

Music at Emory



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**2019
2020**

Emory Wind Ensemble
Child's Play

Tyler Ehrlich, conductor

Friday, February 21, 2020, 8:00 p.m.

Emerson Concert Hall
Schwartz Center for Performing Arts

music.emory.edu

Program

<i>Consort for Ten Winds</i> (2005) <i>Jeux</i> <i>Aubande</i> <i>Sautereau</i>	Robert Spittal (b. 1963)
<i>Children's March (Over the Hills and Far Away)</i> (1918)	Percy Grainger (1882–1961)
<i>Mare Tranquillitatis</i> (2014)	Roger Zare (b. 1985)
<i>The Solitary Dancer</i> (1969)	Warren Benson (1924–2005)
"The Courtly Dances" from <i>Gloriana</i> , op. 53a (1953, trans. 1995) <i>March</i> <i>Coranto</i> <i>Pavane</i> <i>Morris Dance</i> <i>Galliard</i> <i>Lavolta</i> <i>March</i>	Benjamin Britten (1913–1976) trans. Jan Bach
<i>March</i> , op. 99 (1944, trans. 1946, rev. 2003)	Sergei Prokofiev (1891–1953) trans. Yoder, rev. Berz

Program Notes



Robert Spittal's music frequently combines sophisticated art music forms and techniques with a non-patronizing sensitivity toward audience accessibility. This duality—the musician's concern for aesthetic sophistication and artistic integrity, and for communicating more openly and directly to a listener—has been developing since Spittal's teens, when he was both a serious flute student in the Cleveland Institute of Music's Prep program, and a freelance saxophonist in horn sections of jazz, R&B, and other dance bands on the city's west side.

Spittal first developed an interest in wind music at Ohio State University, where he performed piccolo and flute in the ensembles of, and later studied conducting with, Craig Kirchoff. He later studied with Michael Haithcock at Baylor University, and with Eugene Corporon at the University of Cincinnati College-Conservatory of Music, where he received a doctor of musical arts degree in 1995. He also studied conducting with H. Robert Reynolds, Frank Battisti, and Gary Sousa.

Today, he is a professor of music at Gonzaga University in Spokane, Washington, where he began and continues to lead the University Wind Symphony and Chamber Winds program. He served as chair of the Department of Music from 2000–2007. About the work, the composer writes:

Each movement of *Consort* acknowledges "Les Grandes Hautboise," the court wind band of France's great "Sun King," Louis XIV. This court was seen throughout Europe as the most resplendent of its time, and the presence of a court wind band there encouraged other courts in Europe to imitate and establish their own wind bands. This system of patronage continued to develop through the classical era, mostly in Germany, Austria, and Czechoslovakia, resulting in notable wind ensemble pieces by composers such as Mozart, Haydn, and Beethoven. Despite the decline of court music in the early 19th century, 19th- and 20th-century composers, most notably Dvořák, Strauss, and Stravinsky, continued to pay homage to the harmonie tradition.

Consort is this composer's attempt to pay homage to the origins of that tradition. The outer movements *Jeux* (games) and *Sautereau* (a French saltarello) are whimsical, lively dances that reflect the frivolities and excesses of the court. They also refer to the importance of dance at the French court. The court's composer, and founder of "Les Grandes Hautboise," Jean-Baptiste Lully, established France's first ballet academy during his tenure. The middle movement *Aubade* (morning song) is more intimate, lyrical, and influenced by the imitative styles of vocal music of the period. All musical materials in this work are original, and not based on any specific pieces

of that period. Rather, this is contemporary music that acknowledges the prevailing influences of music from an earlier time.



Although Percy Grainger was born an Australian, he spent the majority of his professional life in England and America. He was an only child, and when his parents separated in 1890, he developed an inextricable bond with his mother that lasted until her death in 1922. She traveled and lived exclusively with Percy, acting as his caretaker, business manager, and closest confidant.

Rose Grainger was an accomplished pianist, and young Percy's earliest musical studies were kept within the family. He showed tremendous promise at the keyboard, and by 1895, he had reached the requisite age of 13 to enroll in a conservatory. Rose and Percy left Australia for Germany where he was admitted to the Hoch Conservatory in Frankfurt am Main. After his graduation, mother and son relocated to London in 1901 and Grainger began his career as a concert pianist in earnest. During this time he also composed feverishly and began to take particular interest in the native folk songs of his new home. In 1905, he set about in Brigg, Lincolnshire, on the first of what would become countless trips to the English countryside to collect and document the tunes often sung by the native residents. First on paper, and then with the newly developed wax cylinder, Grainger eventually documented more than 700 English and Danish folksongs. He delighted in the nuances and "imperfections" rendered by each singer and arranged dozens of these tunes for various ensembles. In what would become the defining feature of his work, he not only preserved the tunes, but also the irregular meters and unique interpretations of each singer who first shared the music with him.

