

Spring 2-23-2019

Wisconsin Wind Concert

St. Norbert College Music Department

Follow this and additional works at: <https://digitalcommons.snc.edu/performances>

Recommended Citation

St. Norbert College Music Department, "Wisconsin Wind Concert" (2019). *Music Performances*. 94.
<https://digitalcommons.snc.edu/performances/94>

This Article is brought to you for free and open access by the Music at Digital Commons @ St. Norbert College. It has been accepted for inclusion in Music Performances by an authorized administrator of Digital Commons @ St. Norbert College. For more information, please contact sarah.titus@snc.edu.

Lawrence Dale Harper, Conductor
Jeffrey Krubsack, Associate Conductor
Saira Frank, Soprano
Thomas Weis, Bass



presents
“A Visit to the Italian Opera”

Saturday, February 23, 2019
St. Norbert College
Dudley Birder Hall
7:30 p.m.

~ *Program* ~

Overture in the Italian Style, Op. 591 (1817).....Franz Schubert (1797-1828)
Arr. Lawrence Dale Harper

Sinfonia Avventurosa (2019) ****WORLD PREMIERE****
John Hennecken (b. 1987)

Consort (2005).....Robert Spittal (b. 1963)

- I. Jeux
- II. Aubade
- III. Sautereau

~ *INTERMISSION* ~

Overture to *Le Nozze di Figaro* (1786)
Wolfgang Amadeus Mozart (1756-1792)
Arr. Ray Thompson
Jeffrey Krubsack, conductor

“Il Core Vi Dono” from *Così fan Tutte* (1790).....W. A.
Mozart
Arr. Michele Mangani

“Cavatina di Magnifico” from *La Cenerentola* (1817)
Gioachino Rossini (1792-1868)
Arr. Michele Mangani

“Vissi d’Arte” from *Tosca* (1900).....Giacomo Puccini
(1858-1924)
Arr. Michele Mangani

“Là Ci Darem La Mano” from *Don Giovanni* (1787).....W. A.
Mozart
Arr. Michele Mangani

“Non Più Mesta” from *La Cenerentola* (1817)G. Rossini

~ *Program Notes* ~

Consort; Notes by the composer, Robert Spittal

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 Dvorak, 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 which 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. This movement later evolved into my *Pacem—A Hymn for Peace* for concert band, which is also published by Boosey & Hawkes

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.

Composer **Robert Spittal's** music reflects the range of his pursuits as a composer, conductor and teacher. Spittal (b. 1963, Cleveland, OH) has composed works for wind ensemble, brass choir, string orchestra, chamber wind ensemble, brass quintet, woodwind quintet, saxophone quartet, and music for numerous dance and musical theatre productions. His wind compositions, such as *Pacem- A Hymn for Peace*, *Prelude and Scherzo*, and *Consort for Ten Winds* have been performed by prestigious wind ensembles internationally and are published by Boosey & Hawkes. Dr. Spittal is chair of the Music Department at Gonzaga University, where he conducts the University Wind Symphony and Chamber Winds, and maintains an active schedule as a guest conductor, composer and clinician. He is the conductor of the ensemble Clarion Brass, which has performed and recorded over forty new and original works for brass choir since 1995.

Sinfonia avventurosa; Notes by the composer, John Hennecken

Sinfonia avventurosa was composed for the Wisconsin Wind Orchestra's "Visit to the Italian Opera" concerts of February, 2019. Therefore, throughout the compositional process, I kept operatic musical ideas in mind. My goal was to imbue the piece with the excitement of an overture as well as the impression of beautiful solo singing. I have never been to Italy, but as the piece progressed, I felt like I was on a journey through a wide valley with mountains in the distance, starry nights, and some drama along the way. Perhaps it was an adventure through an Italian wilderness of my imagination.

