

Spring 4-21-2013

University of Akron Symphonic Band (Apr 21, 2013)

Robert D. Jorgensen
The University Of Akron

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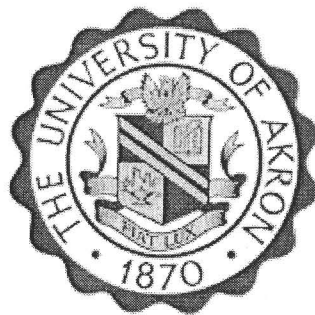
The University of Akron
Buchtel College of Arts and Sciences
School of Music

presents

The Symphonic Band

Robert D. Jorgensen, conductor
Kenneth G. Bloomquist, guest conductor

Featuring Paragon Brass



The University of Akron
Student Union Ballroom
Sunday, April 21, 2013, 3:00 p.m.

Program

Jubilare! (2000) John Stevens (b. 1951)

Overture to "Candide" (1956) Leonard Bernstein (1918-1990)
trans. Walter Beeler

Kenneth Bloomquist, Guest Conductor

Loch Lomond (2002) Frank Ticheli (b. 1958)

J. S. Dances (2003) Donald Grantham (b. 1947)

*Commissioned through the generosity of Herb and Clara Berns
for The University of Akron Symphonic Band*

Intermission

Paragon Suite for Brass Quintet and Wind Ensemble (2013) Paul Ferguson (b. 1960)

featuring the Paragon Brass Quintet

*Commissioned through the generosity of Mark and Sandy Auburn,
Scott and Linda Johnston, Robert and Anne Jorgensen, Edward and Patricia Zadrozny,
Buchtel College of Arts and Sciences, and the School of Music*

- I. Intrada/Toccata
- II. Elegy for Strays
- III. Rondo A La Tuck
- IV. The Grateful Ed

The Federal March (1910) John Philip Sousa (1854-1932)

Pini di Roma (Pines of Rome) (1924) Ottorino Respighi (1879-1936)
trans. Guy Duker

- I. I pini di Villa Borghese (Pines of the Villa Borghese)
- II. Pini presso una catacomba (Pines Near a Catacomb)
- III. I pini del Gianicolo (Pines of the Janiculum)
- IV. I pini della via Appia (Pines of the Appian Way)

Featuring antiphonal brass from UA Concert Band

Program Notes

Jubilare!

John Stevens

John Stevens is Professor of Tuba and Euphonium, Director of the School of Music and tubist in the Wisconsin Brass Quintet at the University of Wisconsin – Madison, where he joined the faculty in 1985. He holds degrees in Tuba Performance from the Eastman School of Music and Yale University. Prior to joining the UW-Madison faculty, he was a free-lance performer in New York City for many years and was on the faculty at the University of Miami (FL.) from 1981-1985.

Throughout his career, Professor Stevens has been very active as a composer and arranger, with over 50 original compositions and almost as many arrangements to his credit. The title of *Jubilare!*, which translates as “to shout for joy,” reflects the generally celebratory mood of this work.

The original orchestral version was commissioned by the Madison Symphony Orchestra to kick off their 75th anniversary season in 2000. This arrangement for wind ensemble, created by the composer, was commissioned by The Ohio State University Wind Symphony, Dr. Russel C. Mikkelson, Director of Bands. Originally conceived to mark a milestone, most of the music is a joyous and energetic celebration of the present and future of music. Our historic musical past is also honored through the use of Latin for the title and the solemn trumpet solo that opens the work.

Overture to “Candide”

Leonard Bernstein

Candide, the comic operetta based on Voltaire's work, had an unfortunately short musical life on Broadway in 1956. However, the *Overture to Candide* soon earned a place in the orchestral repertoire. After a successful first concert performance on January 26, 1957, by the New York Philharmonic under the composer's baton, it quickly became popular and was performed by nearly 100 other orchestras within the next two years. Since that time, it has become one of the most frequently performed orchestral compositions by a 20th century American composer; in 1987, it was the most often performed piece of concert music by Bernstein.

The overture incorporates tunes from the songs "The Best of All Possible Worlds," "Battle Music," "Oh, Happy We," and "Glitter and Be Gay" and melodies composed specifically for the overture. The work is very rhythmic, yet forceful, combining the classical and popular style into a clever and modern composition. At a memorial concert for Bernstein in 1990, the New York Philharmonic paid tribute to their Laureate Conductor by performing the overture without a conductor. This practice has become a performance tradition still maintained by the Philharmonic.

