UWM YOUTH WIND ENSEMBLES I & II

Thomas Dvorak, music director, UWMYWE
   conductor, UWMYWE I
Scott Corley, conductor, UWMYWE II
Joshua Byrd, graduate conducting associate
Micah Hoffman, graduate conducting associate

featuring:
Jessica Asencio, clarinet
Michael Geracie, euphonium

Winners of the 2003/2004 UWMYWE Concerto Competition

SUNDAY, MARCH 7, 2004
3:00 P.M.

HELENE ZELAZO CENTER FOR THE PERFORMING ARTS
2419 EAST KENWOOD BLVD.
UWM Youth Wind Ensemble II  
*Scott Corley, Conductor*

**Satiric Dances for a Comedy by Aristophanes** (1975)  
I. Allegro pesante  
II. Adagio mesto  
III. Allegro spumante

**Concertino for Clarinet** (1905)  
Carl Maria von Weber (1786-1826)  
*arr. T.C. Brown*  
*Jessica Asencio, clarinet*

**Resting in the Piece of His Hands** (1994)  
John Gibson (b. 1960)  
*Joshua Byrd, conductor*

**Selections from “The Dances”** (2002)  
I. La Morisque  
VIII. Basse danse: Mon desir  
IX. Pavane: La Bataille

UWM Youth Wind Ensemble I  
*Thomas Dvorak, Conductor*

**Fanfare** (1997)  
Wataru Hokoyama (b. 1974)

**Annie Laurie (Air Varie)** (1895)  
Arthur Pryor (1870-1942)  
*Michael Geracie, euphonium*

**Awayday** (1996)  
Adam Gorb (b. 1958)

**Nobles of the Mystic Shrine** (1923)  
John Philip Sousa (1854-1932)  
*Micah Hoffman, conductor*

*In partial fulfillment of the requirements for the Master of Music degree in Wind Conducting*
University of Wisconsin-Milwaukee
Youth Wind Ensemble II

**Flute**
Rachel Fredrickson, Wauwatosa East
Aimee Delleman, Arrowhead
Katie Riley, Kettle Moraine
Jennifer Howell, Stone Bank
Angela Milkie, Menomonee Falls Thomas Jefferson
Amanda Lutz, Sussex Hamilton
Madeline Connelly, Divine Savior Holy Angels
Morgan Rusnak, Menomonee Falls Thomas Jefferson

**Oboe**
Dana Bellissimo, New Berlin Eisenhower
Sharon Strom, Waukesha West
Elizabeth Hollmann, Kettle Moraine Lutheran
Kristina Bastianelli, Kenosha Bradford

**Clarinet**
Matt Culhane, Hartland Arrowhead
Jessica Asencio, Kettle Moraine
Jenna Kreitzer, West Bend East
Martha Josephson, Shorewood
Angela Weckerle, Pewaukee Asa Clark Middle
Alexandra Frana, Nathan Hale
Kelly Petijean, Divine Savior Holy Angels
Scott Sutton, Nicolet
Jessica Tayenjam, Shorewood
Max Lynch, Shorewood
Tom Sturino, Brookfield Central
Katherine Formanek, New Berlin Eisenhower
Nathan Ferger, Wauwatosa East
Sarah Vredenbregt, Homestead
Sara Barth, Menomonee Falls North
Renee Lorenz, Nathan Hale

**Bass Clarinet**
Steven Zarzecki, Muskego
Monica Bane, Hartford Union

**Bassoon**
Rebecca North, Oak Creek
Candice Wendland, Greenfield

**Alto Saxophone**
Jacob Simon, Kettle Moraine
Mike Verthein, Brookfield Central
Lloyd Vogel, Shorewood Intermediate
John Ela, Shorewood Intermediate
Joslyn Mink, Menomonee Falls Junior HS
Derek Jemison, Milwaukee High School of the Arts
Thomas Eddy, Whitnall