The adventure begins with an introduction that presents two of the main musical ideas. First, an oboe solo blossoms into a melody that I call the *bel canto* theme. The first idea is immediately countered by an explosive angular gesture in the upper woodwinds that descends to a low point before rebounding into the upper register. This V-shape is a prominent aspect of the piece that is heard several times. After the

introduction, one can follow a modified sonata form. The fast-tempo first theme starts with the bassoons playing a short motive in d minor that gradually grows in intensity until it reaches a major key dance-like conclusion. The second theme area slows down and features extended solos for the clarinet and flute. The development returns to the original fast tempo and is marked by a sense of pulse, off-kilter rhythmic effects, and imitative polyphony. The second part of the development is an adagio that finally allows some space for the *bel canto*.

The first idea is immediately countered by an explosive angular gesture in the upper woodwinds that descends to a low point before rebounding into the upper register. This V-shape is a prominent aspect of the piece that is heard several times. After the introduction, one can follow a modified sonata form. The fast-tempo first theme starts with the bassoons playing a short motive in d minor that gradually grows in intensity until it reaches a major key dance-like conclusion. The second theme area slows down and features extended solos for the clarinet and flute. The development returns to the original fast tempo and is marked by a sense of pulse, off-kilter rhythmic effects, and imitative polyphony. The second part of the development is an adagio that finally allows some space for the *bel canto* theme of the introduction. After a pause, the solo string bass begins the recapitulation. It is from this low point of the piece that the music gradually ascends from the depths to its conclusion.

John Hennecken's music has been performed in the United States, France, Italy, Belgium, Poland and Japan by ensembles such as Symphony Orchestra Augusta, Takarazuka City Symphony Orchestra, Georgia Southern Symphony, Atlanta Wind Symphony, Wet Ink, Terminus Ensemble, Sound of Late, and the Trombones of the St. Louis Symphony. Hennecken is also Composer in Residence with the MOD[ular] Ensemble, a chamber group dedicated to new music. Select honors and awards include: International Tuba-Euphonium Association Harvey Phillips Award; International Trumpet Guild New Music Concert Selection; Morton Gould Young Composer Awards finalist; Tribeca

New Music Merit Award; Southeastern Composers League Philip Slates Memorial Composition Contest winner, and many more.

Hennecken has also won fellowships from the Virginia Center for the Creative Arts and the Hambidge Center. His music has been recorded under the EMPiRES label, broadcast on Georgia Public Radio and published by Potenza Music. Hennecken earned his D.M.A. at the University of Georgia, and his principal teachers have been Adrian P. Childs, Leonard V. Ball Jr. and Douglas O'Grady. Hennecken has taught at both Georgia College and the University of Georgia, and is currently Assistant Professor of Music at St. Norbert College in De Pere, Wisconsin.

~ *Soloists* ~

Soprano Saira Frank's credits run from opera to stage works to Broadway recitals, including roles with Madison Opera, Pacific Opera Project, Painted Sky Opera and Elgin Opera. Saira has been a featured soloist with the Grant Park Symphony Chorus, the Florentine Opera, and Opera San Luis Obispo. Collaborations with baroque scholar Carlo Forlivesi have taken Saira to Imola, Italy to perform in the concert series *La Musica Sacra* since 2013. The documentary "The Sounds of San Cassiano" features their 2014 performance. Operatic roles include Donna Anna in *Don Giovanni*, the Governess in *The Turn of the Screw*, Tatiana in *Eugene Onegin*, the Duchess Christina/Sagredo in *Galileo Galilei*, Rosalinda in *Die Fledermaus* and the title roles in *Tosca*, *The Merry Widow* and *Alcina*. She holds degrees in voice and French from Northwestern University and a Master of Music in opera from UW Madison. An avid teaching artist and outreach performer, Saira has performed with Opera for the Young in seven productions and spent two years as resident teaching artist for Madison Opera. In addition to performing, Saira also serves as Managing Director for Opera for the Young and is a voice faculty member at Carroll University.

Showing his vocal versatility, **Lyric Bass Dr. Thomas J. Weis** has appeared as leading man in *Kiss Me Kate* and *The Music Man* with The Heartland Festival, Grandpa Moss in Skylight Opera Theatre's production of *The Tender Land*, and as Bass Soloist in Handel's *Messiah* with the Milwaukee Symphony.

