



The University of Arizona Chamber Winds

Piccolo

Anna Murphy
Kaissy Yau

Oboe

Tad Biggs

Clarinet

Martin Duarte
Marianne Cayer

Horn

Brianna Reed

Trumpet

Connor Bagheri
Jacob Lythgoe

Trombone

Daniel Sherman
Jack Schmidgall
Chris Porteous, *contrabass*

Percussion

Jacob Ransom
Zachary White
Elizabeth LaBrie
Claire Thorpe

The University of Arizona Wind Ensemble enjoys a national and international reputation as one of the premier ensembles of its kind. Musicians for the ensemble represent the finest wind and percussion performers in the Fred Fox School of Music. The Wind Ensemble explores innovative new repertoire as well as the finest traditional repertoire. In March 2018, the UA Wind Ensemble's Arizona and California performance tour closed with a featured performance at the College Band Directors National Association Western/Northwestern Division Conference.

The University of Arizona Bands provide world-class musical opportunities for students of all majors and backgrounds.

From the finest concert experiences to the thrills of marching for nearly 60,000 fans at Arizona Stadium, all students at the University of Arizona can find a musical home in our outstanding ensembles.

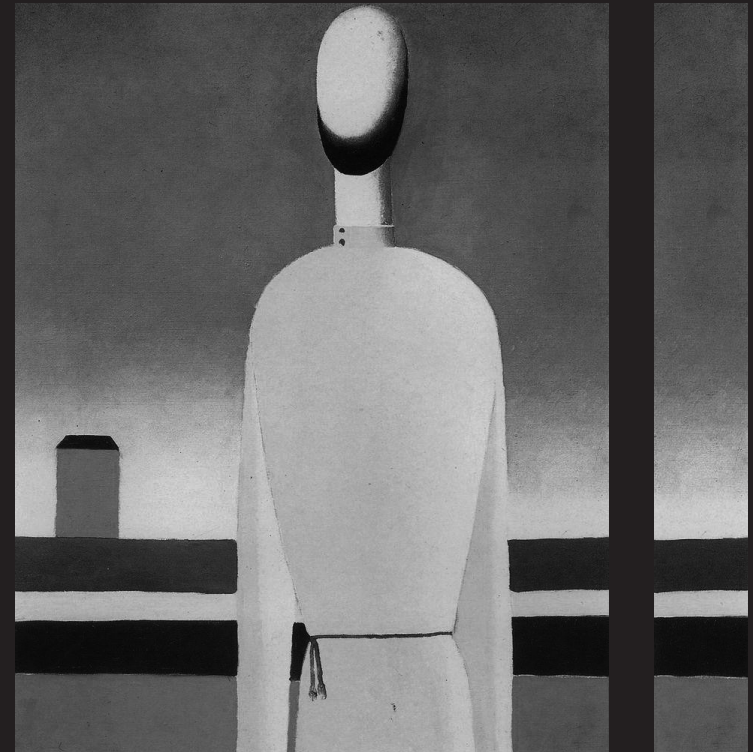
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THE UNIVERSITY OF ARIZONA

Wind Ensemble & Chamber Winds

Chad R. Nicholson
conductor



Wednesday, October 16, 2019

Crowder Hall

7:30 p.m.

 THE UNIVERSITY
OF ARIZONA

COLLEGE OF FINE ARTS
Fred Fox School of Music



**The University of Arizona
Wind Ensemble & Chamber Winds**

Chad R. Nicholson, conductor
Timothy Kaiser, graduate conductor
Kristin Dauphinais, faculty artist, mezzo-soprano

Wednesday, October 16, 2019
Crowder Hall,
7:30 p.m.

PROGRAM

Intégrales (1923) Edgard Varèse
(1883-1965)

UA Chamber Winds

New Era Dance (1994) Aaron Jay Kernis
(b. 1960)
ed. Peter Stanley Martin

Hold this Boy and Listen (2008) Carter Pann
(b. 1972)
Timothy Kaiser, guest conductor

The Little Giant (c. 1960) Frank Simon
(1889-1967)

INTERMISSION

Symphony No. 2 "VOICES" (2016) James M. Stephenson
(b. 1969)

- I. *PRELUDE: 'of PASSION'*
- II. *SHOUTS and MURMERS*
- III. *of One*

Kristin Dauphinais, mezzo-soprano

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Poster & Program Cover Art:
Kazimir Malevich – "Bad Premonition" (1928)



The University of Arizona Wind Ensemble

Flute

Anna Murphy*
Kaissy Yau
Chelsea Bravo
Shirleen Lee
Ivo Dae-Song Shin Souza, *piccolo*