Loch Lomond

Frank Ticheli

At the time in Scottish history when “Loch Lomond” was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie (Prince Charles Edward Stuart) they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders was defeated on April 16, 1746 at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. “Loch Lomond” tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by “the low road” – the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the “high road” over the mountains, to arrive afterwards.

The song is from the point of view of the soldier who will be executed: When he sings, "ye'll tak' the high road and I'll tak' the low road" in effect he is saying that you will return alive, and I will return in spirit. He remembers his happy past, "By yon bonnie banks ... where me and my true love were ever wont to gae [accustomed to go]" and sadly accepts his death "the broken heart it ken nae [knows no] second Spring again."

The original folksong uses a six note scale; the seventh scale degree is absent from the melody. The lyric intertwines the sadness of the soldier's plight with images of Loch Lomond's stunning natural beauty.

In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong "Danny Boy." It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

Program Notes by the composer

J. S. Dances

Donald Grantham

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Techniques of Orchestration* (Prentice-Hall).

J. S. Dances is a free fantasy on "Menuet II" and "Gigue" from J. S. Bach's *Partita I* (Clavierübung, Part 1). After a brief, slow introduction, the piece is relentlessly "fast and reckless" to the end, with the gigue character predominating. Both of Bach's dances appear in more or less their original forms, complemented by other material that develops and elaborates upon some of the many interesting aspects of Bach's two dances. *J. S. Dances* was commissioned through the generosity of Akron residents Herb and Clara Berns, longtime supporters of The University of Akron and the School of Music, for The University of Akron Symphonic Band, Robert D. Jorgensen, conductor. The premiere performance of *J. S. Dances* took place at the 69th Annual Convention of The American Bandmasters Association at the University of Maryland, March 6, 2003.

Paragon Suite for Brass Quintet and Wind Ensemble

Paul Ferguson

In the words of the composer:

I elected to write a suite of miniature concerti for the retiring members of the brass faculty. I attempted to play to each of their strengths. Scott Johnston is a technical marvel and is featured in the opening "Intrada/Toccata." Bill Hoyt has a rarely surpassed passion for music, soulfully portrayed in our tribute to Bill Strayhorn, Duke Ellington's long time co-composer and confidant. Tucker Jolly is one of the most facile tubists of his generation with an extraordinary upper register, prominently displayed on "Rondo A La Tuck." Finally, Ed Zadrozny is the complete trombonist, all over the horn, high and low, and is heard to advantage on "The Grateful Ed."

The Federal March

Philip Sousa

John Philip Sousa began his career as a theater musician prior to being named conductor of the United States Marine Band "The President's Own" in 1880. Mr. Sousa led the Marine Band under five presidents (Rutherford B. Hayes, James A. Garfield, Chester A. Arthur, Grover Cleveland, and Benjamin Harrison) before leaving the military in 1892 to organize his own band, The Sousa Band. The Sousa Band was indisputably the most famous musical act in the world during the next 40 years (1892-1931) presenting 15,623 concerts during this time. During his lifetime, Mr. Sousa composed 136 marches, 15 operettas, 70 songs and many other works. His most famous marches are *The Washington Post*, *Semper Fidelis* (Official March of the United States Marine Corp), and *The Stars and Stripes Forever* (National March of the United States of America). Sousa died at age 77 on March 6, 1932, after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last composition he conducted was *The Stars and Stripes Forever*.

Just before embarking on his world tour of 1910-11, Sousa composed *The Federal March* in honor of the people of Australia and New Zealand, including both in his dedication, "to the Australasians." The title was to have been "The Land of the Golden Fleece," but "The Federal" was suggested to Sousa by Sir George Reid, the High Commissioner for Australia, who heard it in London at the beginning of the tour.

The Pines of Rome

Ottorino Respighi

The Pines of Rome is a 1924 work by the Italian composer Ottorino Respighi, and is considered one of the masterpieces of his Roman Trilogy of symphonic poems along with *Roman Festivals* (1926) and the *Fountains of Rome* (1917). Each movement portrays the location of pine trees in the city during different parts of the day.

The first movement portrays noisy children playing soldiers and marching in the pine groves of the Villa Borghese gardens.

The second movement, *Pini presso una catacomba* is a majestic dirge, representing pine trees near a catacomb in Campagna. Lower orchestral instruments, plus the organ pedal at 16' and 32' pitch, suggest the subterranean nature of the catacombs, while the trombones represent priests chanting.

Pines of the Janiculum is a nocturne set on the Janiculum hill. Respighi took the opportunity to have the sound of a nightingale recorded onto a phonograph, and have it played at the movement's ending. This was something that had never been done before and created discussion.

