

QUAD CITY

WIND ENSEMBLE



Winter Concert *“Journeys”*

Brian L. Hughes, Conductor
Dr. Charles DCamp, Conductor Emeritus

Sunday, February 26, 2012
3:00 p.m.

St. Mark's Lutheran Church
2363 West 3rd Street
Davenport, Iowa

26th Concert Season
2011-2012



A Message from Your Performers

Welcome to our second and penultimate concert of the 2011-2012 concert season, "Journeys". We, the members of the Quad City Wind Ensemble hope that you truly enjoy our performance this afternoon in the intimate and warm setting of St. Mark's Lutheran Church.

New this season is our logo which we believe represents the diverse and unique make up of our ensemble as well as our musical talents. You will hear challenging and enjoyable music as well as two special guest soloists. Listen carefully for the sound of the wind, made by the timpani!

In order to enhance the experience of our performance and your enjoyment of the same performance, we ask that you please recognize some simple concert etiquette.

- ~Turn off your cell phones or switch the ringers to silent.
- ~Please do not hold conversations during the pieces.
- ~If you leave during a piece, you may be asked to wait until the conclusion of the piece before reentering the concert hall.



Children are always welcome to any musical venue we provide. You will find our Children's Program available for your children and yes, even an adult or two, to enjoy. You may find it easiest to sit near an aisle or an exit should the concert become too long for them or they need a restroom break in the middle of a piece.

As always, we will have a cookie refreshment table available for your enjoyment after the concert, in the foyer. After the concert, please join us at the Jersey Grille on 53rd and Jersey Ridge Road for dinner. 10% of the sales of those saying they are with the QCWE will come back to help fund our Annual Fund. It was a huge success at our first attempt in October! Thank you for those who came out to support the ensemble last fall.

We thank you for joining us and hope to see you at our future concerts as well. In the meantime, let the music keep playing!

Sincerely,

Your Quad City Wind Ensemble Performers



Young Performers' Solo Competition

The Quad City Wind Ensemble is pleased to announce the Twenty-Fourth Annual Young Performer's Solo Competition. Auditions will be held Sunday, March 18, 2012 at St. Ambrose University. The winner will appear as guest soloist with the Quad City Wind Ensemble on our May 1st concert in the Allaert Auditorium of the Galvin Fine Arts Center. Entry forms must be received by Friday, March 9, 2012.

In addition to performing with the Quad City Wind Ensemble, the first place winner will receive a \$250 scholarship from the Quad City Wind Ensemble for private study. The second place winner will receive a \$150 scholarship for private study, and the third place winner will receive a \$100 scholarship for private study.

The entrant must be a high school student and be a member of his or her high school instrumental music program. The soloist must perform a wind or percussion solo for which a band/wind ensemble accompaniment is readily available. There is no entry fee for this competition. The guest soloist must perform the same piece in the concert as performed during the audition. Previous first place winners must audition on different repertoire.

All applicants must audition using piano accompaniment and furnish two copies of the solo part for the adjudicators.

For further information please contact Julie Crouse, Assistant Committee Chair at: crousefamily2001@gmail.com, info@qcwe.org or at 563-289-1773

Upcoming Events

March 18, 2012

Young Performers' Solo Competition
Information later in the program.

Sunday, April 29, 2012, 3:00 p.m.

QCWE Spring Concert

Galvin Fine Arts Center

St. Ambrose University, Davenport, IA



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QUAD CITY

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Brian Hughes
Musical Director & Conductor

Winter Concert

Sunday, February 26, 2012

“Journeys”

Star Spangled Banner.....John Stafford Smith

INTERMISSION

Quad City Wind Ensemble 2011-2012 Season
Winter Concert – February 26, 2011

“Journeys”

Program Notes
by Brian Hughes

Frank Ticheli: *Sanctuary*

With masters and doctoral degrees from the University of Michigan, **Frank Ticheli** (b. 1958) is currently Professor of Composition at the University of Southern California and a former composer-in-residence with the Pacific Symphony. The winner of many prestigious awards, including the 2009 A. A. Harding Award (bestowed to individuals “who have made exceptional contributions to the school band movement in America”), he is arguably the leading composer of contemporary wind band literature.

Sanctuary was commissioned by the Michigan School Band and Orchestra Association in recognition of H. Robert Reynolds’ 26 years of service as Director of Bands at the University of Michigan. The work has been described (anonymously) as “a journey to the centre of your heart, filling the voids that gape there with large amounts of emotion and testing your view of the way you feel it, be it sorrowful or emotion of immense joy.” Of the piece the composer himself stated in advance of its premiere performance, “a simple melodic line is accompanied by a profoundly beautiful harmonic structure. I really don’t know how one finds the right harmony for a piece. We just get lucky now and then. I definitely think that’s what happened here. The peaceful beginning gives way to a passionate climax in the middle. Then it folds up again, ending as it began.”