Oboe

Tad Biggs*
Sydney Goltry
Zachary Ashland, *English horn*

Bassoon

Mallory Mahoney*
Ian Tan
Kate Willa Brown, *contrabassoon*

Clarinet

Martin Duarte*
Marianne Cayer
Jessica Garner
Callie Claridy
Samuel Herschler
Olivia Requist
Elizabeth Strones

Bass Clarinet

Sabrina Bachelier

Alto Saxophone

Ashley Krogstad*
George Rosas
Jacob Lopez

Tenor Saxophone

Robby Ávila

Baritone Saxophone

AJ Pratt

Trumpet

Connor Bagheri*
Jacob Lythgoe
Danny Saufley
Elían Maza
Kasey Leighty
Emma Potter

Horn

Brianna Reed*
Diego Abeyta
Adam Cole
Stefan Mangushev

Trombone

Daniel Sherman*
Jack Schmidgall
Adam Nissenbaum
Chris Porteous, *bass*

Euphonium

Nikko Lopez*
Aaron George

Tuba

William Hammer*
Cari Earnhardt
Alan E. Honeker

Percussion

Jacob Ransom*
Zachary White*
Elizabeth LaBrie
Claire Thorpe
Chase Williams
Thomas Beech
Joseph Branderhorst

String Bass

Connor Richardson

Piano/Celesta

Daniel Karger-Peñalosa

Harp

Yvonne Cox

Graduate Teaching Assistants

Lee Bottelberghe (MM)
Timothy Kaiser (DMA)

* *Principal*



and the Catalina Chamber orchestra. Additional performances as a featured soloist with orchestra include semi-staged productions of operatic arias and duets with Symphony Orchestra of Rio Grande do Norte (Natal, Brazil) and Opera Roanoke, as well as Alban Berg's *Sieben Frühe Lieder* with the Arizona Symphony Orchestra, Mozart's *Exultate, jubilate* with the Apperson Strings and again with the Cadillac Symphony Orchestra, and *Easy to Love* – a review of Cole Porter, Richard Rodgers and Jerome Kern with the Sacramento Choral Society and Orchestra as well as Mozart's *Coronation Mass* and *Requiem*, Mendelssohn's *St. Paul*, Haydn's *The Creation*, and Handel's *Messiah*, Beethoven's *Mass in C*, Bruckner's *Te Deum*, narrations with chamber orchestra in William Walton's *Façade*, and Stravinsky's *A Soldier's Tale*.

On the operatic stage, her recent roles include Maddalena in *Rigoletto*, Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, Mrs. McLean in *Susanna*, Zweite Dame and Dritte Dame in *Die Zauberflöte*, Farnace in *Mitridate Re di Ponto*, the title role in Handel's *Xerxes*, and the role of Ottone in the American professional première of Vivaldi's *Ottone in Villa* for the 2007 Arizona Vivaldi Festival. In addition to her role as chair of vocal studies at the University of Arizona, Dr. Dauphinais is a faculty artist with Opera Festival San Luis Potosí and is represented by Berger Artists Management.

UA High School Honor Band 2020

All high school students are eligible to audition online for the 2020 UA High School Honor Band:

Honorband.music.arizona.edu

Applications are due by November, 19, 2019.

This year's auditions utilize the AMEA Regional materials, and there will be an opportunity for selection to the new UA High School Honor Chamber Winds.

Please pass this information along to high school students and directors near you!

About the Music

Varèse:

Edgard Varèse completed *Intégrales* in 1925. It is scored for woodwinds, brass, and 17 different percussion instruments played by four percussionists. Varèse's term "spatial music" was first applied to this work, which broadly denotes a concept that pertains to all of his surviving output. It was his way of depicting music as a collection of coexisting sound properties (melody, harmony, rhythm, etc.). Instruments are chosen for the specific aspect of music they do best (the composer preferred winds and percussion) and they appear in sonic groupings that occur in different temporal durations from one another. This was dubbed "spatial" music because it is easier to describe it in terms of physical and temporal space; the durations among the different blocks of sound drift closer and further apart while appearing and reappearing in variations of themselves. Tensions vary in accordance the proximity of the sound blocks.

Kernis:

The composer writes, "*New Era Dance* is dedicated and written in celebration of a new era of leadership at the New York Philharmonic, in anticipation of the new millennium to come in the year 2000, in hope for a time of imperative political and social change in this country."

Pann:

The composer writes: "*Hold this Boy and Listen* (2008) is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene."

