



College of Fine Arts

P R E S E N T S

2018 CBDNA Eastern Division Conference

F E A T U R I N G

IUP Wind Ensemble

Dr. Timothy A. Paul, Conductor

Friday, March 9, 2018 | 7:30 p.m. | Woolsey Hall
Yale University | New Haven, Connecticut



On behalf of the College of Fine Arts at Indiana University of Pennsylvania, and especially on behalf of our Department of Music and our IUP Bands, please accept my sincere thanks for joining us for the IUP Wind Ensemble performance this evening.

Thanks also to President Michael Votta, site host Dr. Thomas Duffy, and to the board and staff of the College Band Directors National Association, Eastern Division. We are grateful for your recognition and proud to be performing at this prestigious venue.

Finally and most importantly, I want to express our sincere thanks for the continuing and tangible support of our talented and loyal alumni and to the many

band directors across the Commonwealth of Pennsylvania who have entrusted their students to us and who have encouraged them to become part of our IUP tradition.

Our music faculty, led by Dr. Stephanie Caulder, works every day to ensure that our students pursue their passions and develop their talents. Our program selections today are a mirror of us as a school, celebrating the past, embracing the present, and working to create a bright future.

We are very proud of Director of Bands Dr. Timothy A. Paul and our IUP Wind Ensemble!

Michael J. Hood
Dean



On behalf of the students, faculty, and staff of the IUP Department of Music, I want to thank you for attending this evening's performance by the IUP Wind Ensemble, under the direction of Dr. Timothy A. Paul. The IUP Department of Music and the College of Fine Arts is proud of our tradition of excellence that continues with our current students and faculty. We have an illustrious list of alumni who have become leading educators, performers, composers, conductors, and scholars in their fields. I know many such alumni will be in the audience today. We would encourage you to keep up with all the terrific performances, guest artists, and special events that take place on our campus through our departmental website and our social media pages.

The IUP Department of Music extends its sincere appreciation to CBDNA Eastern Division President Michael Votta,

conference organizers, and program selection committee. We would also like to thank Thomas C. Duffy and the administration, faculty, and staff of Yale University for being such gracious hosts.

We are so very proud of the accomplishments of these students on stage today, and we hope that you will be inspired by their performance. Thank you for being here and best wishes for an exciting and enjoyable remainder of the CBDNA Eastern Division Conference.

Sincerely,

Dr. Stephanie Caulder

Professor of Music, and
Chair of IUP Department of Music



Indiana University of Pennsylvania Wind Ensemble

One for All (2000)

Robert Litton

Symphony for Band (No. 6), Op. 69 (1956)

Vincent Persichetti

- I. Adagio - Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Postlude in F (1895/1991)

Charles Ives
arr. Kenneth Singleton

Richard and Renée (2010)

Carter Pann

- II. Floyd's Fantastic Five-Alarm Foxy Frolic

Prayers for a Troubled Nation (2017)

Jack Stamp

CBDNA Eastern Division Premiere

Suite from Bodas de sangre (2018)

David Martynuik

- III. Woodcutter's Fandango

World Premiere

Paris Sketches (1994)

Martin Ellerby

- II. Pigalle



IUP Wind Ensemble Personnel

Flute

Daniel Koontz*
Rebecca Bridgman
Allison Rakocy
Allie Gerber
Samantha Stossel

Oboe

Callan Moyer*
Rhiannon Kosar
Jenna Toth

Bassoon

Janet Kim*
Keegan Bonnet

Clarinet

Alex Edwards
Evan Gerney
Jessica Green*
Troy Green*
Morgan Johnson
Katie Kohlenburg
Joshua Snively
Julianna Wedding

Alto Saxophone

Curtis Gay*
Joe Moore

Tenor Saxophone

Joe Scheiber

Baritone Saxophone

Maddie Vaill

Horn

Elizabeth Heckman*
Gabby Goril*
Brooke Nilsson
Alexander Swackhamer
Andrew Junttonen