The final movement, *I pini della Via Appia*, portrays pine trees along the Appian Way. Misty dawn: a legion advances along the Via Appia in the brilliance of the newly risen sun. Respighi wanted the ground to tremble under the footsteps of his army and he instructs the organ to play bottom B flat on 8', 16' and 32' organ pedal. The score calls for buccine - ancient trumpets that are usually represented by flugelhorns. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.

Pines of Rome had its premiere on December 14, 1924 at the Augusteo theatre in Rome, under the direction of Italian conductor Bernardino Molinari, to a positive reception. On January 14, 1926, conductor Arturo Toscanini directed his first concert with the New York Philharmonic which included the American premiere of *Pines of Rome*. He also performed the work at his last performance with the orchestra in 1945. Respighi, who had arrived in the United States to undergo a concert tour in December 1925, conducted the work with the Philadelphia Orchestra, a day after Toscanini's American premiere.

Guest Conductor

Kenneth G. Bloomquist, Michigan State University Director of Bands Emeritus, joined the MSU faculty in 1970 as Director of Bands, coming from the University of Kansas where he held that same position. He was Director of the School of Music at MSU from 1978 to 1988. Degrees were earned at the University of Illinois. Experience includes teaching in the public schools and service in the United States Army.

He is Past President of the American Bandmasters Association and Past President of the National Band Association. He is also a member of the College Band Directors National Association. Several honors have been bestowed upon Professor Bloomquist, including the American School Band Directors Association Harding Award, the Phi Mu Alpha Sinfonia Orpheus Award, the National Band Association Citation of Excellence, induction into the National Band Association's Academy of Wind and Percussion Arts and the NBA Hall of Fame. In 2004 he was awarded the prestigious Medal of Honor award from The Midwest Clinic, an International Band and Orchestra Conference.

Professor Bloomquist has appeared as guest conductor, clinician and adjudicator throughout the United States, Europe, Scandinavia, Southeast Asia, Japan, Australia and Mexico. In 2000, 2001, 2004, and 2005, he was guest conductor at the Czech Music Camp for Youth in the Czech Republic. In 1998, 2000, 2002, and 2005 he was Conductor-in-Residence at the Musashino Academia Musicae in Tokyo, Japan. In 2002, 2003, 2008 and 2012, he conducted adult community concert bands on cruise ships in Hawaii, the Caribbean and the Panama Canal. He maintains an active schedule as a guest conductor, clinician and adjudicator throughout the world.

Soloists

Jack Brndiar, trumpet, has been a member of the Paragon Brass Quintet since 1987, and is also Principal Trumpet of the Cleveland Chamber Symphony. He has performed, recorded and toured with The Cleveland Orchestra for 34 years, and is a member of the Blossom Festival Band and the Festival Mozaic Orchestra of California. Jack has also played with the Metropolitan Opera, the orchestras of Akron, Canton, Erie, Wooster, Youngstown, and Ashland, and the Cleveland Symphonic Winds. A former member of the Cleveland Opera and Ballet orchestras, he was also a member of the Ohio Chamber Orchestra. Jack is an instructor of trumpet and conductor of the Brass Choir at the Baldwin-Wallace Conservatory, and has taught trumpet at the Cleveland Institute of Music, Case Western Reserve University, The University of Akron, Cleveland State University, the Oberlin Conservatory, Ashland University, and The College of Wooster.

Scott Johnston is Professor of Trumpet at The University of Akron and also performs as Principal Trumpet with the Akron Symphony Orchestra and the Canton Symphony Orchestra. Mr. Johnston has performed with the Madison Symphony, the Columbus Symphony, the Grand Teton Festival, and as an extra with The Cleveland Orchestra. In May 1993 he organized and hosted the 1993 International Trumpet Guild Conference in Akron. For twelve summers he served as Principal Trumpet and Brass Coordinator for the American Institute of Musical Studies (AIMS) in Graz, Austria.

William Hoyt is currently Professor of Horn at The University of Akron. He is also Music Director of the Swannanoa Chamber Music Festival. He performs regularly with the Paragon Brass Quintet, the Solaris Quintet, the Jazz Unit and the Cleveland Pops Orchestra. His primary teachers have been John Barrows, Barry Tuckwell, and Paul Ingraham.

Mr. Hoyt was the winner of the coveted Concert Artists Guild award and as a result performed a debut recital in Carnegie Recital Hall in New York City. Mr. Joseph Horowitz of the New York Times reviewed the recital and declared Mr. Hoyt, "clearly a poised, sensitive horn player."

