The Madison Wind Ensemble

Presents

A Late Winter Concert

March 1, 2015
2:00 pm
McFarland High School Auditorium

Brian Vanderbloemen, Conductor
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-program-

Chorale and Shaker Dance

Gone

Symphony No. 1, The Divine Comedy

1. The Inferno
2. Purgatorio
3. The Ascension
4. Paradiso

El Capitan March

John Zdechlik
Scott McAllister
Robert W. Smith

John Phillip Sousa
Arr. by Raymond F. Dvorak
Program Notes

John Zdechlik is a native of Minneapolis, Minnesota, where he is an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fedler and Frank Bencriscutto. Since 1970, Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands. His works are frequently performed in this country and around the world.

Chorale and Shaker Dance, written in 1972, combines a simple chorale theme, introduced by the woodwinds, with variations of the well-known Shaker Hymn Simple Gifts.

-Program notes courtesy of the Wind Repertory Project

Gone for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the Epic Concerto. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. Gone is about loss and the emotions and process of healing and learning to move on after a life-changing event. This movement challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition.

The inspiration for the wind ensemble version was the death of my mentor James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

-Program Note by composer

The Divine Comedy is a four-movement work based on Dante Alighieri's literary classic of the same name. The story of Dante's trilogy is basic: One day Dante finds himself lost in a dark wood. Virgil, a character based on the revered Roman poet, appears and rescues him. Virgil guides Dante to a contemplation of Hell and Purgatory. Dante, having confessed his faults, and with Beatrice as his guide, is led into Paradise and attains a glimpse of the face of God.

The Inferno is the first of four movements in The Divine Comedy. Dante's vision of hell consists of nine concentric circles divided into four categories of sin. The principal theme behind the literary work is the concept of symbolic retribution. In other words, man's eternal damnation in Hell is directly correlated to the character and weight of his sin on earth.

Dante, having completed his journey through The Inferno, is brought by Virgil to the shores of the Island mountain Purgatory in the midst of the southern ocean. The mountain is comprised of seven terraces, each representing one of seven deadly sins. In each terrace, sinners are given an appropriate penance, which is symbolically tied to their transgressions on earth. The sufferings endured by the spirits are accepted voluntarily in atonement for their sins.

The Ascension begins with Dante on the Mountain of Purgatory. Having been instructed and purified in Purgatory, he is prepared for his journey to Paradise.

Beatrice, his guide, lifts her eyes toward the sun. Following her example, Dante looks to the sun and is at the moment transformed ("trans-humanized") in preparation for his great adventure. He is surprised to discover, wonderful music, the music of the spheres, surrounding them. Swifter than thought possible, their flight of incredible speed begins. Dante and Beatrice, accompanied by sounds of wondrous beauty and intensity, ascend to the Sphere of Fire.

In Paradiso, Dante has ascended at an incredible speed from the top of the Mountain of Purgatory to the first sphere of the heavens. He is enamored with the sight of light, growing brighter and more intense with each sphere of his journey. Beginning with a single tone (beam), the intensity grows with each entrance until Dante is surrounded by light of multiple colors and complexities. As the light engulfs the listener, we are presented with the sounds of joy, peace, love and hope...growing ever brighter as the journey through the spheres progresses.

-Program notes by the Composer

El Capitan is an operetta in three acts by John Philip Sousa and has a libretto by Charles Klein (with lyrics by Charles Klein and Tom Frost). The piece was Sousa's first successful operetta and his most successful stage work. The march El Capitan became a standard work both for brass bands and a crossover into other genres.

This arrangement comes from Raymond F. Dvorak, father of MWE tuba player Anton Dvorak. Ray Dvorak was the Director of Bands at the University of Wisconsin from 1934-1968. Some of his retirement was spent traveling the country interviewing all the remaining members of the Sousa Band about their recollections of performing Sousa's marches. He used that information to arrange 12 of Sousa's marches for Concert Band.
Personnel

Flute
Maggie Eggert
Kira Kryzenske
Kayla Kumm
Tina Nguyen
Judy Pellerin-Goll
Katie Scharas
Sarah Westby

Oboe
Linda S. Jackson
Rebecca Rush

Bassoon
Justin Kamp
Janice Stone

Eb Clarinet
Daniel Seibel

Clarinet
Jennifer Bell
Tom Blankenheim
Gary Dosemagen
Bill Fuller
Jim Skaleski
Anne Vanderbloomen
Kristin Willcutt

Bass Clarinet
Jean Ellen Woolworth

Alto Saxophone
Megan Buege
Rob Cunningham
Nicole Heling

Tenor Saxophone
Dion Mills

Baritone Saxophone
Donald Andersen

Trumpet
Steve Kessler
Rick Lemon
David Miller
Valerie Waszak

Horn
Dafydd Bevil
Brad Schneider
Patty Schlafer
Charles Willcutt

Trombone
Joe Hartson
Dee Janke
Rich Woolworth

Euphonium
Ryan Petersen
David Woolpert

Tuba
Kenton Cooksey
Anton Dvorak

Percussion
Tyler Allee
Mark Fairchild
Ethan Grindle
Nicholas Trombley

Piano
Kristin Willcutt