Upcoming Performances

**Jon Nakamatsu**, piano ................................................................. Guest Artist
February 18, Friday, 7:30  Crowder Hall, $22, 18, 10
Sponsored by Steinway Piano Gallery

**University of Arizona Flute Festival** .................................................... Conference
**Mary Karen Clardy & Rick Soule**
February 19, Saturday, 8:30 a.m. - 8:00 p.m.
www.cfa.arizona.edu/flute/flutefestival/flutefestival.htm

**Arizona Philharmonic Orchestra** ...................................................... Ensemble
February 25, Friday, 7:30  Crowder Hall, $Free

**Hong-Mei Xiao**, viola & **Tannis Gibson**, piano ................................. Faculty Artists
February 28, Monday, 7:30  Crowder Hall, $11, 9, 5

**Daniel Roth**, organ ........................................................................ Guest Artist
March 4, Friday, 8:00  Holsclaw Hall, $11, 9, 5

**Celebrating The Organ** ................................................................. Conference
March 4 - 6  (520) 323-7856, skj@email.arizona.edu
Co-sponsored by the American Guild of Organists, Southern Arizona Chapter

**Arizona Symphony Orchestra** ...................................................... Ensemble
March 5, Saturday, 7:30  Crowder Hall, $9, 7, 5
March 6, Sunday, 3:00

**Faculty Jazz** .................................................................................. Faculty Artists
March 7, Monday, 7:30  Crowder Hall, $11, 9, 5

**Arizona Jazz Concerts** .................................................................. Ensembles
March 8, 9, 10, 11, Tuesday-Friday, 7:30  Crowder Hall, $9, 7, 5

**Bach Aria Consort** ......................................................................... Faculty Artists
March 21, Monday, 7:30  Crowder Hall, $11, 9, 5

**Wind Ensemble** ........................................................................... Ensemble
March 24, Thursday, 7:30  Crowder Hall, $Free

**The Assad Brothers**, guitar duo ....................................................... Guest Artists
March 28, Monday, 7:30  Crowder Hall, $30, 25, 15
Sponsored by the University of Arizona Foundation and the Dean’s Fund for Excellence

**Kristin Dauphinais**, mezzo-soprano ................................................ Faculty Artist
**Michael Dauphinais**, piano .......................................................... Guest Artist
April 4, Monday, 7:30  Crowder Hall, $11, 9, 5

**UA Opera Theatre: Menotti, The Medium** .................................. Ensemble
April 7, 8, 9, Thursday - Saturday, 7:30  Stevie Eller Dance Theatre, $15, 12, 10
April 10, Sunday, 3:00  Stevie Eller Dance Theatre, $15, 12, 10

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**Wind Symphony**
Jay Rees, Conductor

**Wind Ensemble**
Gregg Hanson, Conductor

**Gary Cook & Jonathan Haas**
Soloist Timpanists

Thursday, February 17, 2005
Crowder Hall
7:30 p.m.

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www.music.arizona.edu  ·  MusiCall: 621-2998  ·  Box Office 621-1162
Wind Ensemble & Wind Symphony

Thursday, February 17, 2005
Crowder Hall

PROGRAM

WIND SYMPHONY

Jay Rees, Conductor

A Slavic Farewell (1912) ................................................. Vasilij Agapkin
 Ved. John Bourgeois
(1884-1964)

Fantasies on a Theme by Haydn (1968) ...................... Norman Dello Joio
(b. 1913)

Meditation (1963) ......................................................... Gunther Schuller
(b. 1925)

Finale from Symphony No. 5 (1937) ....................... Dmitri Shostakovich
(1906-1975)
 arr. James Righter

WIND ENSEMBLE

Gregg Hanson, Conductor

Festival Variations (1982) ................................................. Claude T. Smith
(1932-1987)

Trauersinfonie (1884) ...................................................... Richard Wagner
(1813-1883)
 arr. Erik Leidzen

Concerto Fantasy for ..................................................... Philip Glass
(b. 1937)
 trans. Mark Lortz
Two Timpanists and Orchestra (2001)

I. Fast
II. Slower - Cadenza
III. Very Fast

Gary Cook & Jonathan Haas, soloists

- Wind Symphony Personnel

Flute
Rachel Gottschall, principal
Diana Koetser
Samantha Kerr
Michelle Benson
Emily McClory, piccolo

