



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

CONCERT BAND CHAMBER WINDS

COURTNEY SNYDER, CONDUCTOR

NICK BALLA, DANIEL JOHNSON &
JOANN WIESZCZYK, GRADUATE STUDENT CONDUCTORS
KEVIN FENSKE, EUPHONIUM

Friday, November 5, 2021
Moore Building, Hankinson Rehearsal Hall
8:00 PM

(anti-)Fanfare (2020)

Andrew Blair
(b. 1988)

Daniel Johnson, conductor

The Binding (1981)

Fisher Tull
(1934–1994)

Divertimento (1961)

Tarantelle
Marcia
Pastorale
Capriccio

Svend S. Schultz
(1913–1998)
ed. Dustin Barr

JoAnn Wieszczyk, conductor

Ryouran: Rhapsody by the Noh play Sakuragawa (2015)

Tomohito Matsushita
(b. 1984)

Intermission

Concert Suite for Low Brass (pub. 2016)

Fanfare: Andante
Allegro

Claude T. Smith
(1932–1987)

Daniel Johnson, conductor

The use of all cameras and recording devices is strictly prohibited.
Please turn off all cell phones and pagers or set ringers to silent mode.

Antigona, Apuntes Para la Sinfonia (1932)

Prologo

Episodio y Treno

Nick Balla, conductor

Carlos Chávez

(1899–1978)

Blue Allusions (2019)

Kevin Fenske, euphonium

Robert Spittal

(b. 1963)

Winsome Variations (2019)

Robert Spittal

BLAIR, (*anti-*)*FANFARE*

Andrew Blair is a conductor, percussionist, and composer from Charlotte, North Carolina. Blair graduated with honors from Western Carolina University in 2010 with a BSEd in Music Education and taught at the middle school, high school, and collegiate levels for eight years in the greater Charlotte, NC area. During his tenure, his ensembles earned consistent superior ratings in concert, marching, and solo/small ensemble performance assessments across the Southeast. Blair was a dual-masters student in conducting and percussion performance at the University of Georgia, and was named a 2016 recipient of the ASBDA Encore Award for Young Band Directors. Blair has also presented clinics at multiple state and district in-service conferences, and maintains an active schedule of adjudication, clinics, masterclasses, and symposiums. He has proudly served as an Innovative Percussion educational artist and clinician since 2010.

As a conductor and percussionist, Blair has performed in a wide variety of musical settings and has most recently held positions as a section Percussionist in the Union Symphony Orchestra (NC) and Principal Percussionist of the Carolinas Wind Orchestra (SC). As a composer, arranger, and sound designer, Blair has had his music performed across the United States. He has designed for South Carolina and Texas State Marching Finalists, and for NCAA Division I and II Athletic Bands. He has published concert works with C-Alan Publications.

Andrew Blair writes of his piece:

The inspiration for (*anti-*)*FANFARE* came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the

repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her “commission” that day: “You should write one, you know, an anti-fanfare.”

(anti-)Fanfare opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick $\frac{3}{4}$ meter, with the language of the piece inspired by the composer’s forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break.

Note compiled by Daniel Johnson

TULL, *THE BINDING*

Fisher Tull was born in Waco, Texas on September 24, 1934. He attended University of North Texas where he received a Bachelor of Music in Music Education in 1956 and a Master of Music in Music Theory and Trumpet Performance in 1957. He studied trumpet with John Haynie and his primary composition teacher was Samuel Adler. He was also active as a jazz arranger for the lab band at UNT and for Dallas area dance bands. After joining the faculty at Sam Houston State University in 1957, he continued his studies and earned a Ph.D. in Music Composition from UNT in 1965. As an administrator, he served as president of the Texas Association of Music Schools and was a member of the Board of Directors and the Commission on Undergraduate Standards of the National Association of Schools of Music.

