Winter Concert 2003
In Memory of Angela Ovecka ‘02
Tuesday, December 9th
Richardson Auditorium
In Memory of Angela Ovecka ‘02...

Angela Ovecka ’02 was a beloved member of the Wind Ensemble. She passed away as a result of a car accident on August 4th, 2003 in New Mexico, while driving cross-country from her home in Connecticut to California for her new job. Angela wonderfully served the Wind Ensemble as President in 2001, navigating the group through transitions and bringing the Ensemble to a new level of performance. Her dedication to the Ensemble and commitment to improving the group from the quality of repertoire to the friendship among Ensemble members helped to shape the character of the Ensemble. She often had words of encouragement for us, and always tried to think of ideas “to make everything more fun, more fun!” Angela was not only a wonderful President, but also an amazing person, and a good friend to many members of the ensemble. We miss her dearly. To celebrate her life and honor her memory, we dedicate this concert to her.
Winter Concert 2003
Program

Folk Dance
  Dmitri Shostakovich
  arranged by H. Robert Reynolds

Old Churches
  Michael Colgrass

Angel Band
  Walter S. Hartley
  Suite based on American Hymn Tunes
  Rainbow
  Africa
  Angel Band

Andante
  Vaclav Nelhybel

INTERMISSION

Overture to Candide
  Leonard Bernstein
  arranged by Clair Grundman

Pineapple Poll
  Arthur Sullivan
  arranged by W.J. Duthoit
  Suite from the Ballet

Opening Number
  Jasper's Dance
  Poll's Dance
  Finale
Bruce Yurko
Conductor

Bruce Yurko received his B.S. in Music Education from Wilkes College and his Masters in Performance and Composition from Ithaca College School of Music. A french horn player, Mr Yurko was Director of Bands at Madison High School in Madison, NJ from 1974 to 1981.

Since then, he has been Director of Wind Ensemble at Cherry Hill East High School in Cherry Hill, NJ. He also directs the Brass Ensemble, Orchestra, and Chamber Winds. In 1987, the Cherry Hill Wind Ensemble toured the Soviet Union, performing in Moscow, Leninigrad, and Estonia. In 1997, the orchestra performed in Carnegie Hall.

Mr. Yurko’s compositions have been commissioned by many high school and college wind ensembles throughout the country. His music is published by Ludwig Music, Southern Music, and C. Alan Publications. In January 2000, his Concerto for Percussion was performed by the Eastman Wind Ensemble.

Mr. Yurko has guest conducted the College of New Jersey Wind Ensemble, University of North Texas Wind Symphony, NJ Region II and III Wind Ensembles, and the NJ All-State Symphony Band and has conducted his own compositions with college ensembles across the country.
About The Program . . .

Dmitri Shostakovich (1906-1975): Folk Dances

Dmitri Shostakovich was born in St. Petersburg, Russia in 1906. He studied with his mother, a professional pianist, and then at the Petrograd Conservatory. International fame came to Shostakovich at the age of nineteen, when his powerful and mature First Symphony was performed in Leningrad, and later in Moscow. Following this success, his next works were disappointing and attacked by the Soviet press as a product of “bourgeois decadence.” Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music.

Shostakovich composed in a variety of styles using folk music, humor, altered harmonies, and many other composition techniques. Few composers have been as highly honored and few are as highly respected by the music profession as well as the concert-going public.

Composed in Shostakovich’s light-hearted style, the single movement work Folk Dances is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string, so that musical energy abounds and the spirit of folk dances can easily be imagined. The first version of Dmitri Shostakovich’s composition was instrumented by M. Vakhutinsky for Russian bands.

Michael Colgrass (1932 - ): Old Churches

Born in Chicago in 1932, Michael Colgrass grew up in Brookefield, Illinois. He was first drawn to Music when he saw drummer Ray Bauduc in a movie playing Big Noise from Winnetka with the Bob Crosby band. Colgrass formed his first pop/jazz band at the age of twelve. He went on to study classical music at the University of Illinois during the day, but still played jazz six nights a week. In an
effort to get Colgrass involved in other kinds of music, his percussion teacher took him to a percussion ensemble concert. After the concert he asked Colgrass what he thought, and Colgrass boldly told the teacher that he liked the playing, but that the music was "terrible!" His teacher challenged him to write something better. This launched his composing career.

After college, Colgrass spent twenty-one months as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany, then moved to New York City, where he continued playing and composing in both jazz and classical arenas.

Today, Colgrass lives with his wife in Toronto and works as a composer, writer, and lecturer. He has been honored as a Tanglewood scholar, twice Guggenheim Fellow, and winner of the Pulitzer Price for Music. He won an Emmy for the PBS documentary *Sounding: The Music of Michael Colgrass*, which features his unique teaching method.

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions.

**Walter S. Hartley (1927 - ): Angel Band**

Walter S. Hartley (born February 21st, 1927, Washington, D.C.) began composing at age five and became seriously dedicated to it at sixteen. All his college degrees are from the Eastman School of Music of the University of Rochester. He received his Ph.D. in composition there in 1953. At present he is Professor Emeritus of Music and Composer-in-Residence at State University College, Fredonia, N.Y. He has also taught piano, theory, and composition at the National Music Camp (now Interlochen Arts Camp) at Interlochen, Michigan, from 1956 to 1964.
**About the Program...**

Hartley’s list of acknowledged works is now over 200, dating from 1949 on, and most of them are published. They include works of nearly every instrumental and vocal medium, the best known of them being for brass instruments and saxophones. He is a member of the American Society of Composers, Authors, and Publishers, from which he has received an annual award for achievement in serious music since 1962.