After the outbreak of World War I, Grainger moved to New York in 1914 and called America his home for the remainder of his life. He made a triumphant American solo debut in 1915, playing a concert of his own works to a soldout audience in Aeolian Hall. Celebrated tenor Enrico Caruso was in attendance along with several notable critics, and Grainger was hailed as a modern genius at the keyboard. The *Evening Post* reported that ". . . in less than half an hour he had convinced his critical audience that he belongs in the same rank as [Ignacy Jan] Paderewski and [Fritz] Kreisler, sharing their artistic abilities, and yet as unique as they are, something new and sui generis. The audience was stunned, bewildered, delighted."

Despite his burgeoning success in America, in 1917 Grainger decided to join the United States Army in support of the war effort. He served with the Coast Artillery Band until 1919, playing both oboe and saxophone (which he had taught himself to play, among many other instruments). This was Grainger's first true experience with a concert band, and he was immediately taken with the unique sound of the ensemble. This encounter proved to be the beginning of his long and fruitful relationship with the wind band,

resulting in dozens of works that have become the cornerstone of the ensemble's repertoire. In 1918, the same year he attained his United States citizenship, he composed his first original work for band, titled *Children's March (Over the Hills and Far Away)*.

Most of his works from this period were built upon the folk tunes Grainger had so diligently collected, and the melodies of *Children's March* seemingly spring from the same source. However, the work is built entirely upon original material and makes full use of the sonorous capabilities of the band, with special attention given to the double reeds, saxophones, and piano. In fact, *Children's March* is believed to be the first original work for concert band with an integrated piano part, complete with the unusual instruction at the very end of the piece that the player hit a string inside the instrument with a marimba mallet. The cheerful romp is dedicated to Grainger's "playmate beyond the hills" (whom the composer never identified by name) and was premièred on June 6, 1919, by the Goldman Band with the composer conducting.



Mare Tranquillitatis, or Sea of Tranquility, is a lunar plain that sits within the Tranquillitatis basin on Earth's only moon. The mare material within the basin consists of volcanic rocks formed over 3.9 billion years ago. Known for its irregular topography and stunningly beautiful, bluish tint, the region consists of a variety of irregular margins and slopes. Apollo 11 and man's first lunar steps took place on Mare Tranquillitatis, making it one of the most closely

studied areas throughout astronomy.

Roger Zare has been praised for his "enviable grasp of orchestration" (*New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, Florida, and has written compositions for virtually all mediums. Inspiration for his work includes the sciences, mathematics, literature, and mythology. *Mare Tranquillitatis* is no exception. The work was first commissioned by Jeffrey Bishop of the Shawnee Mission Northwest High School Orchestra. H. Robert Reynolds, one of the most well respected living wind conductors today, assembled a consortium of 29 universities to fund a wind transcription. This wind transcription is Zare's most frequently performed work today.

Mare Tranquillitatis seeks to capture a dichotomy of emotions—tranquil beauty and restless isolation, via utilizing musical material from two fragments—the descending fourth interval heard in the first two notes of the piece, and the flowing melody presented after the initial woodwind chorale. These two fragments ebb and flow mirroring Mare Tranquillitatis's topography; the music recedes into a quieter realm as solo woodwinds appear at the forefront of the musical landscape. As the ensemble builds to one final climax, a short epilogue is presented, as the solo oboe sings the final two pitches from the melody.



Warren Benson, as composer, conductor, and performer, was perhaps best known for his music for wind ensemble and percussion and for his song cycles. His music has been played and recorded worldwide by the Kronos Quartet, New York Choral Society, International Horn Society, and United States Marine Band. His teaching career spanned more than 50 years and culminated with honors including the Kilbourn Professorship for Distinguished Teaching and an appointment

as university mentor and professor emeritus at the Eastman School of Music.