Throughout his career, Tull received many commissions, including from the National Endowment for the Arts, Houston Symphony Orchestra, Houston Ballet, the U.S. Army Band, the U. S. Air Force Band, and numerous universities. His compositions number more than 80, including works for orchestra, band, chorus, and various chamber ensembles. Some of his works have been recorded by the London Symphony Orchestra, Los Angeles Brass Society, Millar Brass Ensemble, “Doc” Severinsen, and many other prestigious performers.

Tull received awards in composition from the Texas Composers Guild; American Society of Composers, Authors and Publishers (ASCAP); the Ostwald Award from the University of Maryland; and the Artists Advisory Council of the Chicago Symphony Orchestra. He was granted the Distinguished Men of Music medal by Kappa Kappa Psi and was awarded the Orpheus Award by Phi Mu Alpha Sinfonia. In 1993 he was named a Distinguished Alumnus by the UNT College of Music, and a scholarship is awarded every year in his name to a student in the Sam Houston State University School of Music.

The Millar Brass Ensemble offers the following remarks regarding *The Binding*:

The work begins with antiphonal fanfare motifs characterized by irregular and mixed meters; ideas from this opening section are re-used to accompany the *Breastplate* tune and to serve as separating interludes. The lyrical, folk song-like melody is presented straight-forwardly in successive two-phrase units by euphoniums and tubas, next by horns, and then by trombones, whereas the final two phrases are taken by solo trumpet in a rhapsodic, highly decorated version of the theme (marked “Freely, quasi cadenza”).

The shorter *Deirdre*, each phrase beginning with a dotted-note figure, is given out antiphonally, led by the horns, euphoniums, and tubas, and answered by the trumpets

and trombones. An overlapped return of the *Breastplate* theme is introduced by the tubas, building cumulatively with the successive phrase-by-phrase addition of trombones, horns, and trumpets reaching a powerful *tutti* statement of the second half of the hymn melody. Solo horns and euphonium form a transition to a brief, climactic recall of the *Deindre* theme.

Note compiled by Daniel Johnson

SCHULTZ, DIVERTIMENTO

Svend S. Schultz was born and raised in Nykøbing Falster, where he received his first piano lessons and later graduated from upper secondary school in 1933. He entered the Royal Danish Academy of music the same year, with piano as his principal subject, where he was greatly influenced by his studies in orchestration and composition with Poul Schierbeck. While he was at the Danish Academy, the Young Tone Artists Society performed many of Schultz's early works, and he held his own composition recital immediately following his graduation in 1938.

In the subsequent years, Schultz worked as a music teacher, and from 1942 to 1949 as a music critic for the Danish newspaper Politiken. Moreover, he distinguished himself as an influential choral director. In 1949, he was appointed conductor and instructor of the Danish National Radio Choir, a position he held for over 30 years. Under his tutelage, the choir was highly praised for their presentations of both classic and modern literature. Schultz's high standards for vocal timbre and diction became the model for amateur choirs throughout the nation.

As a composer, Schultz is particularly known for his choral works and his arrangements of Danish songs. He also enjoyed a great deal of success as an opera composer. His one-act opera *Bryllupsreise* (1951) was given an extensive concert tour and his opera *Høst* (1950) received a televised broadcast. Schultz was lesser known for his many instrumental works (e.g., five symphonies and ten string quartets), of which only a few were published and almost none is available in modern recordings.

Dustin Barr writes of his edition:

Set in four contrasting movements, Schultz's Divertimento for Wind Instruments is a neo-classical homage to the eighteenth-century wind serenades and partitas of composers like Mozart, Haydn, Krommer, and Beethoven. Works of this type were often, though not exclusively, scored for an octet of oboes, clarinets, horns, and bassoons and were a common form of courtly entertainment during the Classical Era. Schultz's work joins Emil Hartmann's Serenade, op. 43 and Asger Lund Christiansen's Octet, op. 34 as examples of significant contributions to this genre by Danish composers. Though an entirely well-crafted and serious composition, Schultz's octet freely embraces moments of lightheartedness and humor common in Classical works bearing the same "divertimento" title.

