

# University of Calgary Wind Ensemble

Dr. Glenn D. Price, conductor

Cantando Festival  
Winspear Centre, Edmonton  
April 25, 2010, 8:00 pm.

*Tocatta and Fugue in D minor, BWV 565*

J.S. Bach  
1685-1750

*and the mountains rising nowhere...*

Joseph Schwantner  
b. 1943

*Memorias de un Hombre de Ciudad*

Luis Serrano  
b. 1972

*I. Amanecer en la ciudad*

*II. Máquinas (y hombres)*

*III. Intermezzo (10:30)*

*IV. Máquinas*

*V. Sueños*

*VI. Vuelos Nocturnos*

*VII. Amaecer en la ciudad*

## Program Notes

### ***Tocatta and Fugue in D minor, BWV 565 (J.S. Bach)***

Born into a musical family, Johann Sebastian Bach (1685-1750) received his earliest instruction from his father. After his father's death in 1695, J.S. Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. J.S. Bach also received an education at schools in Eisenach, Ohrdruf, and Lüneburg. J.S. Bach's first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed, taught and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist and, after 1714, as concertmaster. During this period, he composed many of his best organ compositions. In his capacity as concertmaster, he was also expected to produce a cantata each month. In Weimar, J.S. Bach's style was influenced by his study of numerous Italian compositions (especially the Vivaldi concertos). He is best known for his church chorales, his solo works for organ, cello and violin, and his two books of keyboard preludes and fugues, both titled *The Well-Tempered Clavier*.

Arguably one of Johann Sebastian Bach's most renowned compositions, the *Tocatta and Fugue in D minor, BWV 565* is a display of virtuosity for the organ and musical expression in the performer. Although there is controversy surrounding its origins (whether it was originally intended for organ or even if J.S. Bach himself wrote it), the grand opening of this piece is quite possibly one of the most dramatic moments one can ever experience in music. Donald Hunsberger's transcription maintains the grandeur of the original organ sound, preserving J.S. Bach's original sonic intentions, as we know them to be. Melodically simple motives are turned through various tempi at the will of the performer in the fantasia-like *toccata*. Divided into three distinguishable, but smoothly constructed sections, the *toccata* keeps the excitement built at a high level until the final cadence. The fugue not only displays the technical capacities of the organ, but is also a fine example of what J.S. Bach is best known for in his contrapuntal and fugal writing— weaving together strand after strand of melody, each line swirls around until finally coming to a firm and bold conclusion.

### ***and the mountains rising nowhere... (Joseph Schwantner)***

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *and the mountains rising nowhere...* was Pulitzer Prize-winning composer's Joseph Schwantner's first composition for wind ensemble (and is part of a "trilogy" that includes *From a Dark Millennium* and *In evening's stillness*). Schwantner masterfully uses many extended and contemporary techniques, as well as extra "instruments" or effects, including singing, whistling, humming and having the oboists double on crystal glasses. Schwantner also suggests the amplification of the piano in order to provide a more even balance, as well as to highlight the piano's unique role throughout this piece. A cornerstone of the wind band literature, especially contemporary and aleatoric literature, the piece is very rhythmic, percussive and strong in nature. Schwantner uses a unique orchestration that is more comparable to a large wind section of an orchestra rather than a wind band. The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler; its title inspired by a line in her poem *Arioso*:

arioso bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence chimes

### ***Memorias de un Hombre de Ciudad (Luis Serrano)***

Translating to “In the memory of a city man”, this descriptive and monumental work tells the story of a typical city man, from start to finish. Comprised of seven seamless movements, the piece begins with a subtle beating drum, and is shaped to emulate the sunrise. The first movement’s title, *Amanecer de la ciudad*, meaning “dawn in the city”, helps the listener to visualize the “city man” arise from slumber to behold a glorious sunrise, and reluctantly prepare himself for the day. The second movement, *Máquinas (y hombres)*—or “machines and men” is dominated by violent, explosive and turbulent rhythms which are sequenced against each other simultaneously, suggesting the repetitive actions and overall nature of a machine. Here, another main theme for the piece is introduced, which Serrano dubs as the “theme of men”. The third movement is much gentler in nature and is very plain, but lush in texture and sound, contrasting to the fire and complexity of the previous movement. The fourth movement comes abruptly, appropriately developing the same ideas as in the second movement. This movement builds to a very effective silence, signifying the end of the man’s day at work. The fifth movement, *Sueños* or “Dreams”, combines elements from previous movements, and movement six—*Vuelos Nocturnos* or “Night Flights”—starts with multiple statements of one of the first motives in the piece. Here, Serrano greatly varies the textures through combining different instruments into chamber settings and occasionally interrupting the material with one of the main declamatory motives or bringing in a large group of instruments, thus making the music sound suddenly louder, thicker and fuller. The music winds into a passage very similar to the first peak moment in the first movement, and continuously simmers into the beginning texture, until it finally segues into the final movement, which shares the same title as the first movement. The music builds in a similar manner, and makes for a very exciting ending, also symbolizing the cyclic nature of a man’s life as he develops a specific routine that he repeats everyday.