Benson played timpani in the Detroit Symphony Orchestra under Ormandy, Reiner, Goosens, and Bernstein, while an undergraduate at the University of Michigan. He later received Fulbright teaching fellowships, a John Simon Guggenheim Composer Fellowship, National Endowment for the Arts composer commissions, and the Diploma de Honor from the Republic of Argentina. He also held residencies at the McDowell Colony. He was elected to the National Band Association Academy of Excellence and the Percussive Arts Society Hall of Fame, and he was a founding member of the World Association for Symphonic Bands and Ensembles.

From 1950–1952, Benson was awarded two successive Fulbright grants to teach at Anatolia College in Salonika, Greece. Benson was professor of percussion and composition for 14 years at Ithaca College. From 1967–1993, he was professor of composition at the Eastman School of Music. He also served as Distinguished Meadows Visiting Professor at Southern Methodist University from 1986–1988.

Benson was largely self-taught in composition, found great inspiration in jazz and poetry, and was highly influenced by nature, languages, literature, and travel. His archive is located at the Eastman School of Music and his biography by Alan D. Wagner is published by Edwin Mellen Press.

Warren Benson achieves quiet excitement through a manipulation of color, minimal melodic materials, and subtle dynamic nuances in *The Solitary Dancer*. Challenges in this piece are not necessarily technical; rather, performers are required to demonstrate control and restraint while maintaining sonorities for extended periods of time. About the work, the composer writes, "*The Solitary Dancer* deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music."



Described in 1953 as "one of the great disasters of operatic history," Benjamin Britten's opera *Gloriana* was far from one of the well received works in his repertory. Britten is unequivocally defined as a central figure of 20th-century British classical music; his operas, song cycles, and instrumental compositions quickly fell into the canon of western music, considering their remarkably thoughtful orchestration, use of harmony, and variety of form.

Britten was called on to write *Gloriana* by the Arts Council of Great Britain in celebration of the coronation of Queen Elizabeth II. The resulting work: A presentation of Her Majesty as a kind but flawed individual, fueled by vanity and desire. The opera closes with Elizabeth condemning her lover to death by treason, when she is left alone on stage, in monologue. While the work garnered support from other British composers—most notably Ralph Vaughan Williams and Imogen Holst—many regarded it as a chance to raise spirits felt in the hollow discontent over the Cold War. Britten (likely unintentionally) instead reinforced the lugubrious atmosphere already glazed over the city of London.

After its failure, Britten arranged a symphonic suite for orchestra, titled *Gloriana*. The work begins with the bracing *Tournament* music that opens the opera, followed by *Gloriana's* haunting *Second Lute Song*, the vigorous *Courtly Dances*, and concludes with the music of the opera's *Epilogue*. Britten indicated in his score that the *Courtly Dances* could be extracted for a standalone performance, and were later arranged for wind band by Jan Bach, a prolific American composer and arranger. The dances, performed *attacca*, are *March*, *Coranto*, *Pavane*, *Morris Dance*, *Galliard*, *Lavolta*, and *March* (reprise).



Known for many years as the *enfant terrible* of Russian music, Sergei Prokofiev studied at the St. Petersburg Conservatory with Rimsky-Korsakov. His 1914 graduation project, Piano Concerto No. 1, showcased his virtuosic skills as a pianist but struck many of his professors as “reckless,” thereby beginning his reputation as a radical. Prokofiev left Russia during the Revolution, settling in Paris and traveling extensively in Europe and the Americas.

Prokofiev returned to the Soviet Union in 1932, and although he faced mild antagonism, his willingness to compose politically appropriate material shielded him from the 11 level of persecution accorded other composers, including Shostakovich. His death in 1953 was eclipsed by that of Josef Stalin, who died the same day.

Prokofiev wrote his *March*, op. 99 in 1943, at the height of his most recent political rehabilitation. Major Ivan Petrov, the Soviet Union's leading bandmaster, conducted the premiere during a radio broadcast in April, 1944. This concert piece carried the subtitle “*March to Victory*.” The First Combat Infantry Band, which would later become the United States Army Field Band, gave the American premiere on May 31, 1945. A crowd of 20,000 filled Madison Square Garden for a “*Salute to the GIs of the United Nations*,” sponsored by the National Council of American-Soviet Friendship. Serge Koussevitzky, famed Soviet émigré and chair of the council's music committee, conducted the Combat Infantry Band in a variety of marches by American and Russian composers. Guests at this rally included baritone Paul Robeson, Senator Claude V. Pepper, and Lieutenant William D. Robertson,

the first Army soldier to shake hands with a Soviet sergeant on the ruins of the bridge over the Elbe River at Torgau.