Despite the work's high artistic merit, it remains largely unknown to wind players and conductors today. This is surprising on two accounts. First, it is prominently listed as one of the top 101 works for chamber wind ensembles in *An Annotated Guide to Wind Chamber Music* by Rodney Winther, former Director of Wind Studies at the Cincinnati Conservatory of Music. Secondly, the Danish Wind Octet released a superb recording of the work on their 1994 album. With these resources already in

existence, I believe the Divertimento's relative obscurity is due solely to its previous lack of publication and availability. With this new edition, it is my hope that many more players and audiences will get to enjoy this worthy addition to the wind chamber music repertoire.

Note provided by the publisher

MATSUSHITA, *RYOURAN: RHAPSODY BY THE NOH PLAY SAKURAGAWA*

Tomohito Matsushita graduated from Tokyo University of the Arts with bachelor and master's degrees, majoring in composition. He also completed his master's in Piano Performance & Accompaniment from Tokyo College of Music in 2014. As a performer, he received a Piano Performance award at the 37th All Shikoku Music Contest, second place and the Kasuga City Special Award in Piano at the Third Yayoinosato Junior Music Competition, the 29th Japan Symphony Foundation Composition Award, and first prize in the Master/Adult Piano category at the 5th Kitamoto Piano Competition. In 2018, Matsushita received the Shitaya Award (composition) for *The Chosen from the Legends of Yamata no Orochi* from the Japan Band Association. Matsushita currently teaches at the Tokyo College of Music and Senzoku Gakuen College of Music.

Ryوران: Rhapsody by the Noh play "Sakuragawa" is composed in a rhapsodic form, which is free-flowing in structure, including contrasting moods, color, and expression. Rhapsodies tend to be set in one movement and have a sense of spontaneity and improvisation. In this case, the composer does bring original material back, so the first few sounds and expressions one hears return toward the end. The piece strongly features individual performers and offers them room to express as they desire. Additionally, the work's tonal landscape (choice of harmonic motion with melodic lines), orchestration, and percussion instruments (which include splash cymbals, bamboo wind chimes, temple blocks, and more) provide interesting color and depth to the composition.

Note by Emily Threinen

SMITH, *CONCERT SUITE FOR LOW BRASS*

Claude T. Smith was born in Monroe City, Missouri. He received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. He composed extensively in the areas of instrumental and choral music, and his compositions have been performed by leading musical organizations throughout the world. In addition, Smith taught instrumental music in the public schools of Nebraska and Missouri. He served as a member of the faculty of Southwest Missouri State University, where he taught composition and theory and conducted the University Symphony Orchestra. Sacred music was also a deep love of Smith's as he directed church choirs in Nebraska and Missouri.

Having over 110 band works, twelve orchestral works, and fifteen choral works, he also composed solos for such artists as "Doc" Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward. Smith received numerous prestigious commissions, including works for the U. S. Air Force Band, the "President's Own" U. S. Marine Band, the U. S. Navy Band, and the Army Field Band. His composition *Flight* was adapted as the official march of the National Air and Space Museum of the Smithsonian Institute.

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition, including the ASCAP Composers Award, the Hall of Fame Award from the Missouri Bandmasters Association in 1988, and the Kappa Kappa Psi Distinguished Service to Music Award in 1989.

The publisher offers the following remarks regarding *Concert Suite for Low Brass*:

Published in 2016 from an original manuscript, this stately work is scored for four trombones, euphonium, and tuba. Presented in two brief movements: 1. *Fanfare-Andante* and 2. *Allegro*. This is an effective yet accessible work for the low brass ensemble with lyric melodies soaring over a driving ostinato, plus a contrasting fugal section that builds to a thrilling finish. The work was commissioned and premiered by the Central Missouri State University Low Brass Ensemble, Robert Gifford, conductor.