Angel Band is based on tunes found in “The Sacred Harp” and “The Christian Harmony”: Rainbow by Timothy Swan (1785), Africa by Billings (1770) and Angel Band by William Bradbury (ca. 1850). Hartley took these tunes and their original harmonies, changed them and expanded both slightly with varied material in the same style, and wove them into this composition for concert band.

**Vaclav Nelhybel (1919-1996): Andante**

Internationally renowned composer Vaclav Nelhybel was born on September 24th, 1919, in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague (1938 - 1942) and musicology at Prague University and the University of Fribourg, Switzerland. After World War II he was affiliated as a composer and conductor with Swiss National Radio and became a lecturer at the University of Fribourg. In 1950 he became the first musical director of Radio Free Europe in Munich, Germany, a post he held until he immigrated to the United States in 1957. During his long career in the United States he worked as composer, conductor, teacher, and lecturer throughout the world. At the time of his death on March 22nd, 1996, he was composer in residence at the University of Scranton.

A prolific composer, Nelhybel left a rich body of works, among them concertos, operas, chamber music, and numerous compositions for symphony orchestra, symphonic band, chorus, and smaller ensembles. Over 400 of his works were published during his lifetime, and many of his over 200 unpublished compositions are in the process of being published.
Leonard Bernstein (1918-1990): Overture to “Candide”

The son of a Russian immigrant, Leonard Bernstein was born in Lawrence, Massachusetts in 1918. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his Mass and the score to West Side Story. Other notable works are Candide, Fancy Free, and Chichester Psalms. William Schumann said of Bernstein: “He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists.” In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Candide was Leonard Bernstein’s third Broadway musical, following On the Town and Wonderful Town. It opened in New York in 1956, but, unlike its predecessors, was not a commercial success. Adapted by Lillian Hellman from Voltaire’s 18th-century satire on blind optimism, the story concerns a young man, Candide, who has been led by his tutor, Dr. Pangloss, to believe that everything is for the best “in this best of all possible worlds.” Taking with him his sweetheart, Cunegonde, and Pangloss, Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunegonde, stripped of his idealism. His ultimate
emotional maturation concludes in the finale with “And let us try before we die/To make some sense of life./We’re neither pure nor wise nor good;/We’ll do the best we know.” The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide’s simple honesty.

Sir Arthur Sullivan (1842-1900): Pineapple Poll

Arthur Sullivan was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music opened in England at Sandhurst in 1857. Sullivan, with his collaborator William Gilbert, wrote numerous popular musical comedies, mostly subtle satires on British political themes. Included in these operas, which captured the admiration of all English-speaking people, were The Gondoliers, H.M.S. Pinefore, The Mikado, and Pirates of Penzance.

The ballet “Pineapple Poll” is a spoof of the Gilbert and Sullivan operas. In 1950, the copyright on Sullivan’s music expired. One of the first to exploit this opportunity was Sadler’s Wells, who staged the ballet set exclusively to music by Sullivan, arranged by a young Charles Mackerras. During the war, Mackerras had played oboe in the pit of a Sydney theater, where they produced all of the Gilbert and Sullivan operas except for Utopia and Grand Duke, the only two not represented in the ballet. Every bar of music, even the short bridge passages, is taken from some opera. The plot is based upon “The Bumboat Woman’s Story” of Gilbert’s Bab Ballards, which was later developed by Gilbert into H.M.S. Pinefore. The story evolves around Pineapple Poll and her colleagues, who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship, they disguise themselves in sailors’ clothes, a fact which is kept secret from the audience until near the end of the ballet.
THANKS TO...

The Wind Ensemble would like to thank the following people for their support throughout the year:

Carolyn Abbate
Marilyn Ham
Kyle Subramaniam
Cindy Masterson
Greg Smith
Provost Gutmann

IN MEMORY of RICK F. MODICA '99...

In 1996, Rick Modica '99 began a mission to bring a wind ensemble to Princeton. He worked for a year and had formed the Princeton University Wind Ensemble when he was tragically killed in a car accident in the spring of 1997. Rick will always be remembered for his commitment and dedication to this Ensemble.

WIND ENSEMBLE OFFICERS:

President: Eric Larson '05
Vice President: Christina Mester '04
Publicity Chair: Elizabeth Bailey '04
Social Chair: Anshuman Sahoo '06
Wind Ensemble Members

**Piccolo**
Kim Zaia

**Flute**
Christina Mester
Dana Berkowitz
Jennifer Andresen
Timothy Hsia
Morgan Kennedy
Barclay Satterfield

**Oboe**
Emily Herchen
Richard Li

**Bassoon**
Henryk Jaronowski

**Clarinet**
Ruth Tinnen
Daniel Eagles
Noah Schoenberg
Allison Bishop
Brian Richardson
Will Gallaher
Greg Reeves
Daniel Scher
Jessica Gross
Eloise Salmon

**Bass Clarinet**
Ryan Tibbetts
Jessica Inocencio

**Saxophone**
Elizabeth Bailey
Robbie Collins
Justin Henderson
Ian O’Beirne
Matt Klitus

**Trumpet**
Eve Glazer
Erica Lee
Wei Xiang
Eryck Kratville

**Horn**
Melissa Moyer
Andrew Bleaken
Shawn Dessaigne
Jordan Berg

**Trombone**
Eric Larson
Anshuman Sahoo
Peter Allen

**Euphonium**
Michael Dinitz

**Tuba**
Michael Vu
William Sauder

**Percussion**
William Einhorn
Shara Mack
Mark Greenfield
Geoffrey Stern
Upcoming Wind Ensemble concerts

Spring Concert
Thursday, April 8th
Richardson Auditorium

Concert under the Stars
Saturday, May 1st
1879 lawn

Please join us for a reception downstairs directly following the performance.

If you would like to be notified about future concerts, please send your name, address, and email to:

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