Stephenson:

The composer writes: "On April 23, 2016, my mother, Shirley S. Stephenson, passed away, at the age of 74. It was the first time anyone that close to me had died, and I honestly didn't know how to respond. As this new piece – the symphony – was the next major work on my plate, I thought the music would come pouring forth, as one would imagine in the movies, or in a novel. However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write.

"Eventually, after a month or so, I sat at the piano, and pounded a low Eb octave, followed by an anguished chord answer. I did this three times, with three new response-chords, essentially recreating how I felt. This became the opening of the symphony, with emphasis on the bass trombone, who gets the loudest low Eb. I vowed I wouldn't return to Eb (major) until

the end of the piece, thus setting forth a compositional and emotional goal all at once: an Eb to Eb sustaining of long-term tension, technically speaking, and the final arrival at Eb major (letter I, 3rd movement) being a cathartic and powerful personal moment, when I finally would come to terms with the loss of my mother.

“The voice in the piece is that of my mother, an untrained alto, which is why I ask for it without vibrato. In the end, she finally sings once last time, conveying to me that ‘all will be ok.’

“I think it is the most difficult times we endure that force us, inspire us, to dig deeper than we could ever imagine. On the one hand, I am, of course, deeply saddened by the loss of my mother; but on the other, I will always have this piece – which is the most personal to me – to in essence keep her alive in my heart. I always tear up at letter I [final Grandioso statement]. Always. But they are tears of joy and treasured memories of 74 years with my mother.”

– October, 2018

About the Artists



Chad R. Nicholson

Dr. Chad R. Nicholson, director of bands at the University of Arizona Fred Fox School of Music, serves as the conductor of the University of Arizona Wind Ensemble and Chamber Winds. Additionally, he oversees the entire wind band program and instructs undergraduate and graduate wind conducting students. Nicholson has been active in all facets of music education. In 2009, he wrote a book designed to aid conductors in repertoire selection and concert programming titled *Great Music for Wind Band*. He is a contributing author for the recently published sourcebook for music educators, *Engaging Musical Practices*, and he has written articles for eight different volumes of *Teaching Music through Performance in Band*.

Nicholson is extremely active as a conductor and pedagogue around the world. He is the chief guest conductor of the Beijing Wind Orchestra, China’s first professional wind ensemble. Nicholson has worked with ensembles spanning the United States and Asia, from Tokyo to New York’s Carnegie Hall.

Dr. Nicholson has commissioned and premiered many new compositions for Wind Ensemble by such composers as David Maslanka, Steven Bryant,

Jack Stamp, David Dzubay, James Stephenson, Steven Danyew and JoAnn Harris. He and his students have performed collaborations with significant conductors and composers, including Aaron Jay Kernis, Joseph Schwantner, Frank Ticheli, Libby Larsen, Johan de Meij, Joan Tower and Ray Cramer.

Nicholson is a frequent presenter and performer at national and international conferences. He was featured at the Taiwan International Band Clinic and at many CBDNA Divisional Conferences. Nicholson has presented twice at the Midwest International Clinic in Chicago, and he was a featured presenter at the 2016 NAFME Conference in Texas. In January 2020, Dr. Nicholson will be the guest conductor at an event in Japan that will include students from across Tokyo.

Before his appointment at the University of Arizona, Dr. Nicholson served on the faculties at the University of Delaware, Indiana University-Purdue University Fort Wayne and Colorado State University. His primary conducting mentors include William Wakefield, Ken Van Winkle, Stephen W. Pratt and Ray E. Cramer. Nicholson holds degrees from the University of Oklahoma (BME), New Mexico State University (MM), and Indiana University (DM).



Kristin Dauphinais

A voice praised as being “passionate,” “strong and agile” and imbuing her roles with “power and excitement,” mezzo-soprano Kristin Dauphinais is highly regarded for her artistry and versatility. She has worked in a variety of genres including musical theatre, opera, concert, oratorio, chamber music and solo recitals. Her performing career has taken her throughout the United States as well as internationally with tours in Italy, China, Australia and additional concert performances in Germany, Spain, Austria, Mexico, Costa Rica, Brazil and Luxembourg.

Recent concerts include featured programs on the London Song Festival (UK), Carnegie Hall (Weill Recital Hall), the Tucson Desert Song Festival, Southern Arizona Symphony Orchestra, Opera Festival San Luis Potosí (Mexico) and the Saarbuerger Serenaden, International Chamber Music Festival in Saarbuerger, Germany and with Opera Roanoke.

As an orchestral soloist, Ms. Dauphinais is known for her performances of works by Manuel de Falla including *Siete canciones populares españolas*, *El amor brujo* and *El sombrero de tres picos* with orchestras such as the Phoenix Symphony, Tucson Symphony the Southern Arizona Symphony,