Note compiled by Daniel Johnson

CHÁVEZ, *ANTIGONA, APUNTES PARA LA SINFONIA*

Carlos Chávez was born in Mexico City on June 13, 1899. Active as a composer, pianist, conductor, educator, writer, and arts administrator, he was a leader of Mexico's musical life for over 50 years. In 1928, Chávez became the director of the Mexican Symphonic Orchestra, the nation's first permanent orchestra. He also served as the director of Mexico's National Conservatory of Music from 1928 to 1933. Under Mexican President Miguel Alemán Valdés, Chávez was appointed as the director of the Instituto Nacional de Bellas Artes. During his tenure, Mexico saw one of its most productive periods for the arts. Most of his final years were spent in New York City, where he continued to compose and conduct. He died in 1978 at the age of 79.

Antígona was originally written as incidental music for the 1932 performance of Jean Cocteau's condensed version of *Antigone* by Sophocles. It was performed by the Grupo Orientación, a theater company sponsored by the Secretary of Public Education of Mexico and directed by Celestina Gorostiza. The composer structured the work in brief sections written as interludes between scenes of dramatic action and scored it for chamber ensemble. The *Apuntes para la Sinfonía*, or "Sketches for the Symphony" as the composer later characterized this early version, contain the germinal ideas for the subsequent extended work titled *Sinfonía de Antígona*. The dimensions of the latter work were increased with the addition of new material, rather than the reworking or amplification of old. It retains literal quotations from the original piece in nearly every phrase. For the premier of *Sinfonía de Antígona*, the composer wrote: "It is a work inspired by Greek tragedy... The most elemental music materials suit this music; it cannot be grandiose. Concise and unadorned, its expression lies in its laconic nature, as the primitive is refined by virtue of its primitive nature." Chávez creates an archaic flavor and majestic character by the use of Greek modal scales, harmony excluding thirds (considered dissonant in the Greek system), and transparent instrumental textures.

Note by Eugenio Delgado

SPITTAL, *BLUE ALLUSIONS & WINSOME VARIATIONS*

Robert Spittal is an American conductor and composer of music for band, orchestra, chamber ensembles, and electronic media. He has also composed in jazz genres and written works for dance and musical theatre. In addition to composing, he maintains an active schedule as a

conductor and clinician. Spittal is Professor of Music at Gonzaga University, where he was conductor of the Wind Ensemble and Chamber Winds from 1992 to 2019 and now teaches conducting, music theory, creative music lab, and courses on American Music. He developed his interest in wind music after studying conducting with Craig Kirchoff at Ohio State University. He went on to study with Michael Haithcock and Eugene Corporon, and received the Doctor of Musical Arts degree in 1995.

Blue Allusions was originally commissioned by the Washington Music Teachers National Association as a work for trombone and piano. In describing the version for chamber winds, the composer offers the following remarks:

Blue Allusions is a divertimento for trombone and piano. A divertimento is a single piece made of seven smaller, diverse pieces of music, each one contrasting in character with the others. In *Blue Allusions* the diversions are unified in that each piece alludes to a “blue” element in the music. The idea that there is a link or correspondence between music and color is a very old and very persistent one. Plato linked specific pitch intervals of music to color, such as the perfect fifth to yellow and the perfect fourth to red, in an extension of the Pythagorean harmony of the spheres to encompass planets, tones, and colors. Aristotle suggested a parallel between the harmony of colors and the harmony of musical intervals. Newton, when investigating the spectrum of light, linked the minor third, fourth, fifth, major sixth, minor seventh and octave to the colors red, orange, yellow, green, blue, indigo, and violet, respectively. Musicians today frequently think of music in terms of color, and “blue” is a term frequently alluded to by musicians and listeners alike. “Blue” may describe a variety of feelingful expressions in a piece of music or describe a listener’s emotional response to that expression. But “blue” is also a technical term among musicians, used to describe a technical feature—a type of scale or harmony, a structural element, or a rhythmic style. With poetic license, I explore and allude to these tangible and intangible meanings of “blue” in this piece.