Oboe
Amy Baum, principal
Matt Derr

English Horn
Andrew Clark

Bassoon
Carly Cutrone, principal
Sierra Norris

Eb Clarinet
Angela Greynolds

Bb Clarinet
Sarah Stewart, principal
Mike Jenkins
Kevin White
Jill Smith
Christina Kwong
Lindsey McDonald
Ryan Kain
Neena Buzsas
Bianca Torres
Megan Black
Julie McDonald
Katie Weeks

Bass Clarinet
Ian Lastovicka
Sal Boenzi
Katie Weeks, contrabass

Alto Saxophone
Thomas Todd, principal
Melissa Morgan
Steven Xiu
Scott Matlick

Tenor Saxophone
Armando Salas

Baritone Saxophone
Jeremy Young

Trumpet
Brandon Burr, co-principal
Kyle Kinnaman, co-principal
Jamie Martin
Jonathon Tsang
Samantha Martz
Mark Baca
Dan Jensen
Ryan Davis

Horn
Ingrid Howard, principal
Karly Mitchell
Rebecca Frost
Kristina Shumway
Jessica Penner

Trombone
Emily Jennings, principal
Emily Carroll
Brian Shelton
Leigh McGill
Colin Murphy, bass

Euphonium
Stacey Garcia, principal
Brad Kooistra

Tuba
Alan Altherr, principal
Scott Stang

Percussion
Analyynn Fassler, principal
Chris Holdridge
Carlos Hermosa
Brent King
Bryan Matyjasik
Wind Ensemble Personnel

Flute
Pablo Rosas Cabrera, co-principal
Sara Diamond, co-principal
Katye Brees
Jill Ryan
Sierra Norris, piccolo

Oboe
Andrea Lang, principal
Tara Hesse
Travis Stock

Bassoon
Michael Christoph, principal
Matt Schwab

Eb Clarinet
Arlie Roth

Bb Clarinet
Kara Yeater, principal
Phillip Switzer
Dan Buttermann
Rebeca Ortiz
Steven Aleck
Brenda Willer
Rebekkah Diamond

Bass Clarinet
Mary Mealiffe
Brenda Willer, contrabass

Alto Saxophone
Ryan McCormick, principal
Elizabeth Bunt

Tenor Saxophone
Suzanne Dirksen

Baritone Saxophone
Matt Janko

Trumpet
Bryan Yingst, principal

Piano
Aryo Wicaksono

Program Notes

A Slavic Farewell
Little is known about the life of Russian composer Vasilij Agapkin. He began composing at a young age (as early as 10 years old), and he was a successful cornetist and bandleader after WWI. He enlisted in the Red Army following the October revolution and remained in the service for most of his life, leading military bands, including the band that performed at Lenin’s funeral. *A Slavic Farewell* (or *Farewell to the Slavic Woman*) was his only successful work as a composer. Moved by images of Russian soldiers departing for war, Agapkin composed his march at the outbreak of the first Balkan war in 1912; it has been used to say farewell to armies ever since. The music is imbued with the spirit of the old Soviet Union, a combination of John Philip Sousa and the *Song of the Volga Boatman*. It is one of the most popular melodies ever composed, the *Stars of Stripes Forever* of Russian marches.

Meditation
Gunther Schuller is one of America’s foremost music critics, performers and composers. He has written more than 160 works for all different musical genres, and he won the Pulitzer Prize in 1964 for *Of Reminiscences and Reflections* for orchestra. He is equally accomplished in jazz music as he is in the classical world, having arranged and edited the music of Scott Joplin and has performed with such jazz luminaries as Dizzy Gillespie and Miles Davis. *Meditation* was written in 1963 and premiered at the 29th annual American Bandmasters Association convention. It is Schuller’s first work for concert band. The formal structure of Meditation is ABCA, though the music transcends the form with its use of contemporary techniques such as improvisation and serialism (12-tone music). The music is both meditative and unsettling, challenging the listener to explore the different sonorities and sounds possible in the wind band. Though written over 40 years ago, the music retains its modern sound.