Dr. Weis is an active voice teacher and performer at Carroll University, offering recitals, vocal workshops, and many faculty collaborations. He has proudly presented dozens of solo and collaborative recitals. Dr. Weis maintains a successful private voice studio, specializing in promoting healthy vocal technique to classical and contemporary singers. He is a member of NATS (National Association

of Teachers of Singing) and currently serves as the Wisconsin Chapter Recording Secretary.

~ *Conductors* ~

Jeff Krubsack serves as band director at Wauwatosa East High School and Longfellow Middle School. Previously, Jeff received a Master of Music Degree in Wind Conducting from Ohio State University where he spent time conducting their concert bands, Symphony Orchestra, and a chamber music recital where he commissioned and premiered “On the Move” for chamber wind ensemble by Zach Koors. At Ohio State he worked with the conductor of the Columbus Symphony Orchestra, Rossen Milanov, through a partnership between the orchestra and OSU. As a Minnesota native, Jeff received his Bachelor of Arts degree in Music Education from St. Olaf College in Northfield, Minnesota and started his teaching/conducting career there in 2010. In the Twin Cities, Jeff formed and created Summer Winds. He also played trumpet, euphonium and sang tenor professionally--a trade he has continued since moving to the Milwaukee area in 2017. Jeff is excited to be named associate conductor of the Wisconsin Wind Orchestra and looks forward to making rewarding music in upcoming concerts and seasons!

Conductor Lawrence Dale Harper is Professor Emeritus of Music at Carroll University where he enjoyed a 31-year career as conductor of the University Wind Symphony and the Youth Wind Orchestra of Wisconsin. From 1986-97, he was the Music Director and Conductor of the Waukesha Area Symphonic Band and has been the conductor of one of the few professional wind ensembles in the world, the Wisconsin Wind Orchestra, since its founding in 1995. He has brought these ensembles to local and regional prominence through innovative programming, CD releases, commissioning and premiering new works, performing at major concert halls and conferences throughout the state, and hosting internationally recognized composers and conductors.

Harper has served as a clinician and guest conductor throughout the United States, as well as in Central America, Europe, and the Middle

East. He was an invited speaker and guest conductor at the 50th Anniversary Conference of the Eastman Wind Ensemble where he presented research on the West Point Military Academy Band Commissions of 1952 and guest conducted the West Point Military Band. He has twice appeared as conductor at the famed Concertgebouw, Amsterdam, in concerts and radio broadcasts both with his own Wisconsin Wind Orchestra and with the Holland Wind Players, one of Europe's leading professional wind ensembles. He has also served as a guest teacher of conducting at several universities around the world—from the University of Wisconsin to the University of Pécs, Hungary, and the National Institute of Music of Costa Rica. He has appeared in concert with other distinguished college and university wind ensembles such as those at the University of Massachusetts—Amherst and California State University—Northridge, and in the summer of 2016 appeared as guest conductor with the National Orchestra of Costa Rica and has conducted the International Wind Ensemble of the International Music Project in the great basilicas of Ottobeuren, Germany, and Salzburg, Austria.

Dr. Harper's national reputation has led to appearances as guest conductor and panelist at CBDNA regional and national conventions at Northwestern University, University of Colorado, and the University of Texas, as well as at the international conference of the World Association for Symphonic Bands and Ensembles in Jonkoping, Sweden. Along with Maestro Filippo Salemmi of Italy, Harper founded and co-leads the International Music Project, which facilitates ongoing joint cultural/musical projects between American and Italian musicians, students, and conductors. He has appeared as guest conductor in the Italian Conservatories of Cesena, Pesaro, Salerno, and Perugia.

~ *The WWO* ~

Conductor Lawrence Dale Harper established the Wisconsin Wind Orchestra in 1995 as one of the few professional wind ensembles in the world. They regularly perform concerts at venues throughout Wisconsin, have made numerous CD recordings acclaimed by the American Record Guide and the World Association of Symphonic Bands and Ensembles, and have appeared in concerts and radio broadcasts at the Concertgebouw, Amsterdam and the Conservatorio F. Morlacchi in Perugia, Italy. In their Europe concert tour of 2017 they were featured artists at the Segni Barocchi Festival of Foligno, Italy and appeared in concert in front of a sold out audience at the Teatro della Concordia in Montecastello di Vibio. In 2015 and 2017 they were also artists-in-residence at the International Music Project's International Conducting Symposium of Umbria, Italy.