Winsome Variations was commissioned by a consortium led by Bill Drury and the New England Conservatory. The composer offers the following comments about this work:

Winsome Variations is a single-movement set of free variations based on a simple, winsome tune. In this piece, I hope to create a contemporary wind work that, similar to my *Consort for Ten Winds*, reflects the festive and charming character of wind music in the Harmonie tradition.

Note compiled by Kim Fleming

KEVIN FENSKE is a music educator, performer, and entrepreneur based in Ann Arbor, Michigan. He is currently pursuing a Doctor of Musical Arts (DMA) degree at the University of Michigan where he serves as a graduate student instructor and maintains a small private teaching studio. His students have been named to Region, Area, and All-State bands in the state of Texas, as well as accepted into major universities, festivals, and camps around the United States. Kevin founded and serves as Director of the Texas Low Brass Academy, a summer music camp and masterclass series located in Houston, Texas for young low brass musicians centered around the exposure to low brass chamber music, artistic development, and world-class musical instruction.

As a performer, Kevin has won prizes at various regional, national, and international competitions, including the Leonard Falcone International Euphonium and Tuba Festival, International Tuba Euphonium Conference, U.S. Army Band “Pershing’s Own” Tuba-Euphonium Workshop, International Women’s Brass Conference, Stars & Shipes E-Competitions, and the South Central Regional Tuba Euphonium Conference, among others. Notable solo and orchestral performances include collaborations with the Houston Symphony, Austin Symphony, Texas Music Festival Orchestra, Blue Lake Fine Arts Camp Festival Band, University of Mary Hardin-Baylor Wind Ensemble, and the University of Texas Symphony Band.

An advocate for new music, he has both commissioned and premiered works by Kevin Day, Drew Bonner, Benjamin Horne, Jose Flores, Ian Lester, and Aaron Perrine. Kevin served on the 2020-2021 UIL Prescribed Music List solo committee for the state of Texas adding over 100 new solos to the state music list, including the addition of works for solo euphonium and electronics. In the genre of marching and pageantry arts, Kevin is a member of the brass educational staff for the Bluecoats Drum and Bugle Corps from Canton, Ohio.

Kevin received a Bachelor of Music degree in music education from the University of Houston and a Master of Music degree in euphonium performance from the University of Texas at Austin. His primary teachers include Danny Vinson, Charles Villarrubia, and David Zerkel.

Notes Edited by Andrew Kohler



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

SUPPORT BAND AT MICHIGAN!

If you enjoyed this concert, please consider making a donation to support the band programs at the University of Michigan School of Music, Theatre & Dance!

To make a gift please return this form, visit www.giving.umich.edu/give/music, or contact Maria Paterno at mpaterno@umich.edu or 734.763.0632.

Enclosed is my gift of:

\$_____ for the **Friends of University Bands Fund** (320745)

Name: _____ Phone: _____

Address: _____

City: _____ State: _____ Zip: _____

Email: _____

- My check payable to the University of Michigan is enclosed.
- My employer matches gifts to higher education.
(please include matching gift form)

Return to: Development Office, 2005 Baits Drive,
Ann Arbor, MI 48109-2075

ME: 1016

CONCERT BAND

Courtney Snyder, Associate Director of Bands

BLAIR

Sandra Hernandez, Tess Lauer & Zhilin Zhang, flutes
Holly Marie Crawford & Jonathan Krause, oboes
Drew Franklin, Najee Greenlee, & Carlos Pirela, clarinets
Jacob Ward, bass clarinet
David Michael & Bryce Richardson, bassoons
Andrew Hosler, soprano saxophone
Samuel Hartt & Haruka Taguchi, alto saxophones
Justin Brown, tenor saxophone
Laura Ramsay, baritone saxophone
Ryan Meyaard, bass trombone
Andrew Kerr, Adam Langs, Nolan Rector-Brooks, Justin Smith, Sylvan Talavera, & Alex Warholc, percussion
Run Yu, piano
Daniel Johnson, conductor