**Tenor Saxophone**
Samantha Bister, Menomonee Falls Junior HS

**Baritone Saxophone**
David Campbell, Brookfield Central

**Trumpet**
Amanda Franzen, Sussex Hamilton
Brandon Villunas, Greendale
Drew Fremder, Cedarburg
Ian Murdy, West Allis Central
Daniel Grambow, Nicolet
Jennifer Boese, Milwaukee High School of the Arts
Billy Gerlach, Menomonee Falls Junior HS
Troy Kowalski, Waukesha West

**Horn**
John Shawger, St. Monica
Erica Meekma, Milwaukee Lutheran
Heidi Horn, Muskego
Christopher Fisher, Waterford Union
Nathan Griffith, Sheboygan North
Amy Flunker, Homestead
Sarah Klein, Greenfield

**Trombone**
Jeremy Stoiber, Milwaukee Pius XI
Matthew Riley, Kettle Moraine
Alex John, West Allis Central
Ferry Moen, Muskego
Brent Keating, Kettle Moraine

**Euphonium**
Tim Brandl, Shorewood
Raymond Kreuger, Martin Luther
Cassandra Stoddard, Oak Creek
Ryan Murray, Sussex Hamilton

**Tuba**
Ryan Feia, Waukesha West
Grace Edgar, Shorewood
David Romens, Menomonee Falls North Junior HS
Tristan Rosenkranz, Brookfield East

**Percussion**
Josh Hooten, Nicolet
Claire Blessman, Mukwonago
Joe Getse, Milwaukee High School of the Arts
University of Wisconsin-Milwaukee
Youth Wind Ensemble I

Flute
Catherine Branch, Kenosha Bradford
Colleen White, Cedarburg
Luke Sattler, East Troy
Jessica von Scheldorn, Homeschooled
Jessica Salas, Falls Baptist Academy
Annie Strother, Nicolet
Brittany Sullivan, Shorewood
Katrina Deerr, Menomonee Falls
Kristina Mucha, Waukesha West
Katie Mendez, Shorewood
Allison Wagner, Oconomowoc

Oboe
David Cyzak, Kenosha Saint Joseph
Sammi Dittloff, Greendale
Hannah Lodwick, Homeschooled
Megan Weyrich, Milwaukee Lutheran

Clarinet
Elizabeth Sanders, Greendale
Ryan Ashley, Homestead
Jim Boston, Marquette
Megan Rustici, Washington Park
Bryan Goetz, Germantown
Sarah Marheine, Wauwatosa West
Heidi Schroeder, Milwaukee Lutheran
Megan Doyle, Wauwatosa East
Heather Remmel, Germantown
Sandra Figueria, Waukesha South
Jenny Slater, New Berlin Eisenhower
Katie Fisher, Grafton
Katie Rowbottom, Wauwatosa East
Jessica Owens, Brookfield East
Sarah Radtke, Shorewood
Jennifer Pfeffer, Wauwatosa West
Jim Skaleski, Brookfield East
Cassie Wendtland, Greenfield

Bass Clarinet
Gail Eichenberger, Kettle Moraine

Bassoon
Michael Nicola, Pewaukee
Naftali Beder, Shorewood

Alto Saxophone
Natalie Nawarawong, Kenosha Bradford
Joanna Nagy, Waukesha West
Matthew Chapman, Wauwatosa West

Tenor Saxophone
Paul Otto, Homestead
Adrianna Stoiber, Milwaukee Pius XI

Baritone Saxophone
Alexander Lopez, Watertown

Trumpet
Carolyn Olsen, Homestead
Andrew Jacobson, New Berlin Eisenhower
Krystal Solum, East Troy
Luke Fennema, Milwaukee Lutheran
Andrew Porn, Milwaukee High School of the Arts
Eric Bracke, Waukesha West
Jenny Kremel, Waukesha West
Mike Esty, Franklin

Horn
Heidi Hackbarth, Kenosha Bradford
David Buehler, Menomonee Falls
Emily Schroeder, Kettle-Moraine
Cori Jones, Waukesha South
Katie Schmitz, Wauwatosa West
Regina Weber, Germantown

