

East Davidson High School Wind Ensemble • Tuesday, November 13, 2012

PROGRAM

**Festive Overture** (Opus 96)

*Dmitri Shostakovich*

Transcribed by *Donald Hunsberger*

The death of Joseph Stalin on March 5, 1953, was followed by a pronounced relaxation of the harsh restraints that had affected the work of composers, playwrights, poets and other creative artists in the Soviet Union following the denunciation of numerous prominent figures by Stalin's cultural spokesman Andrei Zhdanov in February 1948. The names of *Dmitri Shostakovich* and Sergei Prokofiev led this list of composers and the climate of fear and repression was felt with particular severity until the death of Stalin. *Shostakovich* had very good reason for being a nervous man. In Testimony he relates numerous stories about his colleagues who disappeared in the middle of the night, never to be heard from again. *Shostakovich* constantly lived in fear that the same thing would happen to him.

In the autumn of 1954, the composer received an unexpected visit from Vasily Nebol'sin, an official at the Bolshoi Theater. A concert scheduled to take place in a few days' time coincided with the anniversary of the October Revolution, in which the Bolshevik Party seized control of Russia's government in 1917. Such Communist anniversaries were customarily observed with the performance of a new musical work. But unaccountably, nothing had been arranged for the approaching concert. Nebol'sin therefore appealed desperately to *Shostakovich*. With seeming ease, he composed *Festive Overture* in three days. Some commentators have suggested that the work secretly celebrates the death of Stalin the year before (1953).

**An Irish Legend**

*Ed Kiefer*

Conducted by *Ed Kiefer*

This work is made up of original melodies written to evoke the sounds of Ireland. The ABA form is used, and combines the B and A melodies upon the return of the A section, which also layers 6/8 and 3/4 meters simultaneously. The middle section has lush harmonies combined with an Irish melody which builds to a climax and recedes before the final section.

**Arabesque**

*Samuel R. Hazo*

*Samuel Hazo* has been a music teacher at every educational grade level, from kindergarten through college, including tenure as a high school and university director. As a composer, he has been honored by winning both the William D. Revelli and Merril Jones composition awards. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. *Arabesque* (2008) was commissioned by the Indiana State Bandmasters Association and written for the 2008 Indiana All State Band. It is based in the mystical sounds of Middle Eastern music and is composed in three parts.

## **Anguish of “die Nosferatu”**

*Ed Kiefer*

Premier Performance, Commissioned By the East Davidson Band Boosters

When Dave asked me to compose a short, fanfarish piece for his band I was very excited. The East Davidson Wind Ensemble is a fine group and can play very challenging music. However, Dave needed a piece that was short and wouldn't take too much rehearsal time because the rest of the program he would be presenting in November was very challenging. The piece contains harmonic development using tri-tone progressions (must be my jazz harmony side coming out) with a mixed meter 7/8, 7/8 3/8 groove. The students sight read it at the first rehearsal and I am proud of the way they have handled the subdivisions in the mixed meter. In addition, the piece explores 6/8, 5/8 and 4/4, but is really much easier than it sounds because the eighth note remains constant. Written in a minor key, the composition reminded the students of vampires, headless horseman, Dracula, etc., hence the title. Nosferatu is a German term for vampire.

## **Buglers Holiday**

*Leroy Anderson*

*Mark Clodfelter, MS (Promotable) Terry Bingham, SFC Christian Hinkle*

Leroy Anderson wrote several legendary classical-pops pieces that remain popular, many of which he also arranged for wind band. Among them are *Sleigh Ride*, *The Irish Washerwoman*, *Bugler's Holiday*, and *Belle of the Ball*. *Bugler's Holiday* is one of his most enduring classics. Originally scored for trumpet trio and orchestra, it has been performed by groups of nearly every instrument imaginable, often to great comic effect.

## **Concertino for Clarinet (Opus 26)**

*C.M. v. Weber*

Sergeant 1st Class *Jennifer Bailey Everhart*, U.S. Army Field Band

East Davidson Graduate – Class of 1998

Carl Maria von Weber, son of a versatile musician and a cousin of Mozart's wife Constanze, was trained as a musician from his childhood. He made a favorable impression as a pianist and then as music director, notably in the opera houses of Prague and Dresden where he introduced various reforms such as conducting without the use of violin or keyboard instrument. As a composer he won a lasting reputation with the first important Romantic German opera, *Der Freischütz*. He wrote the Clarinet Quintet for the clarinetist of the Munich Orchestra, Heinrich Bärmann. Weber was so taken with Bärmann's playing in 1811 that he quickly composed two clarinet concertos and a concertino for him. Weber's works for the clarinet broke new ground, affording it a new measure of prominence and displaying its wide-ranging capabilities for both expressivity and virtuosic display. It is a tribute to Weber's ability that this piece remains a favorite in the standard repertory.

## **God of Our Fathers**

*Thomas Knox*

*Thomas Knox* was born in Danville, Illinois, and began studying music at age 10. He heard "The President's Own" on tour and decided that he wanted to play in the band. He studied trumpet with Adolph Herseth, principal trumpet with the Chicago Symphony Orchestra, and majored in music at the University of Illinois. He joined the United States Marine Band in 1961 as a trumpet player and moved to the arranging staff in 1966. Three years later he was appointed chief arranger and continued to compose and arrange for the Marine Band until his retirement in 1985. Frederick Fennell is quoted, "*Thomas Knox* has a singular position among composers of wind band music in the United States" and that "He wrote the kind of music that he knew would give pleasure to other people, which is not so easy to do." The Marine Band's library contains 263 of his arrangements. *God of Our Fathers* was written for the inaugural ceremony of President Ronald Reagan and was premiered by the United States Marine Band on January 20, 1981, and has been performed at every presidential inauguration since. It is based on a hymn by George Warren which is regarded by many as our National Hymn.

## **The Screamer**

*Fred Jewell*

Conducted by *Wes Allred*

*Frederick Alton Jewell* was born May 28, 1875, in Worthington, Indiana. He became interested in music at a young age, learning a number of instruments. He is best remembered as a virtuoso euphonium player. Much of his career was spent playing in or conducting traveling circus bands, including the Gentry Bros. Circus, Ringling Bros. Circus., Sells-Floto Circus, Barnum and Bailey Circus, and Hagenbeck-Wallace Circus. From 1917 to 1923 he lived in Iowa and led various adult bands; first in Fairfield, and then Oskaloosa, where he also organized the first high school band in 1919. *The Screamer* is one of the most popular of his 100+ marches. Highly esteemed by his peers, *Jewell* was elected to membership in the American Bandmasters Association.