Fantasies on a Theme by Haydn
This work was commissioned by the Michigan School Band and Orchestra Association in 1968 to honor the retirement of Leonard Falcone as Director of Bands at Michigan State University. An accomplished composer and church organist, Dello Joio’s influences are varied, including jazz, Roman Catholic Liturgical chant, and the music of Paul Hindemith (one of his teachers at Yale). The theme is from a composition for piano by Joseph Haydn, a theme that he subsequently used in the fourth movement of his String Quartet Op. 76, No. 2. The theme is followed by three contrasting variations (or fantasies). The first and third are representative of Dello Joio’s style with angular lines and rhythmic drive; the second is neo-Romantic and highlights the many colors inherent in the wind band. The Dello Joio *Fantasies* is a reworking of his orchestral piece *Homage to Haydn*, written for the Arkansas Sesquicentennial in 1969 and premiered by the Philadelphia Orchestra under the baton of Eugene Ormandy in Little Rock. The composer writes: “The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of
Program Notes

today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second, which is intensely lyrical. In the final sense, it is my homage to a composer who will always remain contemporary.”

**Finale to Symphony No. 5**

Dmitri Shostakovich was a victim of his early success. His *Symphony No. 1* (1925) was enormously popular; it became one of the most frequently performed works throughout the world. His subsequent works failed to live up to this early popularity, and – like many Soviet composers of the early 20th century – Shostakovich began to feel the pressure from the Soviet government to produce works that would be of immediate and practical value to the “Soviet culture.” He suffered disgrace and humiliation in 1936 when his opera *Lady Macbeth* was denounced by Stalin and the Soviet press, and Shostakovich was branded a “bourgeois formalist.” His response to this criticism was *Symphony No. 5*, of which the finale will be performed tonight. Subtitled “A Soviet Artist’s Reply to Just Criticism,” it restored Shostakovich’s status as a leading Soviet composer. The music of the final Allegro has a surface optimism required of official Soviet symphonies, but the power and energy it generates are brutish and brooding, leading to a melancholy middle section. This eventually gives way to the original theme, now in its most heroic form, culminating in a thrilling climax.

**Festival Variations**

*Festival Variations* is a virtuoso work for concert band written for the U.S. Air Force Band and conductor Arnald Gabriel. It was premiered at the joint convention of the Music Educators National Conference and Texas Music Educators Association in San Antonio in 1982. Like Dello Joio, many of Smith’s compositions are Romantic in nature, and *Festival Variations* is no exception. The music challenges every player both technically and expressively. The theme is heard in the opening four measures, played by the horn section. After a brief introduction, the variations begin. Though set in a traditional ABA (fast-slow-fast) structure, the variations are not laid out traditionally; instead, they weave in and out of each other, with variations recurring at different moments throughout the work. The piece comes to a glorious conclusion as the opening variation returns, and the music ends with shimmering woodwind trills and brass glissandi.

**Trauernsionfie**

Richard Wagner is best known for his operas, including *Tristan und Isolde*, *Die Meistersinger von Nurnberg* and *The Ring of the Niblung*. That is why it is somewhat surprising to find a piece for concert band in his canon of work. *Trauernsionfie* was composed for large band as part of a ceremony celebrating and remembering the life of another famous German composer, Carl Maria von Weber. Weber had died eighteen years earlier in London, but his remains were not transported to Dresden until 1884. In December of that year the
Gary Cook

Gary Cook is Professor of Music and has been Director of Percussion Studies in the School of Music & Dance since 1975. He is well known in the music profession as a recognized percussion authority and author of the text Teaching Percussion, first published by Schirmer Books in 1988 with the revised, second edition published in 1997 and used worldwide. He was timpanist and principal percussionist with the Tucson Symphony Orchestra for over two decades and has held similar posts over the years with the Arizona Opera, Arizona Ballet, Tucson Pops, and Flagstaff Festival Orchestras. In the summer, he is principal percussionist with the Crested Butte Music Festival and has performed with the Music in The Mountains in Colorado and with the Las Vegas Music Festival. From 1994 to 1999 he served as Director of the School of Music and Dance and lists as some of his many accomplishments a $2 million acquisition of 98 new Steinway pianos—at the time the largest institutional purchase in the history of the Steinway company, the Nelson Riddle Endowed Chair in Music, and achieving NASM reaccreditation for the UA School of Music.

A native of Michigan, he holds degrees from the University of Michigan and has traveled widely both in this country, Europe, Trinidad, Bali and Chile studying, teaching, and performing. Prof. Cook was recognized as an outstanding teacher as the first recipient of the coveted Putnam Excellence in Teaching Award in the College of Fine Arts at The University of Arizona. His former students hold distinguished professorships in colleges and universities around the country, perform professionally around the world, and are successful teachers and performers in all areas of music and the arts. He is contributing author to such publications as the Percussive Notes and The Encyclopedia of Percussion Instruments, and has been listed in the Marquis Who’s Who in America and Who’s Who in the World. He is currently Vice President of the international organization, the Percussive Arts Society (PAS), and chaired the PAS College Pedagogy Committee for nine years.