Trombone
Matthew Grambow, Nicolet
Jeffrey Sitzman, Hubertus
Doug Hoeft, Waukesha West
Alex Rambo, Watertown
Claire Furness, Brookfield East
Liz Thierfelder, Heartland Arrowhead

Euphonium
Michael Geracie, Brookfield East
Chas Chaveriat, Homeschooled

Tuba
Julie Wilder, Brookfield East
Andy Hacker, Menomonee Falls
Mike Hillmer, Waukesha South

String Bass
Nate Seibel, Homestead

Percussion
Anne Hodges, Brookfield East
Chris Siudzinski, Germantown
Alex Mackul, Watertown
David Mankus, Homestead
Thomas L. Dvorak
Director of University Bands

Thomas Dvorak is Professor of Music and Director of University Bands at the University of Wisconsin-Milwaukee, a position he has held since 1979. A native of Wisconsin, he is a product of Wisconsin University Education. As Director of Bands, he guides all aspects of the band program, including the graduate conducting program. Since 1979, he has appeared with the UWM Bands throughout the United States, including the 1981 MENC Conference in Minneapolis, the 1981, 1984, 1987, 1988, 1989, 1992, 1993, 1994, 1999, and 2001 Wisconsin Music Educators Conference, in 1983 for the 22nd Annual meeting of the College Band Directors National Association in Atlanta, two performances at the North Central Divisional Meeting of the College Band Directors National Association, the first in 1991 at Michigan State University, and the second at the University of Nebraska in 1994, and two appearances for the Wisconsin National Band Association's Conventions, the first in 1997 in Stevens Point and the second in 1999 in LaCrosse. He has brought such distinguished composers as Joseph Schwantner, H. Owen Reed, Karel Husa, Samuel Adler, David Amram, Warren Benson, Fisher Tull, Anthony Iannaccone, David Holsinger, and Martin Mailman to the UWM campus, and along with his students, received warm praises for performances of their compositions.

He began his university teaching career in 1974 at the University of Michigan, Ann Arbor as Assistant Professor of Music and conductor of the University Youth Wind Ensemble. He has received numerous awards including the “Outstanding Secondary Educator of America” in 1974, and has five times been presented the “Citation of Excellence” by the National Band Association for his achievements and contributions to bands. He continues an active involvement with younger-aged high school musicians, having served as Music Director of the University of Michigan Youth Wind Ensemble (1974-77), presently as conductor of the Milwaukee Youth Symphony Wind Ensemble Program, and as director of the University of Wisconsin-Milwaukee Youth Wind Ensemble Program, a program he founded in 1983. He led the University of Wisconsin-Milwaukee Youth Wind Ensemble in performances at the 1990 Minneapolis meeting of the North Central Division of the College Band Directors National Association and for the National Band Associations 8th and 9th Biennial Conventions at Northwestern University, Evanston, IL.

Professor Dvorak maintains an active guest conducting and lecturing schedule throughout the nation and abroad, having appeared at universities, various All-State Bands and Inter-Collegiate Bands in the United States, England, Belgium, France, Japan, Canada, and Australia. His biography is listed in the International "Who's Who in Music" and "Who's Who among America's Teachers" and he is the author of many articles concerning repertoire, composers, and conducting. He is the principal author of a repertoire series for school bands entitled "Best Music for Beginning Bands, Best Music for Young Bands, and Best Music for High School Bands/Wind Ensembles" published by Manhattan Beach Music, NY. He is co-editor/author of "Teaching Music Though Performance in Beginning Band" published by GIA Publications, Chicago. He is active in various professional associations including both NBA and CBDNA. Within NBA, he has served on the Executive Board as Representative-at-Large and for 12 years as Chairman of the Band Composition Contest. He is past President of the North Central Division of the College Band Directors National Association (1990-1992) and past 2nd Vice President of the National Band Association (1990-1992).

In January 1994, he became the first American conductor to conduct at the University of Laucenston's Summer Music School in Laucenston, Tasmania. During the same period, he led the Conducting Symposium for the Australian Band and Orchestra Association in Melbourne, Australia. In the summer of 1996, he led the University of Wisconsin-Milwaukee Symphony Band/Wind Ensemble in a concert tour of Australia and Hawaii including a performance for the Australia Band and Orchestra Association's National Convention held in Melbourne.