TULL

Evelyn Hartman, Adam Kim, Rory McDaniel, & Georgia Zender, trumpets
Alex DiGennaro, Paul Nastelin, Jackie Wealer, & Dallin Taylor, horns
Rafael Marques & Arabella Olson, trombones
Evan Ling & Chris Tam, bass trombones
Doug Ferguson & Anastasia Klukowski, euphoniums
Haley Pausus & Alexander Tran, tubas
Andrew Kerr & Adam Langs, percussion
Courtney Snyder, conductor

SCHULTZ

Alex Blanpied & Jonathan Krause, oboes
Leelee Kopca & Maja Pechanach, clarinets
Aliciana Lo Temple & Harrison Storm, bassoons
Carrie Ciecierski & Aidan Frohock, horns
JoAnn Wieszczyk, conductor

MATSUSHITA

Sandra Hernandez & Alex Toth, flutes
Samantha Stafford, oboe
Carlos Pirela & Solomon Sigmon, clarinets
Benjamin Taylor, bass clarinet
David Michael, bassoon
Kyle Kato, alto saxophone
Justin Brown, tenor saxophone
Megan Chow, baritone saxophone
Adam Kim & Evelyn Hartman, trumpets
Jackie Wealer, horn
Rafael Marques & Aryn Nester, trombones
Doug Ferguson, euphonium
Haley Pausus, tuba
Justin Smith, Sylvan Talavera, & Alex Warholc, percussion
Courtney Snyder, conductor

SMITH

Aryn Nester & Arabella Olson, trombones
Evan Ling & Chris Tam, bass trombones
Doug Ferguson & Anastasia Klukowski, euphoniums
Ally Hansen, tuba
Daniel Johnson, conductor

CHÁVEZ

Sandra Hernandez, flute
Holly Marie Crawford, oboe
Jonathan Krause, English horn
Cameron Leonardi, clarinet
Rory McDaniel, trumpet
Adam Langs & Nolan Rector-Brooks, percussion
Ryley Busch, harp
Nick Balla, conductor

SPITTAL

Mia Cotton & Alex Toth, flutes
Alex Blanpied & Samantha Stafford, oboes
Oliver Bishop & Benjamin Taylor, clarinets
Aliciana LoTemple & Harrison Storm, bassoons
Carrie Ciecierski & Paul Nastelin, horns
Connor Higley, tuba
Daniel Vila, percussion
Courtney Snyder, conductor

All personnel are listed alphabetically and rotate parts during the concert.

PRODUCTION STAFF

DIRECTOR

Paul Feeny

INTERIM LIBRARIAN

Madeline Warner

EQUIPMENT

Aidan Alcocer

Marcus Byers

Andrew Colon

Joseph Lauerman

Muirne Mitchell

Napoleon Stone

PUBLICITY

Brandon Monzon

MANAGER

Erin Casler

OPS. COORDINATOR

Jonathan Mashburn

PROGRAMS

Tom Erickson

SOUND ENGINEER

Roger Arnett

We have implemented careful safety procedures in partnership with U of M's Environment, Health, and Safety Department to allow for unmasked performances. We are taking precautions to keep students, faculty, staff, and audiences safe.

The University of Michigan is a smoke-free campus. Smoking is not permitted in University buildings or on University grounds. Smoking is permitted only in personal vehicles or on the sidewalks of major thoroughfares.

PLEASE JOIN US FOR OUR
UPCOMING BAND EVENTS

CAMPUS BAND & UNIVERSITY BAND

Sunday, November 7, 2021 at 3:00 PM

Hill Auditorium

SYMPHONY BAND

Friday, November 19, 2021 at 8:00 PM

Hill Auditorium

CONCERT BAND

“Let Woman Choose Her Sphere”

Celebrating the Centennial of the 19th Amendment

Wednesday, December 8, 2021 at 8:00 PM

Hill Auditorium

Unless otherwise noted, all events are free, no tickets required.
Please visit smt.d.umich.edu for more information.

smt.d.umich.edu @umichsmt.d #umicharts #umichsmt.d

