Wind Ensemble

Lauren Reynolds, conductor
Peter Steiner, trombone
Brittany Barry, graduate conductor
Eric Martinez, graduate conductor

Friday, October 13, 2023
8:00 PM
Puglisi Orchestra Hall
Roselle Center for the Arts
PROGRAM

   Eric Martinez, graduate conductor


UFO Concerto (2011) Johan deMeij (b. 1953)
   Peter Steiner, trombone

---INTERMISSION---

In evening’s stillness… (1996) Joseph Schwantner (b. 1943)

Huntingtower: Ballad for Band (1932) Ottorino Respighi (1879–1936)
   Brittany Barry, graduate conductor

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## PERSONNEL

### Piccolo/Flute
- Robert Strauss*
- Katelyn Viszoki
- Nicholas Danseglio
- Angellia Brenneman
- Beverly Ellwood

### Oboe/English Horn
- Axel Ferguson*
- Jillian Fetrow*
- Colin Tang
- Mekhi Tyree

### Bassoon
- Austin Perry*
- Julia McDonnell*
- Heather Scott
- Owen Fresolone

### Eb Clarinet
- Yukai Chen

### Clarinet
- Brittany Barry*
- Nathan Soric
- Joe Gonzales
- Ethan Wong
- Jessica Ryan
- Julia Grossmann
- Erica Friend
- Eric Martinez

### Bass Clarinet
- Michael Fascetta

### Alto/Soprano Saxophone
- Emily Eisenberg*
- Evan Johnson*

### Tenor Saxophone
- Lenny Appleton
- Evan Taylor

### Baritone Saxophone
- Stephen Goulet

### Horn
- Kevin Romano*
- Noah Farnsworth
- Madilynn Leslie

### Trumpet
- Anthonie Ramos
- Mariah Atwood*
- Christopher Briody
- Joshua Goldstein
- Hannah Goldstone
- Billy Metten

### Trombone
- Hunter Maddock*
- Daniel Xu
- Samuel Worst
- Kyle Benbrook

### Euphonium
- Racquel Hackman*
- Matt Greco

### Tuba
- Jackson Duffy*
- Ryan Miller

### Piano/Synthesizer
- Logan Slansky*
- Tim Mason

### Cello
- Benjamin Holcomb

### String Bass
- Cooper Lofft

### Percussion
- Joe Tremper*
- Graeme Leighton
- Mackenzie Wiseman
- Ben Hausman
- Bryce Cotton
- Timothy Bonaventure
- Liz Kern
- Jonathan Rowe

### Graduate Conductors
- Eric Martinez
- Tim Mason
- Brittany Barry
- Sarah Koviack

*principal/co-principal
ABOUT THE SOLOIST

Italian trombonist Peter Steiner’s playing has been described as “beautifully controlled with a vocal sound” and he is recognized around the world as “a new trombone star within his generation” who “plays with total control”. In 2019 he was honoured as a Prize Winner at the XVI International Tchaikovsky Competition in Russia.

His 2023/2024 season will feature the World Premiere of Kevin Day’s Double Concerto No. 2 together with pianist Constanze Hochwartner and the Fort Worth Symphony, as well as performances of Ferdinand David’s Concertino with the Philharmonisches Orchester Würzburg and Bartlesville Symphony Orchestra. He will also perform the Concerto by Derek Bourgeois together with the Taipei Chinese Orchestra.

At the age of 23, Peter Steiner was appointed Trombonist of the Vienna State Opera and Vienna Philharmonic for the 2016-2017 season. Prior to that engagement he served as Principal Trombonist with the Colorado Symphony for the 2014-2015 season. He has performed as guest trombonist with the Munich Philharmonic, Staatskapelle Dresden, New York Philharmonic, Dallas Symphony Orchestra, Seattle Symphony Orchestra and BBC Scottish Symphony Orchestra.

Mr. Steiner has soloed with numerous ensembles around the world including, the Mariinsky Orchestra, Orquestra Sinfônica Brasileira and Central Ohio Symphony. A strong advocate of new music, Peter has premiered many compositions, among many highlights are the World Premieres of the UFO Concerto for Trombone by Johan de Meij and the Trombone Concerto by Dimitri Cervo.

Mr. Steiner began his studies at the Music Conservatory in his hometown of Bolzano, Italy before continuing his studies at The Mozarteum of Salzburg.
(Austria). In 2016 he graduated from The Juilliard School in New York City with a Performance Diploma. His major teachers and influences include Joseph Alessi, Warren Deck, Nitzan Haroz, and Dany Bonvin.

Mr. Steiner performs exclusively on Bach Trombones – his signature is the Artisan 47XPS.
Adam Schoenberg, “Prepare for Takeoff”

“Prepare for Takeoff” is a dynamic and exciting piece of music commissioned and premiered by the Baldwin High School Symphonic Band on June 5, 2008. The work is dedicated to the Baldwin School District Department of Fine and Performing Arts. Although the piece's title may suggest that it is about air travel, “Prepare for Takeoff” celebrates the beginning of any new adventure, whether a musical performance or any other endeavor. The music is characterized by driving rhythms, soaring melodies, and energetic percussion that are sure to capture the attention of any audience.