Finally, Professor Dvorak is active in wind ensemble and band recording projects with his university ensembles. Through this venture, he has recorded the repertoire accompanying the "Teaching Music Though Performance in Beginning Band" as well as a series entitled "Classics for Wind Ensemble/Symphony Band" Volumes I, II, and III.
Scott Corley
Assistant Director of University Bands

Scott R. Corley is currently Assistant Director of Bands at the University of Wisconsin-Milwaukee where he serves the Band area and Music Department in a variety of capacities. Mr. Corley conducts the UWM Symphony Band, UWM Youth Wind Ensemble II, and directs the University Panther Band. He is also director of the University Band, assisting conducting students in the selection, rehearsal, and performance of quality literature for this campus ensemble. Mr. Corley also serves as Recruitment Coordinator for the Music Department.

Prior to his appointment at UWM, Mr. Corley earned a Bachelor of Music (Music Education) degree from the University of South Carolina, and then taught for four years in the public schools of South Carolina. Then, as a Graduate Conducting Associate at the University of Georgia, Mr. Corley earned a Master of Music (Conducting) degree while performing with the UGA Wind Symphony and Georgia Brass. He studied trumpet with Professor Fred Mills. Mr. Corley has studied conducting with William J. Moody, Dwight Satterwhite, and John Culvahouse. He has served as a guest conductor, clinician, and adjudicator in the Southeast, and was Co-Director/Conductor of the Georgia Ambassadors of Music European Tour in 2001.

His professional affiliations include the College Band Directors National Association, National Band Association, Music Educators National Conference, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

Joshua Byrd
Graduate Conducting Associate

Joshua Byrd is in his first year of conducting under Professor Thomas Dvorak in the Master’s degree program in Wind Conducting. He serves as a graduate conducting associate with the UWM University Band and the UWM Youth Wind Ensembles.

Mr. Byrd received his Bachelors degree in Music Education from the University of Georgia, Athens, where he studied saxophone with Dr. Kenneth Fischer, music education with Dr. Donald Lowe, and conducting with Dr. John Culvahouse and Dr. Dwight Satterwhite. While at Georgia, Mr. Byrd was a Presser Scholar and the recipient of the Phi Beta Mu Music Education Award.

Josh Byrd began his teaching career in 2000 at Norcross High School in Norcross, Georgia, where he served as the Assistant Director of Bands. Following this he served as Director of Bands for Lanier Middle School in Buford, Georgia, where he taught from 2001-2003. During this time Mr. Byrd was also active as a marching percussion instructor, adjudicator, and clinician.

Josh Byrd holds professional affiliations with the Georgia Music Educators Association, the Music Educators National Conference, the Pi Kappa Lambda National Music Honor Society, and Phi Mu Alpha Sinfonia.
Micah Hoffman
Graduate Conducting Associate

Micah Hoffman is in his second year of study for a master's degree in Wind Conducting under the guidance of Professor Thomas Dvorak. His conducting responsibilities include assisting with the UWM University Band and the UWM Youth Wind Ensemble I. He is also the assistant conductor for the Milwaukee Youth Symphony Orchestra Junior Wind Ensemble. Micah holds a Bachelor's degree in Music Education from Louisiana State University where he studied Music Education with Dr. James Byo, percussion with Dr. John Rausch and Dr. Michael Kingan, and conducting with Linda R. Moorhouse and Frank Wickes.

Before moving to Milwaukee to pursue a graduate degree, Mr. Hoffman was a band director and percussion clinician in the public schools of Louisiana for three years. During those three years he was the band director at Live Oak High School and worked with many band programs throughout the state. Micah aspires to work at the university level upon completion of his degree. His professional affiliations include the Music Educators National Conference, College Band Directors Association, Louisiana Music Educators Association, Louisiana Bandmasters Association, Percussive Arts Society, and Phi Mu Alpha Sinfonia.