Trumpet

Anastazia Hall*
Akane Hanson
Randy Devlin
Noah Mason
David Saylor
Tori Cotter

Trombone

Jonah Mientkiewicz*
Matt Darr
Andrew Ortega

Euphonium

Daniel Hodgetts*
Jay Mills

Tuba

Logan Carnes*
Isaiah Buzdygon

Percussion

Adam Dodge
Ed Dunlap*
Helen Floran
Emily Guldbrandsen
Rob Lawson
Christopher Medycki*
Brandon Peters
John Wishnie

Keyboard

Liz Ambrose

*Principal

PROGRAM NOTES

***One for All* (2000)**

Robert Litton

One for All, a fanfare for wind ensemble, was written for the California State University, Hayward (CSUH) Wind Ensemble I's Fall tour 2000. One of my main goals for this piece was to use compositional and orchestrational techniques that would grab and hold the attention of an audience of young musicians. The title of the piece was chosen in part because of its instant recognition as the second half of the Musketeers' motto and thus setting the mood of the piece by conjuring up feelings of excitement, adventure, triumph, and redemption. The phrase itself, "One for All," implies an unselfish attitude and dedication to helping others.

During the 1999-2000 school year, the CSUH Wind Ensemble I undertook an intensive touring schedule that required the utmost commitment and sacrifice from its members. For me, it was an incredible experience to see people put aside their individual thoughts and feelings for the good of the ensemble. Many wonderful things happened on those tours, and the memories I have of the time spent with my friends both on and off the stage will last a lifetime.

This piece was written to showcase the incredible musicians in the CSUH Wind Ensemble and their "One for All" attitude and approach to every piece of music they shared with an audience. I would like to extend my thanks to the conductor of the CSUH Wind Ensemble I, Tim Smith, and CSUH professor of composition, Dr. Frank LaRocca, for their guidance and patience, and to the ensembles' bass trombonist, Richard Lee, the most unselfish person I know and to whom this piece is dedicated.

Notes by Robert Litton

***Symphony for Band* (No. 6), Op. 69 (1956)**

Vincent Persichetti

Vincent Persichetti's *Symphony for Band* (No. 6), Op. 69 was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled "Symphony for Winds," following, as it did, his *Symphony for Strings* (No. 5), Op. 61. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band*... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements (*Adagio-Allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent *Allegro*. The standard exposition, development, and recapitulation of sonata form are in the *Allegro*, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed

by a finale in free rondo form, which draws thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Notes from the University of Alabama-Birmingham

Postlude in F (1895/1991)

Charles Ives, arr. Kenneth Singleton

The *Postlude in F* dates from the period 1890-92. This was during Ives's prime as a church organist, having composed his famous *Variations on "America"* the same year. It is probable that Ives composed and/or experimented with many organ works that never saw the light of day, but the *Postlude* survived in an orchestration Ives made in a college instrumentation class (1896-97), leading one to conclude that he thought enough of it to rescore it. Although Ives was generally critical of Wagner, the *Postlude in F* bears a strong European imprint that Ives biographer Jan Swafford finds reminiscent of Wagner's *Stegfried Idyll*. We know that European influences were, in part, his own inclinations at the time. The setting for band was made by Kenneth Singleton, Director of Bands at the University of Northern Colorado.

Notes by Kenneth Singleton

Richard and Renée (2010)

Carter Pann

II. Floyd's Fantastic Five-Alarm Foxy Frolic

Richard and Renée is a gift to two friends of the composer, Renée Kershaw and Richard "Dick" Floyd. About the work, the composer writes the following: Contrary to possible assumption, these friends of mine are not a married couple nor do they even live in the same state. The second movement, "Floyd's Fantastic Five-Alarm Foxy Frolic," is a ridiculous title. The generosity Dick Floyd has shown by shepherding me through a couple last-minute commissions makes him a hero of mine. My respect for Dick and all he has achieved in this profession is insurmountable. This joyous ragtime two-step has a lot of fun driving to the final bars. The last moment in the piece is over the top!

Notes by Carter Pann

Prayers for a Troubled Nation (2017)

Jack Stamp

Prayers for a Troubled Nation was written for the University of Minnesota Wind Ensemble and is dedicated to conductor, Dr. Emily Threinen, on her inaugural year as Director of Bands and was premiered in April of 2017.

