

Spring 2-28-2013

Wind Ensembles

University of Connecticut. Department of Music. Recitals and Concerts
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FLUTE

Emily Palumbo
 Jillian Senczkows
 Kari Swenson
 Deanna Fried

OBOE

Codi McNeff

CLARINET

Erin Casey
 Rui Hayashida
 Aaron Price
 Niall Reynolds
 Samuel Beckwith
 Valerie Stickles

BASSOON

Justin McManus
 Andrew Pizzuto

SAXOPHONE

Emily Lavins
 Colin Walters
 Joshua Thierry
 Ian Jackson

HORN

Elaine Steele
 Emma Reber
 Adam Lattimore
 Paul Ericson

TRUMPET

David Wharton
 Lesley Knaack
 David Dorfman
 Russel Allyn
 Patrick Leclair

TROMBONE

Samual Hausman
 Christopher Spinosa
 Robert Barney

EUPHONIUM

Jessica Stanley

TUBA

Mitchell Bernier
 Samuel Reenan

PERCUSSION

Robert Kennon
 Ben Cohen
 Tyler Campbell
 Grace Rimkunas
 John Schauster
 Steve Jack

STRING BASS**HARP**

Gabriella Frey

PIANO

Marissa Levy



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Thursday, February 28th, 2013 at 7:30 p.m.
 von der Mehden Recital Hall

Wind Ensembles

Jeffrey H. Renshaw, *conductor*

From the Field to the Sky

Kenneth Fuchs
 (b. 1956)

Per la Flor del Lliri Blau

(For the Flower of the Blue Lily)

Joaquin Rodrigo
 (1901-1999)

Intermission

Percussion Concerto

Joseph Schwantner
 (b. 1943)

Con forza
 Misterioso
 Ritmico con brio

Javier Diaz, *soloist*

From the Field to the Sky

Kenneth Fuchs

From the Field to the Sky was composed at the request of First Lieutenant Daniel W. Boothe, Commander and Conductor of the United States Air Force Band of Flight, at Wright-Patterson Air Force Base in Dayton, Ohio. The work is dedicated to the National Museum of the United States Air Force, Lieutenant General (ret.) John “Jack” L. Hudson, Director. The Museum, located at Wright-Patterson Air Force Base, is the world’s largest military aviation repository, with more than 350 aircraft and missiles on display.

Lieutenant Boothe suggested that I compose a celebratory work for brass instruments and percussion that would capture in musical sound our nation’s storied military heritage, from the valiant work of soldiers defending our country on the ground to the unrivaled superiority of the United States armed forces in the air.

From the Field to the Sky is cast in one movement in three sections. The work is unified by a ceremonial fanfare theme characterized by upward-aspiring intervals of the perfect fourth, major second, and minor seventh. A cadence played on the field drum – an instrument characteristic of military fife-and-drum corps – appears as a rhythmic motive throughout the work. These elements provide the basis for musical development during the work’s vigorous opening and closing sections – *Nobilmente* – and a contrasting lyrical middle section – *Tranquillo*.

I am indebted to Lieutenant Boothe for his encouragement and advice on the fine points of military brass band orchestration during the composition of this work, September-October 2012, Mansfield Center, Connecticut.

From the Field to the Sky was premiered by the United States Air Force Band of Flight under the baton of First Lieutenant Daniel W. Boothe at “Summon the Heroes: A Veteran’s Day Concert” on November 3, 2012, in the Modern Flight Gallery of the National Museum of the United States Air Force, Wright-Patterson Air Force Band, Dayton, Ohio.

Notes by the composer

Per la Flor del Lliri Blau

Joaquin Rodrigo

This is a transcription by Rodrigo of an orchestral piece, and to my mind is one of our few examples of late 19th early 20th century tone-poems. One of Rodrigo’s most substantial works, this symphonic poem was written in 1934 and premiered in Valencia on July 26th by the Orquestra Sinfonica de Valencia. The transcription for wind band was made by the composer, and the work has been strangely neglected. Perhaps the new edition published by Piles in 2002 will restore what is a major work in a 19th century tradition .