Jessica Asencio
Clarinet

Jessica Asencio began her formal musical training in Florida at the age of eleven. Since sixth grade she has consistently earned the first chair clarinet position in her school bands. Here in Wisconsin, she has continued her clarinet studies with Val Wisniewski. A sophomore at Kettle Moraine High School she performs with the Wind Symphony, Marching Band, and Pep Band and regularly performs at her church. She has earned four gold medals for district solo competitions, one gold medal for state solo competition, and two gold and one silver medal for ensemble competitions. In 2002, she was named “Bandsman Of the Year” and the clarinet section was named “Section of the Year.”

This is Jessica’s second year in UWMYWE II where she sits second chair. She also participated in the Petite Symphonie as part of the UWMYWE Chamber Music Concert.

In addition to clarinet, Jessica plays the piano and made her vocal debut singing arias at the age of twelve. Jessica volunteers with “Give Kids the World,” a part of the Make A Wish Foundation in Orlando. Although she aspires to study medicine and become a psychiatrist, music and the clarinet will always be a part of her life.
Michael Geracie
Euphonium

Michael Geracie is a sophomore at Brookfield East High School. He participated in the Milwaukee Youth Symphony Orchestra Junior Wind Ensemble and UWMYWE II in eighth grade and has been a member of UWMYWE I for two years. Michael is a member of his high school band and plays in his church orchestra. He began playing euphonium in the fourth grade and has been studying privately since the fifth grade with Mark Hoelscher.

Michael would like to thank his friends and family for being so supportive, Mr. Loughney, his high school band conductor, for his encouragement, Martha Galvin, his piano accompanist, for helping him prepare this solo for competition, and Mark Hoelscher, his personal instructor, for shaping him as a musician. He would also like to especially thank Professor Dvorak and the UWMYWE staff. Michael is grateful for this opportunity to further develop his musical skills through the UWMYWE program.
The Youth Wind Ensembles at the University of Wisconsin - Milwaukee

The University of Wisconsin - Milwaukee Youth Wind Ensemble program is nationally and internationally recognized as one of the finest of its kind. Founded in 1982, the organization is sponsored by the University of Wisconsin-Milwaukee Department of Music and University Bands in cooperation with the Wisconsin high school band programs and their conductors. The acronym UWMYWE (U-Way) closely identifies the Youth Wind Ensemble/Jazz Ensemble as an integral part of the UWM Department of Music. The underlying philosophy and purpose of UWMWYE is to provide talented high school musicians with the opportunity to perform with their peers the highest caliber of wind ensemble/jazz ensemble repertoire. UWMYWE is an extension and enhancement of a student's high school band experience. In 1991, the program expanded to include the jazz medium. Under the direction of Curt Hanrahan, participating students in the University of Wisconsin-Milwaukee Youth Jazz Ensemble (UWMYJE or U-Jay) are afforded the opportunity to perform in one of the finest groups of its kind. In 1998, a Youth Percussion Program was added under the direction of Carl Storniolo.

Now in its 22nd year, the UWMYWE program has grown substantially. Today, there are two wind ensembles of approximately 70 student musicians, two 23 member jazz ensembles, and two percussion ensembles. Since its inception, the ensemble program has been active in concerts both on and off the university campus. UWMYWE was chosen to perform for the Wisconsin State Legislature to signify the opening of “Music In Our Schools Week” (Winter 1983); toured England and Europe (Summer 1985) where they were the featured youth wind ensemble at the famed Glamorgan Music Festival held in Swansea, Wales; performed for the Wisconsin Convention of the National Band Association (Winter 1986); the Wisconsin Music Educators Convention (Fall 1987, 1990, 1993), toured Japan in Summer 1988, where they were the only American Youth Wind Ensemble featured in the Kummamoto World Music Festival and the Fourth Annual International Youth Musicale at Shizuoka. In April of 1989, UWMYWE made its Carnegie Hall debut, performing on a Carnegie series. They have performed for the College Band Directors Association meeting in Minneapolis in February of 1990 and in June of the same year, performed at the 8th Biennial Convention of the National Band Association at Northwestern University as the featured demonstration group at a clinic given by Professor Dvorak. UWMYWE has toured the continent of Europe five additional times, in 1990, 1992, 1994, 1996, and 2000, and the British Isles in 1998. The combined ensembles of U-Way I and II toured both Western and Eastern Europe in July of 1992, giving concerts to delighted audiences in the United Germany, Czechoslovakia and Austria, winning First Prize in the Youth Wind Ensemble category at the prestigious Vienna International Youth Music Festival.