Derek Bourgeois: *Serenade*, Op. 22

English-born **Derek Bourgeois** (b.1941) is an extremely prolific composer. Educated at Cambridge and the Royal College of Music, he has written 315 works, including 66 symphonies, a number of concertos, and a significant catalog of works for brass and concert bands.

The *Serenade* came to its birth as an organ recessional for his own 1965 wedding. Written in the rather odd time signature of 11/8 (which changes to 13/8 in the middle) the piece demonstrates the composer's sense of humor in that, according to organist Chase Baker, "He didn't want his guests to leave in too orderly of a fashion." Bourgeois subsequently arranged the work for small orchestra, brass band and this 1980 version for concert band.



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George Bizet/Jan Van Duffel: “Habanera,” from *Carmen*

Bizet (1838-1875) was among many 19th-century composers (including Schubert, Mendelssohn) whose life was cut short just as his star was beginning to shine; he died of a heart attack three months after the ill-fated premiere of *Carmen*—four months shy of his 37th birthday.

With a critical press proclaiming Bizet’s magnum opus to be lacking in melody, “dull and obscure ... the ear grows weary of waiting for the cadence that never comes” (Léon Escudier in *L’Art Musical*), the composer died convinced that *Carmen* was a failure. Over 4000 attended the funeral and the press that had condemned the work almost immediately recognized its genius. *Carmen* remains among the most popular works in the opera repertory.

In the “**Habanera**,” the Gypsy seductress Carmen expresses her feelings about love to a gathering of potential suitors, “Love is a rebellious bird that no one can tame ... He has never known law. If you don’t love me I love you, if I love you watch yourself!” The highly chromatic melodic line, with rhythms based upon a then-popular style of Cuban song, is among the many exotic elements of Bizet’s score and this, one of the best-known arias of all time.



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Katherine Dalin, Mezzo-Soprano

Chicago based Mezzo-Soprano, Katherine Dalin is an active performer throughout the greater Chicagoland and southeast Wisconsin area. She is honored to be making her Quad City debut with the Quad City Wind Ensemble.

Upcoming performing engagements include: April in Austria with Elgin Opera, April 27th & 28th, 2012; Zita in Gianni Schicchi, Mother Superior in Suor Angelica and Chorus in Madama Butterfly with Sugar Creek Symphony and Song in Watseka, Illinois, August 2012.

Ms. Dalin has been delighted to recently appear as a soloist with companies including Elgin Opera, SouthEast Wisconsin Performing Arts and Bravissimo Vocal Troupe. She performs regularly as a chorister with Elgin Opera, da Corneto Concert Opera of Chicago, Dupage Opera Theatre of Glen Ellyn, Illinois and Florentine Opera Company of Milwaukee, including their world premier of Rio de Sangre by Don Davis in October 2010.

Favorite roles include the Sorceress in Dido and Aeneas, the Witch in Hansel and Gretel, and, of course, Carmen.

In addition to her performing, Ms. Dalin has the pleasure of a day job as Executive Director for Elgin Opera and is a member of the American Guild of Musical Artists and the National Association of Teachers of Singing

For an up to date list of engagements, visit

www.katherinedalin.com

Nebojsa S. Macura: *Echoes of Rascia*

Born in Belgrade, Serbia in 1982, **Nebojsa Macura** immigrated to the United States in 1990. He holds degrees from the University of Wisconsin-Madison (where he became acquainted with QCWE Music Director Brian Hughes), the University of British Columbia, and the University of Cincinnati-College Conservatory of Music. His growing list of works for a variety of musical media has been performed throughout the United States and Canada.

Echoes of Rascia was composed in 2008 and was a finalist in the second International Frank Ticheli Composition Contest. The composer himself writes of the work: “Rascia is the Latin name for Raska, a medieval state in southeastern Europe populated by the Serbian people and a predecessor to the modern-day Republic of Serbia. While the rich history of its liturgical chant is well documented, little is known about other types of Serbian music from the Middle Ages. *Echoes of Rascia* draws upon the musical traditions, both real and imagined, of this bygone era. Except for a quote from a Serbian Orthodox (Christian) hymn, first played by the flugelhorn at the beginning of the piece, all the thematic material is original.

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March	23	September	28
April	6	October	26
May	18	November	24
June	15	December	31



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John Philip Sousa: *Revival March*

Enlisted into the U.S. Marine Corps at the age of 13(!) **Sousa** (1854-1932) had first tried to run away and join a circus band. After his 1874 honorable discharge he became active in the musical life of Philadelphia, playing violin in a number of orchestras, while also serving as conductor of the Washington, D.C. Opera House.