The composer comments:

The title of the work is not in Castilian but in the language of the province where I was born. It means "For the Flower of the Blue Lily". The music is based

Conductor **JEFFREY RENSHAW** is acclaimed by critics as a conductor whose performances are “both atmospheric and incisive; tender and gentle and simply beautiful; refreshes the senses,” and is respected worldwide for his dynamic interpretations and extensive command of wind ensemble and contemporary repertoire. His ability to bring out vibrant colors and textures in a wide-range of works, coupled with his expertise in 20th and 21st century music, have earned him a strong following internationally as a conductor, pedagogue, arranger and author.

He received his Master of Music and Doctor of Musical Arts degrees in conducting from the Eastman School of Music. His 1993 appointment as wind ensemble conductor at the University of Connecticut followed a position at the Eastman School of Music as Assistant Professor of Conducting and Ensemble Coordinator.

As a champion of new music, he has conducted over 60 world premieres with new music ensembles, wind ensembles and orchestras. In 1996, at the request of the American Society of Composers, Authors and Publishers, Dr. Renshaw and the University Wind Ensemble performed at Carnegie Hall to a standing room only audience of the nation’s musical elite in a *Tribute to Morton Gould*. The Wind Ensemble and Chamber Orchestra returned to Carnegie Hall in the Fall of 2005 with an evening of new works commissioned by Dr. Raymond and Beverly Sackler.

Dr. Renshaw has published over 30 articles about conducting and repertoire published in professional journals and his book on the American Wind Symphony commissions is required reading in most graduate and undergraduate conducting and repertoire courses. An accomplished arranger, his music has been recorded by the Eastman Wind Ensemble on the CBS/Sony Masterworks label and is published by Ludwig Music Publishers and Counterpoint Music Publishing. Performances of his ensembles and arrangements have been broadcast throughout Europe, Australia, Japan, the Netherlands and in the United States on National Public Radio’s “Performance Today” and WGBH Boston’s “Art of the States”.

Students from his conducting studio have won conducting positions in wind bands and orchestras at colleges, universities, conservatories and professional ensembles throughout the United States and Europe. At the University of Connecticut he is Professor of Conducting, conductor of the University Wind Ensemble, Symphony Orchestra from 1996-2011, Artistic Director of the Raymond and Beverly Sackler Prize in Composition, Chair of Conducting and Ensembles, and teaches undergraduate and graduate conducting.

of the first movement. As in that movement, the amplified marimba is again prominently featured. The final section, drawn from the drum motives of the first movement, proceeds to a high-energy cadenza and conclusion.

The score bears the dedication “To the memory of Stephen Albert,” and was commissioned by Philharmonic-Symphony Society of New York. The premiere was given by the New York Philharmonic, Leonard Slatkin conducting. Christopher Lamb was the soloist. The wind transcription was done by Andrew Boysen.

Notes by Joseph Schwantner.

JAVIER DIAZ, a native of Cuba, is a percussionist with the American Symphony Orchestra and with several chamber music groups and Latin Jazz Bands in the New York Area. He has performed with the Los Angeles Philharmonic, the Metropolitan Opera Orchestra, New York Chamber Symphony, New Jersey Symphony, New York Perspectives Ensemble, Zankel Hall New Music Band, Hilliard Ensemble, Broadway's productions of *Man of La Mancha*, *Thoroughly Modern Millie*, *Brooklyn*, *Tarzan*, *Guys and Dolls*, *The Wiz*, *Women on the Verge of a Nervous Breakdown* and *The Lion King*. His studio credits include ECM's Tituli by Stephen Hartke with the Hilliard Ensemble, award-winning films such as *Tango Flush* and *Jesus Camp*, several HBO films, Jodie Foster's *The Beaver* and many TV and radio commercials.