In addition to its many performance and tours, distinguished composers, performers and conductors such as Samuel Adler, David Amram, Warren Benson, David Holsinger, Karel Husa, Marvin Stamm, Dennis Najoom, Steve Houghton, Anthony Iannacone, Fisher Tull, Ron Nelson, Frederick Fennell, and John Paynter have conducted and performed with UWMYWE, bringing a wide exposure of contemporary band/wind ensemble performance from among some of our finest composers and conductors for these mediums. In 1990, UWMYWE began a commissioning project. The first composition in this project, David R. Holsinger’s Excerpts from the Light Opera: Baron von Gmway’s Revenge!, was performed on the Tenth Anniversary concert in 1992. Later commissionings have included Portrait of the Duke by Charles Sayre and Isle Triptych by Bernard Gilmore. The first jazz commissioning was completed in 1993, entitled The Modal House of Hip Hop by Steve Wiest.
Satiric Dances for a Comedy by Aristophanes

Satiric Dances was commissioned by the Concord (MA) Community Band. William Toland, Music Director, writes of the experience:

“Our first major commission was a learning experience for the Band and me. We wanted to commemorate the (Town of Concord’s) 200th Anniversary of 1775 with something of substance. A commissioned piece seemed perfect, and time has shown that it was perfect. We started with the concept of a composition contest but the task proved to be daunting as well as financially impossible. The contest was put aside in favor of a commission. The financing for the commissioned composition came from private donations and the Eastern National Park and Monument Association in cooperation with the National Park Service.

We decided on a composer, only hoping he would agree for the small fee we had. Norman Dello Joio, probably the most prestigious composer who has ever written for us, agreed to do the commission but stipulated it would be a piece he had used as background music for a comedy by Aristophanes. Dello Joio’s Satiric Dances was published shortly after the premier performance, and it has been one of the best selling and most performed band pieces for the last twenty years.”

Concertino for Clarinet

The German composer Carl Maria von Weber was a contemporary of Beethoven. He is mostly remembered today for his operas, though in his day he was also a highly respected concert pianist. Weber was a great admirer of Mozart and the latter’s clarinet concerto was known to him. In 1810, Weber met the virtuoso clarinettist Heinrich Baermann (1784-1847) during a concert tour to Darmstadt. Weber wrote a Concertino for Baermann and they performed it at a Court Concert for King Maximilian of Bavaria. The King was deeply impressed and immediately commissioned two full-length concertos from Weber for Baermann. Written in 1811, the two clarinet concertos remained unpublished until 1822, after Weber finally gained popular triumph with his opera (Singspiel) Der Freischütz (1821).
The introduction, a dramatic statement in C-minor, illustrates Weber’s clear understanding of the expressive possibilities of the clarinet. The main theme is presented in a light Allegro, and followed by a series of variations that take full advantage of the modern clarinet’s technical advancements. The piece concludes with a rollicking Vivace section in triple meter.

**Resting in the Piece of His Hands**

Resting in the Peace of His Hands was inspired by a sculpture that John Gibson encountered during a visit to the Busch-Reisinger Museum at Harvard University. In the prefacing notes to the score, the composer writes:

"...I encountered a relief sculpture by Kaethe Kollwitz titled Resting in the Peace of His Hands. I knew nothing of the artist, nothing of the origin of the work, and nothing of the origin of the title at the time of the encounter. I knew only that the work expressed to me a remarkable sense of peace and that I would never lose the impression it made upon me at that chance encounter.

