



University of Wisconsin  
**Whitewater**

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The Department of Music  
presents:

Symphonic Wind  
Ensemble

Glenn C. Hayes, conductor

November 7, 2021 • 3:00 pm  
Irvin L. Young Auditorium

# Program

Traveler ..... David Maslanka  
(1943-2017)

if ever there is tomorrow ..... Christian Ellenwood  
(b. 1970)

The Dauntless Battalion ..... John Philip Sousa  
(1854-1932)

## *Interval*

Suspended ..... Alex Shapiro  
Symphony for Winds, Percussion and Pre-recorded Soundscape  
1. Airborne  
2. Distanced  
3. Masked  
4. Viral

# Personnel

## Piccolo

Emma Phelps  
Traci Pinzon

## Flute

Mariah Eichenberg  
Dayna Hubbartt\*  
Emma Phelps  
Traci Pinzon  
Liz Task  
Lizzy Weber

## Oboe

Pamela Whitcomb^

## Clarinet

Selena Esquivel  
Marilyn Farias  
Katie Herring  
John Swillinger\*

## Bass Clarinet

Kalina Hull

## Soprano Saxophone

Haley Dieter

## Alto Saxophone

Haley Dieter\*  
Brandon Terwilliger

## Tenor Saxophone

Luci Randall

## Baritone Saxophone

Quinn Galvin

## Trumpet/Cornet

Nick Andersen  
Lily Freeman\*  
Matthew Harvey  
Ryan Maddix  
Mckennen Tobin

## Horn

Miranda Johnson\*  
Madison Mudrak  
Kayla Okus  
Kevin Zawila

## Trombone

Alex Fiedler  
Callie Knoll\*  
Aaron Shea

## Bass Trombone

Trevor Kuhfuss

## Euphonium

Ryan Cleaver

## Tuba

Brandon Fischer  
Eireann Murphy\*

## Percussion

Zach Aide  
Dawson Babcock\*  
Maggie Hillock  
Jimmy Karolek  
Noah McKay  
Zack Moore  
Dean Wink

## Piano

Rob Hodson^

## Key

^Indicates Guest Artist

\* Indicates Principal

# Upcoming Events

## Chamber Singers & Vocal Jazz

November 7 @ 7:30 pm, Light Recital Hall

The UW-Whitewater Chamber Singers and Vocal Jazz Ensemble come together for a concert with a wide repertoire. Featuring works ranging from Renaissance madrigals, to contemporary jazz, pop, and Broadway, to masterworks of the eighteenth and nineteenth centuries, to music composed within the last several years, both ensembles are comprised of both music majors and non majors from across campus.

The program will feature the Chamber Singers World Premiere presentation of "Tiburtina Corona" by British composer, Giles Swayne. The work is an updated version of Swayne's a cappella "Missa Tiburtina" from 1985, influenced by Swayne's interest in traditional African music and his work as an ethnomusicologist in The Gambia in the '80s. The original version was conceived in response to the acute famine in the Horn of Africa region during that time, an event that has recurred over the last four decades and has been intensified by the current pandemic. Swayne's music alternates between the darkest and most dissonant of moods and bright, clear, rhythmically upbeat movements. Complementing Tiburtina Corona is a rousing song of praise, "Sigalagala (Let There Be Ululation)" by Kenyan composer, Sammy A. Otieno.

Vocal Jazz will be led by the head of UW-Whitewater's Jazz Area, Michael Hackett, and will feature works "All of Me" by Seymour Simons and Gerald Marks, arranged by Steve Zegree, "Chamego (Betty's Bossa)" by Peter Eldridge and Jack Donahue, arranged by Darmon Meander and Peter Eldridge, and "(Meet) The Flintstones" by Hoyt Curtain, William Hannah and Joseph Barbera and arranged by Dave Barduhn.

## Gala Benefit Concert

December 4 @ 7:30 pm, Young Auditorium

An annual tradition, the Department of Music presents the Gala Benefit Concert. The Gala concert features works from every student ensemble in the department, from the Whitewater Symphony Orchestra to the Clarinet Ensemble.

In addition to the concert, you can support the student scholarship fund through the Gala Berres Brothers Coffee Fundraiser. Get your holiday shopping done early! Get gifts of coffee and cappuccino for your friends and family, office mates and more.

For more information, to make a donation or to submit your order visit:

[uww.edu/coac/gala-benefit-concert](http://uww.edu/coac/gala-benefit-concert)

For more information regarding the music program at UW-Whitewater, please visit the department website at [uww.edu/cac/music](http://uww.edu/cac/music).

[tickets.uww.edu](http://tickets.uww.edu) | (262) 472-2222

Good afternoon and thank you for attending today!

The last time SWE performed for an audience in this auditorium was March 1, 2020. It was our home concert before the March 10 performance at Carnegie Hall. Little did we know that our performance would be the last in that legendary hall until concerts resumed there just recently, nor did we expect to return to the Perkins Stadium parking lot to have to immediately go into quarantine. The cheering, standing ovations SWE received at Carnegie Hall all too quickly disappeared from our ears as the pandemic changed everything in an instant. We've learned about epoch changing events in world history; suddenly, we were experiencing one first-hand..