In addition to his active teaching and performing schedule, Professor Cook is engaged in ongoing empirical research for enhancing music learning and performance. He integrates a diversity of techniques into his teaching, has chaired symposia on the topic, and gives “Integrated Performer Workshops” on the subject of excellence in performance.

In his infrequent spare time, in addition to reading, listening to music, and restoring instruments and antiques, he enjoys traveling with his wife and two adult daughters, mountain biking, 4-wheeling, hiking, swimming, scuba diving and snow skiing.

About the Soloists

Program Notes

impressive ceremony took place, in which Wagner took a leading role. Trauersinfonie was written for the torch-light procession during the service and is based on two themes from Weber’s opera Euryanthe. The score remained unpublished until 1926, but it has since become a staple in the concert band repertoire.

Concerto Fantasy for Two Timpanists and Orchestra

Tonight’s performance of this work is its western United States premiere. The wind band transcription of the piece was part of a joint commission of the University of Arizona, University of Alabama, University of Florida, Kutztown University (PA), and the Peabody Conservatory (MD). The commission is partially dedicated to one of our soloists, Gary Cook, who is celebrating his 30th year as Professor of Percussion at the UA. Our other soloist, timpani virtuoso Jonathan Haas, commissioned the original composition and writes the following about the music: “This work is divided into three movements: Fast, Slower, and Very Fast, with a cadenza between the second and third movements. Thematically, this Concerto sounds to me as purely American, heroic in nature and derivation. From the opening bars, one is quite sure that a new sound has been created by combining the incredibly large sonorities of the fourteen timpani with the full [wind ensemble]. As is the case with all of Glass’ work, the repeated figures actually move along at a pace. Keys are established but move through at an astonishingly fast rate, which also makes for some very quick tuning changes in the timpani parts. The underlying rhythm is always motor-like and grooving.

“The second movement contains recognizable Glass harmonies and allusions to masses of people moving in slow and colorful lines. The movement of minor to major key centers allows the timpani to sound very dark and foreboding at one moment and very bright and hopeful in the next. The solo parts are cleverly woven into the fabric of the piece, with alternating obbligato passages sustaining the melody with the various groupings of instruments from within the orchestra. The slow movement is brought to its conclusion with a beautiful reiteration of the theme subject, played only by the duo timpanists. The cadenza, which takes its material from the theme of the first movement, utilizes the strengths of the percussion section, while the timpanists trade motives in a virtuosic and compelling manner.

“The Finale is a mixed meter, dance-like form, shifting between 4/4 and 7/8 time signatures. This kind of shifting certainly comes from the many influences of world music that permeate Glass’ recent works. To me it sounds like a wild dervish that might accompany a shaman in some far off fantasized nation. The thematic material, alluding again to the first movement, has a wit about it, which when heard coming from the timpani, is paradoxically charming and compelling at the same time. The closing moments of the piece emphasize the sheer athleticism and power of two timpanists double stroking in sixteenth notes as they reach a wonderful zenith and conclusion.”
Jonathan Haas

Virtuoso timpanist Jonathan Haas has raised the status of the timpani to that of a solo instrument throughout his unique career that has spanned more than twenty years. From classical concertos to jazz and rock & roll, from symphonic masterpieces to the most experimental compositions of living composers, Haas has championed, commissioned, unearthed and celebrated music for his instrument, becoming, as *Ovation* magazine hailed him, “The Paganini of the timpani.”

His concerts on the world’s most prestigious musical stages and his ground-breaking recordings have delighted critics and listeners on both sides of the ocean. The New York Times wrote, “Wherever one finds a percussion instrument waiting to be rubbed, shook, struck or strummed, [Haas] is probably nearby, ready to fulfill his duties with consummate expertise... he is a masterful young percussionist.”