In his own salute to the Allied soldiers, President Harry S. Truman sent this message to the event sponsors: “We must now bend our every effort and work together to assure that these sacrifices shall not have been in vain, by building the peace on the four essential human freedoms—freedom of speech and religion, freedom from want and from fear.” A strong *allegro* introduction leads to the vibrant main theme of the march, presented by solo trumpet and punctuated by the cadences characteristic of Prokofiev’s music. Clarinets, saxophones, and euphoniums join forces to introduce the more relaxed second theme, which recurs in a slightly inverted form to avoid modulation before the main theme’s return in a triumphant finale.

—Program notes compiled by Tyler Ehrlich.

Emory Wind Ensemble

The Emory Wind Ensemble (EWE) is dedicated to performing wind band and chamber literature of the highest caliber while nurturing individual artistic excellence within an ensemble setting.

Concert programming comprises a wide variety of styles, forms, and genres from several centuries of compositional practice, designed to provide a comprehensive exposure to the masterpieces for winds and percussion from the Renaissance period through the modern era.

The EWE performs two concerts each semester; regularly participates in world premieres of new music; tours the United States and abroad; and is a national leader in the commissioning of new music, including works by Warren Benson, Bruce Broughton, Jennifer Higdon, Libby Larsen, John Mackey, Jonathan Newman, Joseph Schwantner, and many others. The EWE’s recent collaborations include performances with the Emory University Chorus; the Emory Dance Company; Emory’s Mary Emerson Professor of Piano William Ransom; Chris Martin, principal trumpet of the Chicago Symphony Orchestra; Stuart Stephenson, principal trumpet of the Atlanta Symphony Orchestra; Joe Alessi, principal trombone of the New York Philharmonic; Adam Frey, international euphonium solo artist; and Grammy Award-winning solo clarinetist Richard Stoltzman, among many others.

The EWE has performed concert tours of Munich, Salzburg, Innsbruck, Lucerne, Graz, Prague, Vienna, and Greece. Additionally, the EWE has performed at the Georgia Music Educators Association (GMEA) State Convention in Savannah, Georgia; the Southern Division College Band Directors National Association Conference (CBDNA); and for various events on the Emory campus, including the inauguration of James Wagner as president of Emory University. The EWE was recognized in 2017 as a “Top 10” program among its peers by CBDNA and featured at the 2017 CBDNA National Conference “Small Band Showcase.” The EWE is recorded on the NAXOS music label.

Tyler Ehrlich, conductor



Tyler Ehrlich is the associate director of bands and Fine Arts Department chair at Centennial High School (Roswell, Georgia), where he is responsible for the instruction and administration of the concert bands, marching band, chamber ensembles, and music technology program. In addition to his responsibilities at Centennial, Ehrlich serves as conductor of the Emory Wind Ensemble and associate conductor of the Atlanta Wind Symphony.

Prior to joining the faculty at Centennial, Ehrlich completed a master of music degree in conducting from the University of Georgia (UGA). Additionally, he has a bachelor of arts degree from Cornell University, where his studies concentrated in music and computer science. While at Cornell, Ehrlich served as the teaching assistant for the Cornell Wind Ensembles and directed pit orchestras for Ithaca's largest student musical theater organization, the Melodramatics Theatre Company.

Funded by research grants from the Consortium of College and University Media Centers and UGA's Ideas for Creative Exploration Lab, Ehrlich has worked with Cynthia Johnston Turner to bring their ideas involving conducting technology to fruition. They have presented their research at several of the largest band conferences in the world: the College Band Directors National Association National Conference, the World Association of Symphonic Bands and Ensembles International Conference, and the Midwest Band and Orchestra Clinic. Work that he has completed has been published in the *Verge* and *USA Today*.

Ehrlich lives in Atlanta with his partner, Brent Allman, a PhD student at Emory University.