Whether you are sitting in the audience or on the stage, we, as a species, have experienced trauma in a wide variety of forms; all humans have. The program today is designed to aid in our collective healing process. Three compositions in today's program reflect the work of the most sensitive and feelingful composers I know. David's Traveler captures the essence of a major life event in a most reflective manner and offers a sense of continuation. Christian's work is an astoundingly open reflection of a personal journey - an experience we have all shared, particularly in the past 20 months. The title comes from the A.A Milne quote, "If ever there is tomorrow when we're not together... there is something you must always remember. You are braver than you believe, stronger than you seem, and smarter than you think. But the most important thing is, even if we're apart...I'll always be with you." Alex's Symphony, like Alex herself, takes the journey we have all had, squarely head-on. Rage, chaos and grief are captured in the music which ends with "flickers of hope" and, I believe, a sense of determination that we will prevail.

So where does Mr. Sousa's march fit in? The title caught my eye. The ensemble agreed that we should, in some way, honor those who "got us through" the past 20 months and continue to do so. The definition of dauntless is "showing fearlessness and determination." Medical professionals, first responders, delivery drivers, postal employees, educators, and food industry workers; the list continues of so many fellow human beings whose contributions during the pandemic were life-saving to us but were not valued pre-pandemic nearly as much as they should have been. We perform this march today to honor those who both risk their lives and continue to carry us forward, and to those who lost their lives endeavoring to help the rest of us make it to this day. Let us never take them, or anyone else, for granted again.

I truly hope that you take something away today that causes you to reflect, smile, or maybe even shed a tear. As Nadis Boulanger so eloquently stated, "Nothing is better than music; when it takes us out of time, it has done more for us than we have the right to hope for: it has broadened the limits of our sorrowful life, it has lit up the sweetness of our hours of happiness by effacing the pettinesses that diminish us, bringing us back pure and new to what was, what will be, what music has created for us."

- GCH

# PROGRAM NOTES

## **Traveler**

Traveler was composed to honor the retirement of Dr. Ray Lichtenwalter as Director of Bands at UW-Arlington. Maslanka states, "The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy."

## **if ever there is tomorrow**

"if ever there is tomorrow" was composed at the request of Director of Bands Glenn C. Hayes. He sought a work of lyricism and beauty to be performed at SWE's first Carnegie Hall performance on February 20, 2013. "At the time of his request, I had been reflecting upon many matters that, for me, are interconnected and emotionally important: my journey of self-discovery as an artist and teacher, the debt of gratitude that I owe to the persons who have loved me and helped in my path through life, and my attempt to repay this debt by sharing what I have been given with my students, my family and all whom I love. Accordingly, the intense lyricism of this musical composition springs from a profound hope that all will find within themselves the gifts of love, compassion, sincerity, courage and strength; that they will use these gifts to overcome fear and pain-and, in doing, live lives of great beauty, meaning, openness, generosity, and authenticity.", says Christian Ellenwood.

## **The Dauntless Battalion**

Future President Warren G. Harding and bandmaster John Philip Sousa—two Americans who were serving their country in totally different capacities were awarded honorary doctorates by the Pennsylvania Military College in Chester on February 7, 1920. Sousa saluted the cadets in his own inimitable way, by composing a march in their honor. The band score was dedicated "To Col. Hyatt, the Faculty and Cadets of the Pennsylvania Military College" and was entitled "The Pennsylvania Military College March." An orchestra score, presumably made later, was entitled "The Pennsylvania Military March." But by the time the march was published, Sousa had provided the more colorful title.

## Suspended

Composer Alex Shapiro writes, "SUSPENDED is an emotional journey, and the catharsis I felt throughout the eight months of writing it helped keep me sane amidst a world of dismal uncertainty. The piece is composed in the tradition of an 18th century Classical symphony: four contrasting movements which serve specific functions and reveal a story. The work begins in absolute rage and chaos, then alternates between moments of grief and bleakness. Grim reality shifts to a macabre, circus-like insanity, and by the end, flickers of genuine hope contrast a pervasive sense of dread, and finally arrive at more optimistic possibilities:

**AIRBORNE** is the sole movement that's purely acoustic, with no accompaniment audio soundscape. It launches the symphony upward with a tightly motivic Sonata form of short repeating passages, in an unrelenting, ever-swirling and disorienting wake-up call.

Scream with me.

**DISTANCED** is an anthemic, pensive unravelling which begins in anguished melancholy and expands to a raw, poignant wail.

Cry with me.

**MASKED** is composed in the exact shape of a Classical Minuet and Trio waltz, though the music—a whimsical if somewhat demented masked ball (or, balls, in this case)—bears little connection to that of Mozart or Haydn. Historically, third movement Minuets gave way to the joke-like Scherzo, and the Trio section tips its hat to some welcome levity.

Laugh with me.

**VIRAL** ends the work with an energetic, percussively driven seven-part Rondo. Light is trying to break through the weight of the times in a frenzied and unresolved push to the final exuberant, insistent notes.

Dance with me!

As for the title: our lives have been suspended in countless ways: suspension of daily patterns due to the global Coronavirus pandemic and the overall suspension of decency as social media amplifies the most base and ugly instincts among people. Surely, we can do better. A piece of music should stand on its own, regardless of any message its composer may attach to it. Audiences don't *read* about music, they *listen* to it. But as Victor Hugo wrote, "Music expresses that which cannot be put into words and that which cannot remain silent".