



UNIVERSITY OF
CALGARY
Celebrate *40* years
2006

University of Calgary
Applied Faculty

Flute	Lauren Esleson Gwen Klassen* Mary Sullivan
Oboe	David Sussman*
Clarinet	Steve Amsel* Stan Climie
Bassoon	Francesca Davenport
Saxophone	Jeremy Brown Holly DeCaigny Mark Michalak
Horn	Laurie Matiation*
Trumpet	Howard Engstrom*
Trombone	James Scott*
Euphonium and Tuba	Michael Eastep*
Percussion	Glenn Price

* Indicates member of Calgary Philharmonic Orchestra

For information regarding programs offered, admissions or auditions
please contact:

Lindsay Kurtze, Academic Advisor
Fine Arts Student Success Team, University of Calgary
2500 University Drive N.W., Calgary, AB T2N 1N4
Phone: (403) 220-5383
Email: lkurtze@ucalgary.ca

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DEPARTMENT OF MUSIC

B348
2007
3.6

The University of Calgary Wind Ensemble

Dr. Glenn D. Price, director

Simon Tillier,
graduate assistant conductor

Seattle, Washington Tour
March 3-7, 2007

including performances at:

Pacific Lutheran University
University of Puget Sound and
University of Washington

Programme

University of Calgary Wind Ensemble

Frenergy

John Estacio

(b. 1966)

arr. Fraser Linklater

Tocatta and Fugue in D minor

J.S. Bach

arr. Hunsberger

Selections from "The Danserye"

Tielman Susato

arr. Patrick Dunnigan

Simon Tillier, conductor

The Kiss

Michael Torke

World Premiere - February 18, 2007

(b. 1961)

CBDA Conference

California All - State Wind Symphony

Glenn D. Price, conductor

Derivations - U.S. Premiere

Marco Putz

(b. 1958)

Programme Notes

Frenergy (1998)

This lively overture by the Canadian born composer John Estacio displays all the characteristics of a whirlwind scherzo. The piece originally began life as a sketch to the finale to the composer's *Triple Concerto*. However it was subsequently dropped in favour of other ideas. Instead he re-worked the material into the stand-alone piece we are hearing today. The title is a mixture of the two words "frenetic" and "energy" and as it suggests the music unfolds in a frenetic fashion not unlike John Adam's fanfare for orchestra, *Short Ride in a Fast Machine* (1986). The composer writes: "It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral tutti, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece. A harmonically restless string passage leads into a return of the opening material and the piece concludes with a full force orchestral tutti along with the pounding drums of the opening."

John Estacio is at the forefront of Canada's younger generation of composers. Born in Newmarket, Ontario, he studied at Wilfrid Laurier University and the University of British Columbia. He has served as composer in residence to the Edmonton Symphony Orchestra, (who gave the first performance of *Frenergy* in 1998) Pro Coro Canada, Calgary Philharmonic and Calgary Opera. As well as having composed for the concert hall, television and film John Estacio is currently in Calgary for the premiere of his latest work, the opera *Frobisher*, by the Calgary Opera Company.

Tocatta and Fugue in D minor BWV 565

For one of the most famous pieces in the organ repertoire it is a strange fact that we are by no means certain that it was ever written for that instrument, nor that it was even composed by Bach in the first place. Nonetheless this has not stopped composers and musicians arranging the piece for various genres (even rock!) One has only to think of the formidable if idiomatic arrangements of Stokowski and Sir Henry Wood to name but a few. What this and all these arrangements have in common is an ability to convey the spirit of the music without compromising its cathedral-like architecture.

Selections from "The Danserye"

Tielman Susato remains, to this day, an intriguing musician of the Renaissance. As a calligrapher, instrumentalist and entrepreneur he was the first person to create a printing press in his native Netherlands as well as running an instrument business with various partners. Above all he was a composer and arranger with several books of masses and chansons to his credit. His contribution to instrumental music came in the form of one book of dance music composed in 1551 entitled *Het derde musyck boezken alderhande deserye* from which the current selections are taken. In it he seeks to elucidate the current conventions of formal dance music through his pieces based

upon the most popular dances of the period such as pavanes, allemandes and rondes. The simple textures, strict homophony and non-specific instrumentation suitably lend these pieces to modern-day arrangement for wind band. The arranger, Patrick Dunnigan, embellishes upon the original tunes to take full advantage of the different sections of the ensemble particularly the percussion, creating colours that sound contemporary and fresh whilst retaining the qualities of the Renaissance Period.

The Kiss (2006)

With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, Michael Torke practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world. At age 23, Torke cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland), became a recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the New York City Ballet. Highlights since then include: *Color Music* (1985–89), a series of orchestral pieces that each explore a single, specific color; *Javelin*, recorded both for Argo and for John Williams's *Summon the Heroes*, the official 1996 Olympics album; *Four Seasons*, a 65-minute oratorio commissioned by the Walt Disney Company to celebrate the millennium and premiered by Kurt Masur and the New York Philharmonic; *Strawberry Fields*, whose "Great Performances" broadcast was nominated for an Emmy Award, and two evening-length story ballets, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada. In 2003 Torke founded Ecstatic Records and acquired the rights to re-issue the Decca/Argo catalog of his works. The boxed set of the complete recordings was selected by The New York Times as one of the top Classical albums of the year. *The Kiss* is a recent commission from the California Band Directors Association as part of their 50th anniversary celebrations. The sensitive yet expressive theme heard at the outset is referred to throughout in the different sections of the ensemble. At times it displays a child-like innocence reminiscent of the title. The piece climaxes in a passionate outpouring of the theme that eventually fades towards a poignant conclusion.

Derivations (2003)

Marco Putz is one of the foremost composers from the Netherlands today, writing music for winds. Although he had been composing since 1987 he came to international attention in 1995 when he won the "International Clarinet Association Composition Contest" for his work *Quatuor pour clarinettes*. In the wind band world his work *Dance Sequence* written for the 2003 WASBE (World Association of Symphonic Bands and Ensembles) Conference showed him to be a composer with a very unique voice. *Derivations* started life as a commission by the Netherlands based Fanfare Partij-Wittem (A "fanfare" ensemble is best described as a brass band with a large saxophone section). It is an extended piece in contrasting moods and styles that display the full range of timbres and instrument sections of the wind ensemble.

Programme Notes by Simon Tillier

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments at 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 intention, 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 eight published CD's on four 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.

Mr. Simon Tillier, Graduate Assistant Conductor was born in Middlesex, England near London, and studied clarinet before completing his degree at the Royal Northern College of Music in Manchester. It was there that he played in Britain's finest conservatoire wind orchestras working with noted conductors Timothy Reynish and Clark Rundell. Following a period of freelance work, Simon moved to Hertfordshire where he conducts wind ensembles and orchestras plus directing a programme of chamber music for students. Simon also holds the posts of Assistant Woodwind Coordinator for Hertfordshire and Deputy Head of the Mid Herts Centre for Music and Arts in Hatfield. Recently he conducted the European premiere of *Tranzendental Danse of Joy* by Jim Bonney and commissioned *Tongue and Groove* by the English composer, Simon Speare. In September, 2006 Simon moved to Canada to commence a graduate course in conducting at the University of Calgary with Dr. Glenn D. Price.

Dr. Glenn D. Price has an international reputation as one of the leading conductors of his generation. An active conductor on the international scene, Dr. Price has conducted professional and student orchestras and wind ensembles through out North America as well as in Europe, the United Kingdom, South America, the Middle East and Asia. He is the appointed Artistic Director for the International Youth Wind Orchestra, conducts the IMC Concert Orchestra and serves as the Principal Guest