Emory Wind Ensemble

Flute/Piccolo

Sarah Abraham	Palm Beach, FL	Undecided
Irena Kuan*	Marietta, GA	NBB
Claudia Wahoski*	Fayetteville, GA	Biology
Miyuka Yoshida	Tokyo, Japan	Undecided
Ella Zhao	Changsha, China	Undecided

Oboe

Jane Farrell	Worthington, OH	Linguistics/Music
Rachel Jennings	Savannah, GA	Biology/Music
Nicole Lee	Taipei, Taiwan	Undecided

Bassoon

Justin Hosten	Bowie, MD	Doctor of Philosophy, Biomedical Engineering
Nathan Muz	Cambridge, MA	Mathematics
Sohil Shah*	Edison, NJ	Business

Clarinet

Sally Gai	Ottawa, Canada	Business/Economics
Elise Kulers	Decatur, GA	Anthropology/ Environmental Science
Joyce Li	Cedar Rapids, IA	NBB/Math
Lucy Mangalapalli	Chicago, IL	Biology/Sociology
Kelsey Newman*	Martinsville, VA	Business/Music
Nicole Pierce	Savannah, GA	Biology
Josh Pynn 19C	Atlanta, GA	Community Member, Payments Analyst
Sophia Rice	Fairfax, VA	Undecided
Esther Ro	Suwanee, GA	Music/Psychology
Steven Si	Tinton Falls, NJ	Undecided

Saxophone

Jack Douglas	Huntington, NY	Political Science/Economics
Alec Haulotte	Austin, TX	Environmental Science
Rohan Ramdeholl	Suwanee, GA	NBB
Tito Tomei*	Dacula, GA	Environmental Science/Music
Zigeng Zhu	Beijing, China	Computer Science/ Applied Math

Horn

Sam Edwards*	Jupiter, FL	Music/Philosophy
Kristen Gottlieb	North Potomac, MD	Philosophy/History
Jang Soo Lee	College Station, TX	Chemistry
Owain Thorogood	Havertown, PA	Business

Emory Wind Ensemble

Trumpet

Jacob Germany*	Alpharetta, GA	Music/Chemistry
Tony Kasper	Huntington, NY	Environmental Science/Music
Andrew Mahoney	Collegeville, PA	Doctor of Philosophy, Chemistry
Tony Mufarreh	Redford, MI	Master in Public Health

Trombone

Graham Crain*	Maryville, TN	Business
Max Inman*	Cary, NC	Music/Quantitative Science
Josh Peacock	Elkhart, IN	Physics/Music

Euphonium

Ethan Feldman	Minneapolis, MN	Public Policy Analysis
Gabe Hart*	Austin, TX	Business/Music
Christopher Labaza	Cary, NC	Creative Writing/Music
Kerry Zhu	Omaha, NE	Business/Music

Tuba

Sean Delaney*	Boston, MA	Business
Kendall Hauerwas	North Attleboro, MA	Undecided

Piano

Jisu Yang	Wilmette, IL	NBB/Music
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Percussion

Jason Goodman*	Granada Hills, CA	History/Economics
Culver Lewis	Aberdeen, SD	Philosophy/Gender Studies
Alexa Mohsenzadeh	Barrington, IL	NBB/Philosophy
Teresa Pan	Hockessin, DE	Biology and Music

String Bass

Hannah Perron	Princeton Junction, NJ	Applied Math and Statistics/History
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Operations

Jacob Germany, Jason Goodman, and Tito Tomei

NBB: Neuroscience and Behavioral Biology

* Denotes section leader

All students rotate on all parts; names are listed alphabetically,
followed by hometown and field of study or current occupation.

Emory String, Wind, and Percussion Faculty

Laura Ardan, clarinet •
Marc Boehm, trombone
Emily Brebach, oboe •
Jay Christy, violin •
Jason Eklund, horn ▲
Elizabeth Fayette, violin ◆
Karen Freer, cello •
Adam Frey, euphonium
Anthony Georgeson, bassoon •
Marci Gurnow, clarinet •
Roe Harran, cello
Yinzi Kong, viola ◆
Michael Kurth, bass •
Michael Moore, tuba •
Ed Nicholson, trombone ▲
Gary Paulo, saxophone
Scott Pollard, percussion
Elisabeth Remy, harp •
Sasha Shatalova Prior, oboe
Jessica Sherer, flute
Christina Smith, flute •
Stuart Stephenson, trumpet •
Amy Trotz, horn ★
Shelly Unger, bassoon
Guang Wang, cello ◆
Jessica Wu, violin ◆
Mark Yancich, percussion •
Jim Zellers, flute ▲

- Atlanta Symphony Orchestra
- ▲ Atlanta Opera Orchestra
- ★ Atlanta Ballet Orchestra
- ◆ Vega String Quartet

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Music at Emory

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