The WWO selects performance repertoire based on the belief that chamber music for winds has historic and contemporary artistic significance. The repertoire determines the specific instrumentation of the group, ranging from *harmoniemusik* for eight winds up to thirteen players or more (sometimes including piano, selected strings, or percussion), but the most common make-up of the WWO is a double woodwind quintet plus string bass.

We are committed to expanding the repertoire for winds through commissions, and have given the premiere performance of several works by prominent American and European composers. Among others, the WWO has premiered *Seven Pieces of Wood* by Swedish composer, Anders Astrand, *Three Movements for Winds* by Keith Carpenter, *Divertimento for Piano and Double Wind Quintet* by Hugo Hartig, and *Olde New York* by Rick Kirby.

We also love to take our audiences on adventures in programming to explore the intersections between the various art forms that can enliven our experience in the concert hall. We have worked with professional actors (e.g., Stravinsky *L'Histoire du Soldat* and Mendelssohn's *A Midsummer Night's Dream*), dancers (e.g., Milhaud's *Little Symphony*), painters, partner

ensembles (e.g., Global Percussion Network, Sweden), and a wide array of regional and international soloists.

The Wisconsin Wind Orchestra

Dr. Lawrence Dale Harper, Conductor

Jeffrey Krubsack, Associate Conductor

Flute/Piccolo

Kristen Fenske

Kathryn Ripley

Oboe/English Horn

Suzanne Geoffrey

Kaylyn Ruemler

Clarinet

Bernard Parish

Laura McLaughlin

Bassoon

Andrew Jackson

Carol Rosing

Horn

Kathryn Krubsack

Andrew Parks

Bass

Josh Kimball

**For more information on the WWO please visit our website:
www.wisconsinwindorchestra.com**

St. Norbert College Music Department Events Spring 2019

March

- 1 Big Band Snowball Concert and Dance, Michels Ballroom, 7:30 p.m.
- 2 Sacred Music Choral Concert, Abbey Church, 2:00 p.m.**
- 9 String Quartet Concert, Birder Hall, 7:30 p.m.
- 30 Craig Sampo, Piano Recital, Old St. Joes, 4:00 p.m. *

April

- 1 Community Band Concert, Walter Theatre, 7:30pm
- 5 Elissa Ribbens & Jason Holz, Junior Recital, Birder Hall, 4:00 p.m.*
- 5 Sarah Jensen & Madeline Pamperin, Jr. Recital, Birder Hall, 6:00 p.m.*
- 6 Charles Luoma Mannisto & Anna Hartjes, Jr. Recital,
Birder Hall, 4:00 p.m.*
- 7 Bell Choir Concert, Birder Hall, 2:00pm *
- 9 Chamber Music Concert, Birder Hall, 7:30 p.m.*
- 11 Dr. Eric High (SNC Faculty) and Dr. Benjamin Yates (UL-Lafayette
Faculty) Collaborative trombone recital, Birder Hall, 7:30 p.m.*
- 13 Instrumental Jazz Concert, Walter Theatre, 8:00 pm
- 17 Spring Band Concert, Walter Theatre, 7:30pm
- 25 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 26 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 27 Faculty Collaborative Recital – Voice with Piano, Bassoon & Horn,
Dr. Yi-Lan Niu, Elaine Moss, with guests Sharon Lin and
Andrew Parks, Birder Hall, 2:00 p.m. *
- 28 String Day, Walter Theatre, noon – 5 p.m.
- 27 Lauren Gentine, flute & Nate Ortiz, saxophone, Jr. Recital,
Birder Hall, 7:00 p.m.*
- 30 Honors Recital, Birder Hall, 7:30pm *

June

- 10-14 Summer Band Camp, Walter Theatre, concert on the 14th @ 7:30 p.m.*
For info go to: www.snc.edu/music/camps

*Free Admission ** Goodwill Donation ***Special Ticket Pricing

For Tickets: www.snc.edu/performingarts