When I was approached by Dr. Threinen about the possibility of composing a work, the country was in a state of turmoil. As you might remember, early in the fall of 2016, there were several citizen shootings by police and the shooting of police in what seemed like a rise in incivility. I couldn't believe that America could be so uncivil; it was turning into the "Wild West" again. So, I decided to write *Prayers for a Troubled Nation* as my answer to the senseless violence that occurred in the fall of 2016.

Notes by Jack Stamp

***Suite from Bodas de sangre - III. Woodcutter's Fandango* (2018) David Martynuik**

Completed in 1932, Federico García Lorca's *Bodas de sangre* (Blood Wedding) was the first play in his "Rural Trilogy," which all rebelled against the norms of bourgeois Spanish society. His plays challenged the accepted role of women in society and explored taboo issues of forbidden love and class. García Lorca wrote that "theatre is poetry that rises from the book and becomes human enough to talk and shout, weep, and despair." The music from the four-movement suite is derived from a full-length ballet based on *Blood Wedding* that was choreographed by Holly Boda-Sutton and produced by the Indiana University of Pennsylvania Dance Theatre Company during the fall of 2016. The *Fandango* from Act III of the play features a trio of woodcutters who observe the fleeing bride and her lover Leonardo being pursued by the furious bridegroom and his relatives. The complete *Suite for Band*, as well as the full-length ballet, are available directly from the composer, who may be contacted through his website at davidmartynuik.com.

Notes by David Martynuik

***Paris Sketches - II. Pigalle* (1994)**

Martin Ellerby

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked, or passed through it – rather as did Ravel in his own tribute to the work of an earlier master in *Le tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells – a prominent feature of Paris life. *Pigalle: The Soho of Paris* is a burlesque with scenes cast in the mould of a balletic scherzo - humorous of "Stravinski-meets-Prokofiev" way. It's episodic, but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Notes by Martin Ellerby





Timothy A. Paul holds the DMA in wind band conducting and literature from the University of Colorado and the MM in music education from Florida State University. He also attended the North Carolina School of the Arts as a post-baccalaureate student, where he studied horn performance and conducting.

Ensembles under Paul's direction have performed at the Pennsylvania Music Educators Association Conference, the Northwest NAFME Biennial Conference, the Mid-West International Band and Orchestra Clinic, the Southern Division CBDNA/NBA Conference, the NAFME Southern Division Conference, the Oregon Music Education Association Conference, the Tri-State Band Festival, the Atlanta International Band and Orchestra Clinic, and the All-South Music Institute. Selected honors and awards include the Phi Beta Mu Florida Chapter's Distinguished Director Award, John Philip Sousa Foundation's Sudler Flag of Honor, and national winner of the UMI/ASBDA Distinguished Young Band Director's Award.

In 2014, Paul founded the International Fellowship of Conductors, Composers, and Collaborators (IFC3), an innovative, new venue created to celebrate wind music. Through a variety of artistic experiences—including a conducting workshop, public performances, a composers' symposium, professional recording opportunities, and a lecture series—IFC3 aims to support and enhance the collaboration between three key contributors to the development and advancement of wind band literature—wind conductors, composers, and performers. In June 2015, IFC3 released its first CD, *Launch!* and a second, *IFC3 & Friends*, will be released in 2018.

Paul maintains an active schedule as a guest conductor and clinician and is a past president of the CBDNA Northwest Division. His commitment to new music has resulted in commissions from leading American composers, including Libby Larsen and Carter Pann.

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MUSIC AT IUP

www.iup.edu/music



The Department of Music at IUP has a rich history dating to the founding of the institution in 1875. Graduates of the department have gone on to distinguished careers in performance, teaching, and other fields in the music profession.

The department's greatest resource is its faculty, composed of more than 30 full- and part-time artist-teachers. As one of our roughly 250 music students, you'll have the opportunity to study with a professor who specializes in your instrument, and to take academic coursework from professional musicologists and theorists.

The department offers three undergraduate degree programs: Bachelor of Science (Music Education), Bachelor of Fine Arts (Performance), and Bachelor of Arts (General Music). Our graduate program offers the Master of Arts degree with separate concentrations in Performance, Conducting, and Music Education.

If you have any questions concerning the music program at IUP, please contact us at 724-357-2390.



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