Mr. Hoyt can be heard with the NFB Horn Quartet on Crystal Records and GM Recordings, with the Solaris Quintet on Capstone Records, and with the Jazz Unit on the Go Bop label.

Tucker Jolly is Professor of Tuba and Euphonium at The University of Akron. He has a Bachelor of Music from the University of North Texas and a Master of Arts in Music Performance from the University of Connecticut. Mr. Jolly has been principal tubist with the Fort Worth Symphony, the United States Coast Guard Band, the New Haven Symphony, and the Ohio Chamber Orchestra. He has performed with the Blossom Festival Concert Band, the Cleveland Orchestra, and the Canton Symphony Orchestra. From 1970-1980 he performed with the Eastern Brass Quintet and was the tubist on that ensemble's three recordings. He has also recorded with the Detroit Concert Band under the direction of Dr. Leonard B. Smith. Mr. Jolly was principal tubist with the Akron Symphony from 1986-2008. Mr. Jolly is also known in the Akron area for coordinating and conducting the annual Akron TUBACHRISTMAS.

Russell Tinkham received his Bachelor of Music in Education from East Carolina University under the direction of Dr. Jeffery Jarvis and his Master of Music from The University of Akron under the direction of Tucker Jolly. He has won several awards and honors for both academics and performance including first place in The University of Akron Concerto Competition, first place in the North Carolina MTNA Collegiate Brass Competition and second place in the Leonard Falcone International Euphonium and Tuba Artist Competition.

Edward Zadrozny is currently a member of the Cleveland Institute of Music brass faculty after having served as Professor of Trombone, a member of the Paragon Brass Quintet and chairman of the brass area at The University of Akron for the past 35 years. A native of Northeast Ohio, Mr. Zadrozny holds degrees in music from The Ohio State University and the University of Illinois. He has studied trombone with Ernest Miller, Merritt Dittert, Allen Kofsky, Louis Van Haney, Jack O. Evans, Milt Stevens, and Robert Gray. Additionally, Edward also received training as a fellow at The Berkshire Music Center at Tanglewood (1974).

In addition to being the former Principal Trombone of both the Akron Symphony Orchestra (1978-2007) and The Naples Philharmonic (1986-1991), Mr. Zadrozny has also spent one season as a substitute member with The Philadelphia Orchestra (1985-86). Edward presently serves as the "first call" substitute trombonist with The Cleveland Orchestra, a designation he has enjoyed since 1978. Mr. Zadrozny has toured and recorded with the Philadelphia Orchestra, the New York Philharmonic and the Cleveland Orchestra. He has also performed with the Pittsburgh Symphony Orchestra, the North Carolina Symphony, the Columbus Symphony, Pro Musica (Columbus), The Detroit Concert Band, The Cleveland Symphonic Winds and the Blossom Festival Band.

Edward's prior teaching experiences include Lawrence University (Conservatory of Music), The National Music Camp at Interlochen, Oberlin College Conservatory of Music, and the International Trombone Association Workshop.

Ed Zadrozny can be heard performing with the High Anxiety Bones on their CD entitled "Too Scared to Play" (Albany Records).

Mr. Zadrozny is a Trombone Artist/Clinician for Conn-Selmer.

Composer

Paul Ferguson studied at The University of Akron from 1979-1983 and finished a Master's degree from Eastman in 1986. While at Akron he studied trombone with Edward Zadrozny, performed brass choir works led by Tucker Jolly and Scott Johnston, and was coached in a brass quintet by Bill Hoyt. He also studied jazz with Roland Paolucci and composition with David Bernstein and Pat Pace.

"I remember my Akron years fondly because I was performing, teaching and writing a great deal, a pattern that continues today. The faculty was young, talented and extremely energetic. Scott, Bill, Ed and Tucker were young mentors to me in the 1980's. Today, they are colleagues and friends."

Paul has been Director of Jazz Studies at Case Western Reserve University since 1988. He performs and arranges for the Cleveland Pops and the Cleveland Jazz Orchestra, roles he filled in the 1980's with the Tommy Dorsey and Glenn Miller Orchestras. In 1995, he was awarded the Gil Evans fellowship in Jazz Composition and last year was the sole American finalist in the Art-EZ Jazz Composition contest in Enschede, Holland. His most recent recording is "Rays of Light."