I discovered that Kollwitz was a significant German artist who was constantly exposed to the suffering of the unfortunate and forgotten people of society through her husband, a physician assigned to care for the indigent. Her efforts to express that suffering in the midst of her own personal suffering (she lost her son, Peter, to World War I and her grandson, Peter Jr., to World War II) earned her enormous respect and high position among mainstream German artists, and enemies within the Nazi government. Resting in the Peace of His Hands was a very personal work for Ms. Kollwitz, intended to express "the feeling of utter peace," contrary to the major body of her work, intended to express utter torment. She named the work after a quote from Goethe, and intended that it be the central element in the headstone of her family tomb."

A peaceful duet between the oboe and alto saxophone opens this work, with the clarinets soon revealing the melodic theme of the piece: the leap of a seventh. As the work progresses, more instruments are added to enhance the texture and bring out a number of harsh sounding dissonances, another characteristic of Gibson’s writing in this music. As the piece appears to be fading away, a bright new section appears from the brass and percussion, this time accompanying an oboe and English horn duet. Resting in the Peace of His Hands builds to the high point of a strong brass chorale and graceful descending passages from the flutes and clarinets, only to peacefully soften and thin in texture. Soon however, the brass take over the dominant role and close the piece. The music ends with the stacking of sevenths in the woodwinds and a final chorale statement by the brass choir.
Tielman Susato began his career as a practicing trumpet player in Antwerp, but he best remembered today for the advancements he made as a music publisher and entrepreneur. Most widely recognized during his lifetime for his *chanson* (a French secular song form), the advancements his publishing were a direct result of his keen interest in calligraphy.

“The Danserye” is a set of instrumental dances based on several popular tunes of the day. Susato arranged, set and published these pieces in a collection called *Het derde musyck boexken* (1551). As with many other such collections of dance forms at the time, instrumentation was not specific. This allowed for the music to be played in different ways, depending on the occasion, instruments available, and the quality or experience level of the performers. This new arrangement takes advantage of this liberty, and uses all the resources of the modern wind band.

**Fanfare**

Fanfare No. 1 was composed in 1995 by Japanese born composer Wataru Hokoyama for a festival in Japan. The rather festive, bright and "Western cinematic sounding" music opens with a distinctly syncopated pattern in the brasses. This pattern soon unfolds throughout the entire ensemble. There is a very lyrical middle section of the fanfare, which allows the music to be more expressive, especially in the capable hands of the horn and saxophone sections. The music ends as it began, a regal calling from the brasses, enjoined by the forces of the full ensemble.

**Annie Laurie (Air Varie)**

“Annie Laurie” first appeared as poem written in England by William Douglas in 1685. He was in love with Annie Laurie, the beautiful daughter of Sir Robert Laurie, first baronet of Maxwellton. Scottish composer, Lady John, composed a tune for the poem and published it in 1838. The song was immensely popular with British troops during the Crimean War.

Maxwellton's braes are bonnie,  
Where early fa's the dew,  
And it's there that Annie Laurie  
Gave me her promise true  
Gave me her promise true,  
Which ne'er forgot will be,  
And for bonnie Annie Laurie  
I'd lay me doon and dee.

Her brow is like the snowdrift,  
Her throat is like the swan,
Her face is the fairest
That e'er the sun shone on.
That e'er the sun shone on,
And dark blue is her e'e,
And for bonnie Annie Laurie,
I'd lay me doon and dee.
Like dew on the gowan lying
Is the fa' o' her fairy feet.
And like winds in the summer sighing,
Her voice is low and sweet.
Her voice is low and sweet,
And she's a' the world to me,
And for bonnie Annie Laurie,
I'd lay me doon and dee.

Born into a family of musicians, Arthur Pryor started playing trombone at the age of 11. While touring as a soloist with his father's band when he was a teenager, he wrote many of the standard trombone solo works we know today. In 1895, he became the Assistant Conductor of the Sousa Band and was the featured trombone soloist. During this time, he wrote the theme and variations on “Annie Laurie” that is a standard of trombone solo repertoire.

