner
Peyton Grunzke

Clarinet

Andrea Bakkala
Kathryn Bartel
Zachary Bartsch
Gloria Dorschner
Peyton Grunzke
Kalee Hanson
Samantha Jeanquart
Charles Kuban
Hunter Nicholson^
Maddy O'Malley
Samantha Zelenak

Bass Clarinet

Zachary Bartsch
Samantha Zelenak

Bassoon

Eric Hanson^
Justin Wheatley

Alto Saxophone

Hanna Hermanson^
Parker Layton

Tenor Saxophone

Tyler Schuster

Baritone Saxophone

Vincent Friedel
April Schneider

Trumpet

Kris Bergh
Jan Hora

Nicole Johnson
Devon Lawrence
Connor Pietrzak^
Mikayla Rolling

Horn

Elizabeth Brunner
Mariah Kewin
Kristina Mienke^
Emily Schrang

Trombone

Leo Johnson
Alex Karye^
Brendan Zember

Bass Trombone

Alex Plum

Euphonium

Jonathan Broschik
Andrew Nicholson^

Tuba

Derek Fritz
Curtis Wetzel^

Percussion

Jake Esterberg
Sarah Leppert^
Brett McLellan
Cami Mennitte
Patrick Phalen
Caleb Robinson

Piano

Catherine Edgington

String Bass

Levee Stadel
Tyler Lubke

Banjo

Emily Watkins

^Principal

Teaching Assistants

Hanna Hermanson
David Lofy

Melissa Koprowski is Assistant Professor of Clarinet at the University of Wisconsin – Eau Claire. She graduated Summa Cum Laude from the University of Alabama, and completed her Master's and Doctorate of Musical Arts degrees in music performance from The University of Southern California. While at USC, she was the proud recipient of the prestigious Mitchell Lurie Award. Dr. Koprowski's main teachers include Yehuda Gilad, Danny Granados, Scott Bridges, and Judy Donaldson. Dr. Koprowski is an active performer and soloist. She has been awarded first prize in several international and national competitions, some of which include the International Clarinet Association Young Artist Competition, Pasadena Showcase, MTNA Young Artist (regional and state), Grand prize from the Birmingham Music Club, and a three time first prize recipient of the Alabama Federation of Music Clubs Competition. Dr. Koprowski's soloist career began at the age of 16, performing the Mozart Clarinet Concerto with the Alabama Youth Symphony. The following year she won the same competition again, making her one of the few to ever solo twice with the youth symphony. She has since been the featured soloist of many groups including the Alabama Wind Ensemble, Huxford Symphony Orchestra, The Master's College, and the USC Thornton School of Music Wind Ensemble, led by world-renown conductor H. Robert Reynolds.

Dr. Koprowski was appointed second/E-flat clarinet with the Tuscaloosa Symphony Orchestra at the age of 18, making her one of the youngest members to ever win a position with the orchestra. Most recently she held the assistant principal clarinet position of Debut Orchestra, performing as principal, second, and bass clarinet of the orchestra. Dr. Koprowski has performed with many orchestras across America including the Alabama Symphony, Huntsville Symphony, Downey Symphony, Burbank Philharmonic, and American Youth Symphony. She can be seen and heard as clarinetist on the Dreamworks film, *The Soloist*.

As a dedicated teacher and pedagogue, Dr. Koprowski began her teaching career in the 9th grade. She has since been teaching clarinet to all ages ranging from elementary to college and has had many students become successful performers and educators across the country. Previous to her appointment at the UWEC, she taught for five years at The Master's College, teaching clarinet, chamber music, and woodwind techniques. Melissa also held the position as assistant band director at Huntington Middle School in San Marino, CA, specializing in helping their woodwind section. Melissa is a Vandoren Regional Artist.

One of the prominent clarinetists of his generation, **Wesley Ferreira** has been praised by critics for his "beautiful tone" and "technical prowess" (*The Clarinet Journal*) as well as his "remarkable sensitivity" (*CAML Review*). *Fanfare Magazine* notes, Ferreira is "clearly a major talent."

As a recital clarinetist, his performances continually engage audiences, provoking the Artistic Director of one recent concert series performance to remark that Ferreira "showcased a potent synthesis of serious musicianship, technical ferocity, and bravery of programming that was effectively tempered by a dynamic flair for showmanship.

With this performance Ferreira proved not only is he an artist of some consequence, but also a consummate showman capable for presenting even the most challenging works with the ease and fluency of a world-class player."

Ferreira leads an active and diverse career performing worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Equally at ease performing the masterworks as well as contemporary pieces. He has been featured soloist with numerous wind bands and orchestras in North America and Europe, and has been broadcast nationally on both Canadian and Australian Broadcasting Corporation's. Recent performances have taken him to Canada, China, Italy, France, Germany, Austria, Hungary, Slovakia, Spain and Portugal. Upcoming engagements include performances in Poland and Russia.

Ferreira's discography now totals six, including the 2013 East Coast Music Award winner - Classical Recording of the Year, for *Beyond the Shore and the Ships* with soprano Helen Pridmore (Centrediscs label). His debut solo album entitled *Madison Avenue* (Potenza label), was released in 2014 to critical acclaim and features the premiere recordings of noteworthy North American composers.

As a means of artistic growth and furthering scholarship, Ferreira demonstrates avid support for new music by frequently commissioning and premiering works. Of note, upcoming commissions include works by prominent Portuguese composers for a forthcoming album slated for release in 2016. This advances his doctoral research project of curating works that feature the clarinet and which include Portuguese folk elements. Indeed, Ferreira continues to champion Portuguese music in North America. He was awarded winner of the 2015 International Portuguese Music Awards in the Instrumental Category.

Born in Canada to parents of Portuguese heritage, he received his musical training at the University of Western Ontario (B.M) and Arizona State University (M.M and D.M.A) studying with Robert Riseling and Robert Spring, respectively. Following four years in the position of single-reeds instructor at Mount Allison University, he joined the music faculty at Colorado State University in 2011 as Assistant Professor where he maintains a thriving clarinet studio.

UW-Eau Claire Music & Theatre Arts website:

<http://www.uwec.edu/Mus-The>

online events calendar:

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

facebook pages:

<http://www.facebook.com/UwecMusic#!/UwecMusic>

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