Revival March, written in 1876, was one of the “march kings’ earliest works and was actually composed for the Philadelphia Orchestra, although he would later arrange it for use with his own ensemble sometime in the 1880s. An ingenious feature of the march is Sousa’s inclusion of the camp-meeting tune, “Sweet By and By” as the melody of the trio.

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Wolfgang Amadeus Mozart/arr. DCamp:

Piano Concerto in C major, K. 503

The year 1786 was of significant importance in the life of the prodigious **Mozart** (1756-1791), for it ushered in his return to opera and the collaboration with librettist Lorenzo da Ponte. The duo would first team with possibly Mozart's greatest opera, *The Marriage of Figaro*, which premiered in Vienna on May 1. The year also included the composition of important chamber works, the "Prague" Symphony and three piano concertos. Interestingly enough, both the symphony and the **C-major concerto** were finished on the exact same date: December 4. The concerto would be premiered the next day!

Renowned Mozart authority H. C. Robbins Landon insists that it is within this concerto "contains the essence of Mozart's approach to the sonata form: unity within diversity." It is grand and difficult and particularly noted for its symphonic character and noted for its dearth of virtuosity written for its own sake. Cuthbert Girdlestone, in his book on the Mozart concertos, points out the importance of the tempo—*allegro maestoso* (with an emphasis on "majestic") and observes, "Few of Mozart's compositions show themselves to the world with so original a frontispiece and none opens in such bold tones. Its heroic nature is apparent in its first bars—not the sham heroism of an overture for which a few impersonal formulas suffice, but that which expresses greatness of spirit."

It is here that we see the now mature (all of 30 years old) composer expressing a mastery of form and motivic development, ushering in the next great composer: Beethoven.



Dr. Joan Trapp, Pianist

In May Dr. Joan Trapp will retire as Professor of Music at St. Ambrose University after 38 years of distinguished service. In addition to piano, she teaches topics in music culture and music history and literature.

Dr. Trapp is a native Iowan, raised in Cedar Falls. Her education includes the Bachelor's of Music, Summa Cum Laude, and Masters of Music degrees from Northwestern University in Evanston, Illinois where her teacher was Pauline Lindsey. She was awarded the Doctorate of Music Arts from the University of Iowa after studying with James Avery.

Dr. Trapp performs regularly in our bi-state region. In addition to many other organizations, she has played with the Serenata Trio, the Classique Quintette, Quad-City Visiting Artists, the Quad-City Mozart Festival, the Quad-City Friends of Chamber Music, and Ballet Quad-Cities . Dr. Trapp enjoys performing with her colleagues at St. Ambrose, especially as part of the SanTrapp four-hand piano team. She has been the soloist in concerto performances with the Quad-City Wind Ensemble, the St. Ambrose Symphonic Band, the St. Ambrose Community Symphony Orchestra, and for the 35th Anniversary Gala of the Friends of Chamber Music.

In May, she will play the 2nd piano concerto of Shostakovich with the St. Ambrose Community Symphony Orchestra.

Richard Strauss: *Serenade*, Op. 7

Best known for his tone poems (including *Til Eulenspiegel*, *Ein Heldenleben*, *Don Juan* and others) as well as his monumental operas—*Salome* and *Elektra*, **Strauss** (1864-1949) was the son of the principal horn player (Franz Strauss) at the Munich Court Opera. He would demonstrate his love for his father's instrument through many of his compositions, in particular his two concertos that are a prominent part of the solo repertoire.

While Franz would hold the music of Wagner with disdain, his son was smitten from the age of ten, when he first heard performances of *Lohengrin* and *Tannhauser*. Like many youth of this time his first studies were not in music; rather, he entered Munich University in 1882 to study philosophy and art history. But soon his muse would strike and he would move to Berlin.

It was his *Serenade* that piqued the interest of famed conductor Hans von Bulow, who appointed the young Strauss as his assistant conductor in Meiningen (he would assume the principal conductor's role upon Bulow's resignation in 1885). This composition, the work of a mere 16-year-old, it obvious demonstrates Strauss's admiration for Mozart, especially in his choice of instrumentation, which closely emulates the *Gran Partita*. While written in the *old* sonata form, the *Serenade* is full of the melodic invention and lyrical lines that would become hallmarks of Strauss's mature style.

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QUAD CITY
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Future for the Quad City
Wind Ensemble through
our Sponsorship Program.*

The Quad City Wind Ensemble is an important enhancement to the quality of life for our area's residents and visitors. Being a value added entity for new families and businesses moving to our community, the QCWE provides young musicians with an elevated venue for showcasing talent, while being mentored in a healthy and positive environment.

The QCWE's annual operating budget relies on the annual gifts from individuals and corporations. Ticket sales provide only a very small percentage of the funds needed to support the operations of the wind ensemble. For the remainder of the necessary funds, we turn to the community, foundations, and government sources. Please consider a gift to this year's Annual Fund to keep the music playing.