This was Emmy Award-winning and Grammy-nominated composer Adam Schoenberg’s first composition for band. Since then, Schoenberg has written many other outstanding pieces for band.

- Eric Martinez

Carlos Simon, Sweet Chariot

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity are often overlooked by the song’s true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: “May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest.”

- Carlos Simon

Johan deMeij, UFO Concerto

UFO Concerto, my first solo work for euphonium, is not a traditional concerto in the classical sense. It consists of five movements that are thematically related to one another. The opening chord may sound familiar to some listeners: This chord and the first theme are based on the same five-note chord used in Extreme Make-over and Planet Earth in 2005: a major triad with an added 4th and a 7th. This chord has been obsessively present in my head ever since -- I could not resist using it again! Both the chord as well as the main theme make appearances in various shapes and forms throughout the entire piece.

Jason Ham, solo euphonium player with the West Point Band (USA), initiated the consortium for UFO Concerto. Jason performed the world premiere on February 15th, 2012, in Baltimore (MD) with the Peabody Wind Ensemble, conducted by Harlan Parker. He also invited British virtuoso David Childs to join the consortium and play the European performances. At the request of both players, I also made a version for euphonium and brass band. David premiered this version with The Cory
Band, conducted by his father Robert Childs at the 2012 RNCM Festival of Brass in Manchester.

- Johan deMeij

The festival version for trombone and wind orchestra, which you will hear this evening, was arranged by the composer at Peter Steiner’s request.
Joseph Schwantner, In evening’s stillness...

Pulitzer Prize winning composer Joseph Schwantner’s first instrument was the guitar, and he credits much of his musical affect to these origins. In particular, he displays a near obsession with color and a marked fondness for articulate beginnings of sounds, followed by lush resonance and sustain. A master colorist, Schwantner artfully showcases the breadth of the wind ensemble’s color palate in every piece he writes for the medium. In evening’s stillness is the third piece in a trilogy of works for winds (...and the mountains rising nowhere and From a Dark Millennium preceding it). The work calls for multiples of each instrument (piccolo plus three flutes, English horn plus three oboes, contrabassoon plus three bassoons, etc.) as well as amplified piano (placed at the center of the ensemble) and an array of colorful percussion instruments, many with metallic coloration. Schwantner’s works often draw their inspiration from literature and poetry, and in the case of In evening’s stillness, the poetry is the composer’s own.

In evening’s stillness.
   a gentle breeze,
   distant thunder
   encircles the silence
   -J.S.

Ottorino Respighi, Huntingtower: Ballad for Band

Respighi’s Huntingtower, known colloquially as Huntingtower Ballad, was written and premiered in 1932 for a concert at Constitution Hall in Washington, hosted by the American Red Cross and American Bandmasters Association. The work was written at the request of Edwin Franko Goldman, renowned educator, composer, and conductor as well as founder of the ABA. With the recent passing of John Philip Sousa just over a month prior, the event became a memorial concert featuring a set of Sousa’s greatest marches. Also premiered at the concert was an early edition of Gustav Holst’s Hammersmith, which bears some striking melodic and harmonic similarities to Respighi’s work.

Ottorino Respighi is best known for his works for orchestra. Most would associate with him his triptych of tone poems about Rome, in particular Pines of Rome (1924). Huntingtower is Respighi’s only work for winds. The title refers to a castle in Scotland by the same name that Respighi is said to have visited at least once. The opening section of the work is dark and mysterious, beginning off the beat and in only the lowest voices, and consists of only small fragments of what will become primary themes of the piece. As the primary melody expands, it is frequently followed by short, unison and octave responses; Respighi is known to have used Gregorian chant in his compositions and perhaps these responses are meant to evoke a sense of reverence by a congregation. The middle section is ushered in by what can be perceived as the hunting entourage approaching, growing steadily in weight and intensity What immediately follows is a triumphant call based on the original melody before we fully transition to a celebratory hunting tune presented by the cornets, trumpets, and horns. As the hunting tune fades into the distance, we are greeted with a gorgeous melody
featuring the famous ‘Scottish Snap’ and are carried to the final triumphant return of the original material that recedes only to build again to deliver one final vehement blow.

- Brittany Barry

**Nathan Tanouye, Kokopelli’s Dance**

Kokopelli’s Dance is Las Vegas-based composer and trombonist Nathan Tanouye’s first composition for Wind Ensemble and his first in the classical idiom. The piece evokes the playfulness and trickster spirit of the deity Kokopelli, a popular figure in Native American culture of the Southwestern United States. The piece opens with a fugue-like melody presented in the flutes (the same instrument Kokopelli himself played) and evolves over the course of eight minutes, taking the listener through numerous moods and characters, from sneaky to rambunctious, wistful to heroic. Kokopelli’s Dance was commissioned, premiered, and recorded by the University of Nevada Las Vegas Wind Orchestra.