

The University of Arizona Wind Symphony

Flute

Briana George
Ayla Delaney
Meggie Keung, piccolo
Elizabeth Coryea

Oboe

Bianca Ortega
Anna Bauer
Aurora Watson, English horn

Clarinet

Anthony Perkins
Christian Peterson
Grace Hoskinson
Taylon Peto
Isaac Andrade
Janice Jang
Karlee Connors
Jeffery White
Melissa Pielow
Savana McNeill

Bass Clarinet

Holly Albrecht

Alto Saxophone

Maya Armendariz
Christopher Ogier
Eduardo Macias
Grace Kennedy
Eduardo Walker

Tenor Saxophone

Jake Morey
Brook Taylor

Baritone Saxophone

Benjamin Courtney

Horn

Cole Evans
Roxanna Luna
Johnna Smith

Trumpet

Harry Go
Samuel Dahl
Mikah Rosanova
Benjamin Loreto
Kyra Covey
Steven Phillips
Alejandro Castro Jimenez

Trombone

Madeline Moeller
Harissen Aron
Jake Harker
Grant Hoffman

Euphonium

Jordan Figueroa
Marcelino Medley
Thomas Koenig

Tuba

Jake Buchen
Edward Palmenberg
Antonio Heredia
Kathleen Cluff

Percussion

Michal Brauhn
Ross Ackerman
Nicholas Hubbard
Jayden Hazel
Tristan Morgan
Gregery Bartolic
Jeremy Hook

String Bass

Bolun Zhang

Piano

Yaowen Mei

Harp

Xiaodi Xu

Graduate Teaching Assistants

Lee Christopher Bottelberghe
Timothy Kaiser

THE UNIVERSITY OF ARIZONA

Wind Symphony

Chad Shoopman, conductor



Thursday, September 26, 2019
Crowder Hall
7:30 p.m.

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PROGRAM

Americans We Henry Fillmore
(1881-1956)
edited Frederick Fennell

Traurmusik WWV 73 Richard Wagner
(1813-1883)
edited John Boyd

Prelude, Siciliano and Rondo..... Malcom Arnold
(1921-2006)
Prelude
Siciliano arr. John P. Paynter
Rondo

Through the Looking Glass Jess Langston Turner
(b. 1983)

Program Notes

Henry Fillmore was the most colorful bandman of his time, and that era stretch vibrant years during which he probably wrote more band music- much of it under assumed names- than any composer/ bandmaster in history. *Americans We*, first published in 1929, is happy a piece of music. Fillmore dedicated it "to all of us," and he meant it. It forms one third of that great triad of marches that are the basis of our patriotic inspiration in his positive and traditional source of such an elusive, personal ingredient. The three marches are, of course: Fillmore's *Americans We*, Bagley's *National Emblem*, and Sousa's *The Stars and Stripes Forever*.

One of the landmark works of the 19th-Century wind band repertoire is Richard Wagner's *Traurmusik*. On December 14, 1844, the remains of Carl Maria von Weber were moved from English to German soil. Wagner composed *Traurmusik* for the torch-light procession of Weber's final resting-place, the Catholic Cemetery in Friedrichstadt.

Prelude, Sciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

"When I began composing *Through the Looking Glass* I knew that I wanted to write a piece that was fantastical in nature -- a piece that would transport us into an imaginary land where anything is possible. I chose the title *Through the Looking Glass* because just as Alice's doorway to Wonderland was her "looking glass," this fanfare is a doorway to a world of musical landscapes." "The piece is constructed of two different elements: a pervasive rhythmic pattern and an entire pitch vocabulary of only five different notes that are arranged in many different ways -- sometimes in long angular lines and other times in massive blocks of sound. Underneath all of this is the driving rhythmic impetus that propels the piece forward. These combined elements are meant to convey the imagery of colorful and fantastical shapes and images hurtling past the listener as he or she is transported to a new musical world where anything is possible."

-Jess Langston Turner