For more information:

Please contact JoAnn Hosch, Treasurer at 563-326-2731 or by email at arlingtonct@mchsi.com

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About Your...



The QCWE was formed in February 1987 by Dr. Charles B. DCamp, then Director of Bands at St. Ambrose University, in conjunction with a small group of highly motivated musicians. Today, it is one of the finest ensembles of its kind in the country, being comprised of the area's finest wind and percussion players who audition the first year and then alternating years for membership in this select group.

Dedicated to performing the finest music in a variety of styles, the QCWE performs its annual season of three concerts in Allaert Hall, located in the Galvin Fine Arts Center of St. Ambrose University. It has performed for many civic events in the bi-state area. The QCWE has performed at prestigious musical events such as the annual conventions of both the Iowa Bandmasters Association and the Illinois Music Educators Association.

The QCWE is also dedicated to music education in our public and private schools. All participants in school band programs are given free admission to QCWE performances. In addition, the Quad City Wind Ensemble Solo Competition invites the area's finest musical youth to audition for a cash scholarship and perform in a concert as a soloist with the QCWE.

The QCWE receives support from numerous "Friends of the Quad City Wind Ensemble," including St. Ambrose University, special state and private funding agencies, advertisers, active members, and private and corporate donors. Funds raised are used to finance its conductor and guest artists, the acquisition of new literature, periodic commissioning projects, travel to important musical events, and the Dr. Charles B. DCamp Young Artists Scholarship Fund.

For information on how to become a Friend or Member of the Quad City Wind Ensemble, please contact info@qcwe.org, Susan Hanford, Chairperson of the Board of Directors at shanford@geneseo.net, or Brian Hughes, Music Director at (563) 599-7730.

Visit us on the web at: www.qcwe.org



Meet our Conductor...

Since moving to Iowa in 1983, Brian Hughes has maintained an active regional profile as a teacher, conductor, and author. His education includes degrees from Olivet College and the University of Northern Iowa and he has completed the coursework for the Doctor of Musical Arts in Conducting at the University of Wisconsin-Madison.

As an educator, Hughes's experience runs the gamut, with ten years in the public and parochial schools (grades 5-12) and 15 years as an Associate Professor of Music at Loras College (Dubuque). Currently he is on the faculty of Northeast Iowa Community College and Black Hawk College, all while maintaining an active schedule as a band, orchestra, and choral guest conductor and clinician.

As an author, his study in wind band repertoire has been published in *The Instrumentalist*. He also maintains a professional blog—*Score and Podium*—and has written program notes for the Dubuque (IA) Symphony, the UW-Madison Symphony and Chamber Orchestras, the Knoxville (TN) Symphony, and his ongoing 11-year association with the Waterloo-Cedar Falls (IA) Symphony.

A very active conductor both at home and abroad, he has conducted many honor bands and festivals, as well as appearances with ensembles ranging from the Cedar Rapids Municipal Band, the U.S.A.F. Heartland of America Band, and the UW-Madison Wind Ensemble. An active supporter of community music, he was the first-ever Associate Conductor of the Bettendorf Park Band, and also founded the Tri-State Wind Symphony, a community-based ensemble that will celebrate its 18th season in summer 2012. He has also served as a Graduate Assistant and Associate Lecturer at the University of Wisconsin-Madison, leading the Symphony and Chamber Orchestras, the Contemporary Chamber Ensemble and the University Band.

His orchestral experience began with an eight-year appointment as Conductor of the Dubuque Youth Symphony and Assistant Conductor of the Dubuque Symphony Orchestra. He has also appeared many times with the Dubuque Community String Orchestra and his overseas travels have included guest-conducting appearances with orchestras in the Czech Republic, Poland, Romania, and Russia.

A proponent of new music, Hughes coordinated the reading/recording project at UW-Madison, as well as led UW-Madison ensembles in no fewer than four world premieres, including Alex Nohai-Seaman's 50-minute *Requiem* for soprano and chamber orchestra. Since 1998 he has led 15 first performances of works for wind band and orchestra, most recently in 2011 with the Quad City Wind Ensemble and the Tri-State Wind Symphony.

Winning conducting prizes from two regional Czech orchestras, Hughes is a two-time winner of the Richard and Agatha Church Conducting Prize, presented by the University of Wisconsin-Madison. In recognition of his "outstanding contribution to the arts," he was presented the 2005 Elisha Darlin Award, given by the Dubuque County Fine Arts Society. In his spare time, Hughes can be found in both the kitchen and his wine cellar, dreaming up the perfect pairing.

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Thank you to those who went above and beyond to make this concert the outstanding success it was!

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Mark Fitkin, Rachel Fitkin, JoAnn Hosch, Pat Driscoll, Julie Crouse



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