## Personnel List

### Flute

Kristin Clements\*  
Jayda Farmer  
Amanda McArthur  
Matthew McGuigan\*

### Oboe

Breanne Hannaford  
Emily Marasco  
Amber Torguson\*

### Clarinet

Josh Burton  
Raissa Fahlman  
Caitlin Grant  
Andrew Morrow\*  
Krishan Power  
Adrianna van Leeuwen  
Chloe Wong

### Bassoon

Alicia Bots\*  
Robyn Phillips

### Saxophone

Kristin Evans  
Steve McNeilly  
Devon Munro\*  
Evan Rothery

### French Horn

Jordanna Branham  
Sam Brunton  
Kaitlin Marasco  
Brittany Welsh\*

### Trumpet

Jonathan Craik  
Nicole Drescher  
Stephen Fong  
Leanne Paisley\*+

### Trombone

Greg Burns\*  
Neil Forsyth  
Brant Melchin

### Euphonium

Joel Balzun

Jordan Ganchev\*

### Tuba

Stephen Hilton  
Casey McClary\*

### Percussion

Braydon Gordon  
Danielle Harvey  
Alex Leslie  
Jessica Murdoch  
Rachelle Noble  
Graham Siddall\*

### Piano

Joel Balzun

### Bass

Erin McLeod

### Extra Players

Alto Saxophone – Christian Sarile  
Contrabassoon – Heather Gamber

\* denotes section leader  
+ denotes Concertmaster

### UCWE Executive

Concertmaster - *Leanne Paisley*

Planning Council - *Leanne Paisley, Jordan Ganchev, Nicole Drescher, Raissa Fahlman*

Librarian/Manager - *Andrew Morrow*

Clinics - *Danielle Harvey, Leanne Paisley, Robyn Phillips*

Audience Development - *Jordan Ganchev, Raissa Fahlman, Sean Smith, Danielle Harvey*

Posters - *Kristin Clements, Alex Leslie*

Program Notes - *Joel Balzun*

Program Design - *Amanda McArthur*

Tickets - *Nicole Drescher*

CD Sales - *Caitlin Grant, Brant Melchin*

## BIOGRAPHIES

### Dr. Glenn D. Price

Dr. Glenn D. Price is recognized as one of the leading international conductors of today. He has conducted in over 20 countries on five continents, covering the gamut from professional chamber players to 450 piece string orchestra, symphony orchestras and wind ensembles to mass bands of over 1500 musicians.

He is best-known as a major authority on music for wind groups and in this capacity he has appeared as featured conductor for many professional organizations. These include the World Association for Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA), the American Bandmasters Association (ABA), the MidWest Clinic, the Music Educators National Conference (MENC), the Encontro Latino Americano (Brazil), the Shizuoka Festival (Japan), the British Association for Symphonic Bands and Wind Ensembles (BASBWE) and others.

Dr. Price has conducted many renowned soloists, such as Evelyn Glennie, Christian Lindberg, Ney Rosauero, Jens Lindemann, Alain Trudel, Roger Webster, Rick Todd, John Marcellus, Simone Rebello and Michael Burritt.

As a Professor of Music at the University of Calgary, he developed the Wind Ensemble into an organization of international prominence. Their nine cds on five commercial labels have been heralded for their technical precision and musical artistry.

They are heard regularly on radio and serve as performance models for ensembles worldwide. Conference performances at such events as WASBE and CBDNA in addition to their Canadian guest appearances at the Esther Honens International Piano Competition and Celebrity Series in Calgary, plus the Cantando (Edmonton), MusicFest (Calgary, Edmonton, Winnipeg), OBA (Toronto) and Rocky Mountain (Banff) Music Festivals, have brought great acclaim and a wide audience.

A graduate of the Eastman School of Music, he pursued further conducting studies at the Toho Gakuen School of Music in Japan and the Tanglewood Music Centre in the U.S. as well as in Europe and Russia. A noted percussionist, he has performed with the Canadian Opera Company, National Ballet, Calgary Philharmonic and Alberta Ballet as well as numerous contemporary music ensembles. He recently recorded Ney Rosauero's Concerto for Timpani, at the invitation of the composer.

Dr. Price has devoted much of his life in service to the profession and the training of young conductors. As a renowned pedagogue he has led conducting symposia throughout Europe, Asia and the Americas. His students now occupy leading positions in Canada, the U.S. and around the world. Following six years on its Executive Board, he was elected to the post of President of WASBE, dedicated to the improvement of all aspects of the profession.

## **University of Calgary Wind Ensemble**

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments and the University and is internationally recognized as one of the finest groups of its kind. Following a philosophy of assigning one player per part and adopting flexible instrumentation according to the composer's intentions, the full ensemble of approximately 44 players is a soloistic and virtuoso orchestra performing chamber music, selected transcriptions, concerti, and original full ensemble repertoire spanning five centuries. The ensemble performs four concerts on campus per season as well as appearing regularly in local school concerts and as special guest artists for conferences, festivals, and special events.

Under the direction of Dr. Glenn D. Price, the UCWE has earned great critical acclaim for their performances, recordings, and broadcasts. The ensemble's nine published CDs on five commercial labels have made a significant contribution to the field, as well as establishing the UCWE as one of the principal international leaders for musical sensitivity, technical polish, and innovative programming. Touring has been a regular feature of the ensemble's activities covering Canadian locations such as Montreal, Toronto, Winnipeg, Regina, Edmonton, and Vancouver plus numerous appearances in the U. S. Highlights include performances at the 1999 WASBE Conference in California, as well as Colorado and Texas for the National Conferences of CBDNA in 1995 and 2001.