As an Afro-Cuban percussion specialist Diaz has appeared with: Sean Kingston, Diana Ross, Gladys Knight, Shaka Kan, Patty LaBelle, Lazaro Galarraga's Afro-Cuban All Stars, percussionists Angel Luis Figueroa, Candido Camero, Rom•n Diaz and Pedro Martinez, The Panamerican Jazz Band, The Ethnix, Anette Aguilar's Latin Jazz Group, Marta Topferova, Edmar CastaOeda and the New York World Music Institute. He is currently a member and co-director of the world music group Tribal Sage, a collaborative effort with fellow percussionist Roger Squitero.

An active educator Diaz has taught classical percussion at El Sistema de Orquestas Juveniles e Infantiles de Venezuela and at his private studio in New York City. He has also taught Afro-Cuban percussion seminars, classes and clinics at the Peabody Institute, University of Southern California, Percussion Artists Workshops Los Angeles/New York, Los Angeles School District, The Juilliard School, the Boston Conservatory and Mannes School of Music in New York City. Diaz currently teaches the Afro-Latin percussion survey at the Juilliard School and directs the Afro-Cuban Ensemble at Rutgers University. His most recent book on Afro-Cuban percussion, *The Afro-Cuban Handbook*, has become an instant classic of the percussion literature.

As a composer, Diaz has been commissioned by the Aspen Music Festival, New York University and University of Southern California. His classical music is currently available through Bachovich Music.

An alumnus of El Sistema de Orquestas Juveniles e Infantiles de Venezuela and the Aspen Music Festival, Mr. Diaz holds a BM from the University of Southern California and a MM from The Juilliard School.

on a Valencian legend and takes the form of a symphonic poem. The end of the text is also in Valenciano and must not be translated; it reflects the mourning of all nature for the death of the young prince.

The poem, which is included in the score, tells of the legend of the three sons of a king, who are promised great wealth if they can find and bring back the flower of the blue lily, with which to cure the king of a sickness. The young prince who finds the flower after much searching returns triumphant, only to be slain by his jealous brothers. *Nature itself weeps at the deed.*

*Passa, passa bon germa,
Passa, passa I no em nomenes,
Que m'han mort en riu d'Arenes,
Per la Flor del Lliri Blau*

Joaquin Rodrigo was born on St Cecilia's day, 22nd November, 1901 and died July 6th 1999. As a result of an epidemic of diphtheria, he became blind at the age of three. He wrote:

I believe my blindness gave me more insight with the inner world, the world in which we the blind live. While sitting on this wicker chair I am thinking that the illness, the loss of vision, was the vehicle that took me down the road to music. I have more auditory memories than visual memories, I remember the song of the crickets, of the cicada, the pounding of the waves, the sound of organ and church bells in my hometown.

He studied in Paris from 1927, a student of Dukas, and was good friends with Falla, Honneger, Milhaud, Ravel and many others. He was abroad during the Spanish Civil War, but returned in 1939. In 1940, the world premiere of his **Concierto de Aranjuez** was given, a masterpiece which has overshadowed his many other works.

Percussion Concert **Joseph Schwantner**

The **Concerto**, cast in a three-movement arch-like design, opens with the soloist stationed near the other percussionists. A collaborative relationship develops between the soloist and his or her colleagues in an expanded ensemble that also includes the piano and the harp. The marimba and drums are most prominently featured in this movement.

Throughout the second movement, *In Memoriam*, a slow, dark-hued elegy, the soloist is placed center stage while the other percussionists remain silent. Two principal ideas appear: a pair of recurrent ringing sonorities played on the vibraphone and an insistent “heartbeat” motif articulated on the bass drum.

The second movement leads directly into the fast and rhythmic third movement, which begins with an improvisatory section for the soloist. While continuing to improvise, the soloist walks back to the initial performance position