Haas has garnered widespread praise and attention for his performances of Philip Glass’ *Concerto Fantasy for Two Timpanists and Orchestra*, a piece conceived by Haas and completed because of his quest to spotlight the timpani. The *Concerto Fantasy* features not only two timpanists, but also 14 timpani, all placed downstage in front of the orchestra. In 2000, Haas performed the world premiere of the piece with the American Symphony, and he has subsequently performed it at Carnegie Hall and in Phoenix, New Jersey, Baltimore, Pasadena, Long Beach (California), St. Louis and Mexico City. Haas also performed the European premiere with the BBC Symphony in London, the world premiere of a chamber orchestra version with the Iris Chamber Orchestra in Memphis, the Czechoslovakian premiere with the Prague Symphony Orchestra at the International Music Prague Spring Festival, the Norwegian premiere with the Bergen Philharmonic, and he will perform the Australian premiere with the Sydney Symphony and the Turkish premiere with the Istanbul Philharmonic. Haas’ successful efforts to expand the timpani repertoire have led him to commission and premiere more than 25 works by composers in addition to Philip Glass.

Haas also attracted plaudits when he built the world’s largest timpani, which is nearly 6’ wide, nearly 4’ tall, and 70 inches in diameter, almost twice the size of the world’s second-largest timpani (a 48-incher used by Amsterdam’s Concertgebouw Orchestra). Haas discovered the kettle in an Aspen cow pasture. It had originally been used to manufacture Swiss cheese at the turn of the century and, remarkably, matched the exact size specifications of a timpani. Additionally, Haas recently invented a process to improve the performance of crash cymbals that has been developed into a new instrument called “The Master Series Anti-Lock Cymbal” produced by Zildjian, the largest manufacturer of cymbals in the world.

Haas’ recordings include the trail-blazing *18th Century Concertos for Timpani and Orchestra* and *Johnny H. and the Prisoners of Swing*, both on Sunset Records. The latter was named for his jazz group and features innovative renderings of jazz compositions featuring “hot timpani” in front of a full jazz ensemble. His rediscovery of Duke Ellington’s brilliant composition for jazz timpani, “Tympaturbably Blue,” is included on this recording, as are other jazz standards played on a set of ten kettledrums. Haas has performed and recorded with Emerson, Lake and Palmer, played on the Grammy Award-winning recording Zappa’s Universe, recorded with Aerosmith, Michael Bolton, Black Sabbath, and explored heavy metal with his rock group Clozshave.

Haas embarked on his career as a solo timpanist by performing the only solo timpani recital ever presented at Carnegie Recital Hall in 1980. As an orchestral soloist, he made his debut with the New York Chamber Orchestra under Maxim Shostakovich and his European solo debut with the Bournemouth Sinfonietta. He made his French debut performing Andrew Panufnick’s *Concerto for Percussion, Timpani and Orchestra* with the Orchestra de la Garde Republicaine. He was the soloist in the Druschtskey *Concerto for Eight Timpani, Oboe and Orchestra* with the Aspen Chamber Orchestra.

Haas is the principal timpanist of the EOS Orchestra and the Aspen Chamber Orchestra and principal percussionist of the American Symphony Orchestra, as well as a member of the American Composers Orchestra. He performs with the Mostly Mozart Festival Orchestra, New York Pops, and New Jersey Symphony and has performed and recorded with the New York Philharmonic, the Stuttgart Chamber Orchestra, the New York Chamber Orchestra, Orpheus Chamber Orchestra and the St. Louis Symphony Orchestra and virtually every other New York-area performing arts organization.

A graduate of Washington University in St. Louis, Haas received his Master’s Degree from the Juilliard School as a student of Saul Goodman. An inspiring teacher, he has been the director of the Peabody Conservatory Percussion Studio for twenty years and a faculty artist of the Aspen Music School, and he conducts the percussion ensembles at both schools. He has presented master classes throughout the United States and internationally at the Toho Gauken, Hanoi Conservatory, Paris Conservatory, and the Graz Percussion School. Sharing his enthusiasm for music with young people, he has presented over two hundred concert-demonstrations with his “Drumfire” program, under the auspices of the Lincoln Center Institute, the New York Chamber Symphony’s Sidney Wolff Children’s Concert Series, and the Aspen Festival Young Person’s Concert Series.

As active an entrepreneur as he is an artist, Haas heads Sunset Records, Kettles and Company, and Gemini Music Productions (www.geminimusic.com), which contracts musicians for Lincoln Center, New York Pops, and many other organizations. He also works closely with percussion industry manufacturers Pearl/Adams, Promark and Zildjian, among others.