Awayday

Adam Gorb was born in Cardiff, Wales in 1958. He began composing at the age of ten and wrote his first composition (A Pianists Alphabet) at age fifteen. In 1977 he entered Cambridge University and upon graduating in 1980 began a career as a theatrical music director. Later, after deciding to devote himself solely towards composition, Gorb entered the Royal Academy of Music in Manchester, England. He has since become the Head of the School of Composition and Contemporary Music at the Royal Academy of Music.

Since concentrating entirely upon composition and the education thereof, he has created a wealth of award winning works. His 1994 composition for wind band, Metropolis, has won several prizes including the Walter Beeler Memorial Prize and in 1995 he was awarded the Purcell composition prize for his piano piece, Prelude, Interlude and Postlude. Adam Gorb continues to compose for a wide variety of genres including wind ensemble, orchestra, chamber winds and choral ensembles.

Awayday, a complex work, is a high-energy piece written with jazz influence. In this commission, Timothy Reynish, conductor of the Royal Northern College of Music Wind Orchestra, challenged Adam Gorb to compose a work with much of the idiomatic and musical tapestry of Leonard Bernstein’s Candide. In order to mimic this popular American style Gorb applies Bernstein’s use of rhythm while still allowing the ensemble to play with sweetness of a Gershwin love song.
Upon the occasion of its premiere at the Bridgewater Hall on November 27, 1996, the composer wrote:

"'Awayday' is dedicated to Timothy Reynish and the RNCM Wind Orchestra. In this five-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy with its irresistible brashness and its irrepressible high spirits. I hope you enjoy it."

Nobles of the Mystic Shrine

John Philip Sousa was born in Washington D.C. on November 6, 1854 to immigrant parents. The third child of ten attended local schools and in the evenings studied violin, piano, flute and several brass instruments at the Esputa Conservatory of Music. A talented musician at a young age, his father enrolled as an apprentice musician in the U.S. Marine Band at the age of thirteen. At twenty years of age, he left the Marine Band to pursue his professional music career but returned in 1880 when he was appointed the 14th conductor of the organization.

In 1892, after serving the U.S. military for 12 years, he resigned to organize a band of his own. With his new band Sousa toured North America every year, Europe four times, and organized one world tour from 1910-1911. He performed almost continuously with his ensemble for forty years until his death in 1932. The sole interruption occurring during World War I when he volunteered to organize the fleet bands at the Great Lakes Naval Training Center.

Sousa composed more than the marches for which he is widely known. Among his 136 marches, he also wrote 15 suites, 70 songs, 11 waltzes, 27 band fantasies, 3 orchestra fantasies, and over 300 arrangements and transcriptions.

Nobles of the Mystic Shrine is not a typical Sousa march. Written in the style of “Turkish Music” the piece is unique in that it is written in a minor key, requests a harp, and emphasizes the tambourine and triangle. Also influencing Sousa’s “Turkish” style of composition was Mozart’s German Singspiel, The Abduction from the Seraglio. Mozart’s use of the Turkish Bass Drum in sudden dynamic outbursts helped to create a style of music that has since been referred to as “Turkish”.

Nobles of the Mystic Shrine was composed in 1923 at the request of his nephew. John Philip Sousa was a member of numerous organizations and in 1922 was inducted as a member into the Ancient Order of Nobles of the Mystic Shrine. Bestowed with the distinction of honorary director of the Almas Temple Shrine Band in Washington D.C., his nephew asked him to compose a march for the Shriners. Upon completion of Nobles of the Mystic Shrine, Sousa conducted the march with the largest band he had ever conducted, 6,200. At the national convention of Shriners in 1923, Sousa led the entourage in concert and the premiere performance of the Shriners’ new march.
Gifts to the Peck School of the Arts help to support more than 1,800 students majoring in art, dance, film, music, and theatre. Undergraduates choose a course of artistic training from among 35 concentrations in a school that is home to the world-renowned Fine Arts Quartet, the inova galleries of contemporary art, the Milwaukee Shakespeare Company, and over 250 student and faculty screenings, exhibitions and performances that enrich the community.

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