Conductor

Robert D. Jorgensen is Director of Bands and Professor of Music at The University of Akron. He also serves as Assistant Director of the School of Music. Under his direction, The University of Akron Symphonic Band has been invited to perform at eleven conferences of the Ohio Music Education Association, the 1992 conference of the College Band Directors National Association (CBDNA) in East Lansing, Michigan, the 1998 CBDNA conference in Kansas City, Missouri, the 2003 American Bandmasters Association Convention at the University of Maryland in College Park, Maryland, and the 2004 CBDNA conference at the Cincinnati Conservatory/College of Music. The Symphonic Band also performed at Severance Hall in Cleveland in April 2003.

Professor Jorgensen has been widely honored as a music educator and conductor. He received the Outstanding Bandmasters Award from the International Assembly of Phi Beta Mu, International Bandmasters Fraternity, at the Midwest Clinic in Chicago, Illinois, in 1999. He received the Citation of Excellence Award from the National Band Association in 1981 and the A. Frank Martin Award from Kappa Kappa Psi in 1992. In 1991, Mr. Jorgensen was elected to membership in the prestigious American Bandmasters Association and is a Past-President of this organization, having been elected to this office at the 74th annual convention in Miami, Florida in March 2008. He is also Past President of the Mid-American Conference Band Directors Association.

Mr. Jorgensen earned a bachelor's degree from the University of Illinois, where he was a student of Mark H. Hindsley and a master's degree from Michigan State University, where he was a student of Leonard Falcone and Kenneth Bloomquist. From 1969-1972, he was euphonium soloist with the United States Army Field Band in Washington, D.C., Hal Gibson and Samuel Fricano, conductors. Prior to joining the faculty at The University of Akron in 1987, Professor Jorgensen was on the faculty at Morehead State University, Kentucky, and was Director of Bands at Midwestern State University, Texas. His concert band in Texas performed for the Texas Music Educators Association convention and the Texas Bandmasters Association convention.

Personnel

Flute/Piccolo

*Stephanie Castongia, Bradley, IL
 Angela Galestro, Sarasota, FL
 Shari Jefferson, Johnson City, TN
 Sarah Hartong, Green
 Ian Wenz, Brook Park
 Mary-Kate Krizman, Hudson

Oboe/English Horn

*Matt Jaffray, Alberta, Canada
 Emily Mulvany, Grove City
 Theresa Procopio, Foster, RI

Bassoon/Contrabassoon

*Sasha Rosier, Lima, NY
 *Tange Awbrey, Cincinnati
 Ryan Fox, Newark

Eb Soprano Clarinet

Shi Luo, Sichuan, China

Clarinet

*Cassandra O'Brien,
 Rochester Hills, MI
 Willow DiGiacomo, Minerva
 Maria Ortiz-Laboy,
 Caguas, Puerto Rico
 Elizabeth Franks, Shalersville
 Caitlyn Holliday, Jackson Twp.
 Valerie Breda, Uniontown
 Melissa Sugalski, Northfield

Bass Clarinet

Sally Haldi, Austintown

Alto Saxophone

*Sarah Miracle, Wadsworth
 Tyler Bokman, Olmsted Falls

Tenor Saxophone

Sloan Stakeff, Copley

Baritone Saxophone

Marissa Hirsch, Akron

Trumpet

*Alex Rensink, Monroe, NY
 Joseph Orsolits, Grand Island, NY
 Allen Mathis, Wadsworth
 Matthew Compton, Pittsburgh, PA
 Matthew Garrett, Akron
 Gary Allen, Cleveland
 Brandon Luce, Batavia, NY

Horn

*Laura Anderson, Boardman
 Sarah Heap, Homer Glen, IL
 Emma Richart, Olympia, WA
 Michael Conte, Akron
 Max Fujs, Mentor

Trombone

*Jason Hadgis, Wadsworth
 Brian Griffin, Parma

Bass Trombone

Gregory Kern, Jamison, PA

Euphonium

*Phillip Slater, Gahanna
 Marcus Locke, Amherst
 Michael Weyandt, Cuyahoga Falls

Tuba

*Ryan Riley, Herkimer, NY
 *Dan Swonger, Dover
 Kevin Graham, Englewood

Percussion

*Samuel McKenzie, Missoula, MT
 *Colin Dees, Long Beach, MS
 Blaine Klein, Canton
 Jonathan Monacelli, Mentor
 Tyler Mashek, Tallmadge
 David Singhaus, Dover

Double Bass

Don T. Day, Parma

Harp

Nancy Paterson, Ravenna

Celesta

Yao Lu, Nanjing, China

Piano/Celesta

Megan Denman, UA Faculty

Organ

Georgia Peoples, UA Faculty

*denotes principal

*Please join us for a reception following this afternoon's concert.
 Cards are available for you to leave words of congratulations or other wishes for our retirees.*