

Upcoming Events

Oct. 6, 2017
ASU Chamber Orchestra
*Modern Classics: Adams, Ligeti,
and Stravinsky*
Jeffery Meyer, *conductor*
*Katzin Concert Hall

Nov. 7, 2017
ASU Wind Ensemble and Wind Orchestra
Echoes of War
Jason Caslor and
Gary W. Hill, *conductors*

Nov 14, 2017
ASU Concert Band and Casteel High School
Symphonic Band
Side by Side
Shannon Shaker, Fredrick M. Brown, Jr.,
And Drew Eary, *conductors*
*Casteel High School, 7:00

**All events in ASU Gammage
unless otherwise specified
**All concerts begin at 7:30pm*

ASU Wind Bands Present:

A Night of Serenades

ASU Wind Orchestra
Gary W. Hill, conductor

with

Fredrick M. Brown, Jr.
graduate conductor

School of Music
Herberger Institute for Design & the Arts
Arizona State University

**October 4, 2017
7:30pm**

Katzin Concert Hall

Concert Program
ASU Wind Orchestra
 Gary W. Hill, *conductor*

ASU Wind Orchestra

Beethoven/Hindemith

March No.1 in F (1809/1975)..... Ludwig van Beethoven
 (1770-1827)
edited by H. R. Reynolds

“Geschwindmarsch” by Beethoven Paul Hindemith
 Paraphrase from *Symphonia Serena* (1946) (1895-1963)

Fredrick M. Brown, Jr., graduate conductor

<p>Flute Deanna Buringrud Stephanie Hoeckley* Eyona Matthews</p> <p>Oboe Charlotte Heiner* Katie Weber</p> <p>English Horn Alexis Mitchell*</p> <p>Clarinet Taylor Stirm* Betsy Wackwitz</p> <p>Bass Clarinet Francisco Javier de Alba</p>	<p>Bassoon Rittika Gambhir* Evelyn Jones</p> <p>Contrabassoon Tyler Colvin*</p> <p>Horn Jaqueline Fazekas Alexandra Pallad Jeremy Ulm* Kevin Winseck</p> <p>Trumpets William Berue Brianne Borden*</p>	<p>Trombone Julia Broome-Robinson* Adam Dixon</p> <p>Tuba Ramon Garavito, Jr.</p> <p>Celeste Nielsen</p> <p>Percussion Patrick Jacob Gordon Laurencell Zach Paris Joshua Simmons Jingya Zhou</p>
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Serenade in D minor, op 44 (1878)..... Antonín Dvořák
 (1841-1904)

Moderato, quasi Marcia
 Minuetto and Trio (soudeska and furiant)
 Andante con moto
 Finale

Dvořák

<p>Oboe Charlotte Heiner* Katie Weber</p> <p>Clarinet Katrina Clements* Elizabeth Druesdow</p>	<p>Bassoon Rittika Gambhir Evelyn Jones*</p> <p>Horn Alex Moxley Juli Smith* Jeremy Ulm</p>	<p>Contrabassoon Tyler Colvin</p> <p>Cello Wesley Skinner</p> <p>String Bass Darren Cueva</p>
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* *Denotes principal player*

To respect the performers, please silence all electronic devices.

March No. 1 in F
Geschwindmarsch by Beethoven Paraphrase from Symphonia Serena

The Beethoven march upon which the paraphrase is based was composed in honor of Archduke Anton Viktor Joseph in 1809. Beethoven later designated it for the Bohemian Militia and still later for the York Army Corps. The first publication of the score was in a "Collection of Marches for Complete Turkish Music for the Prussian Army," 1819. In this series it was in the volume called "12 Geschwindmärsche," hence the derivation of the title used by Hindemith. Hindemith has assigned the original music phrase by phrase to an ensemble of horns, trombones, and tuba, interrupted by free rolling passages in the woodwinds. The trio finds the original music in the woodwinds minus the flutes. The march is the second movement of *Symphonia Serena*, written for the Dallas Symphony Orchestra in 1946, published here with the original instrumentation.

Serenade in D minor, op 44.

During Dvořák's 1877 visit to Vienna, he attended a Vienna Philharmonic concert that included Mozart's Serenade in B-flat, the "Gran Partita," K. 361 (K370a) for twelve winds and string bass. When he returned home, Dvořák hastily wrote (in fourteen days!) his own Serenade in D Minor for winds, as homage to the Classical serenade. Dvořák's inclusion of cello and bass was inspired by Mozart's addition of the bass to his large serenade. Dvořák's first movement is a march, interspersed with Folk Dance-like themes; the main march motive is heard again in the Finale. The second movement, titled, Menuetto and Trio, is actually a *sousedská* – a Czech Folk Dance in triple meter, with an emphasis on beat two – and a *furiant* – a very fast, Czech couples dance in hemiola-infused triple meter. The third movement, directly inspired by Mozart's famous Adagio from the "Grand Partita," is written in a cantilena style. Dvořák closes the Serenade with a brilliant Finale, once more utilizing popular Czech Folk Dance motives as the basis of his own invention.

Conductor

Gary W. Hill is Professor of Music and Director of Bands in the Herberger Institute for Design and the Arts School of Music at Arizona State University. In addition to overseeing the School's wind band program, he conducts numerous instrumental groups and teaches graduate conducting courses.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and New Ear, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

As a guest conductor and clinician, appearances in more than a dozen countries and throughout most of the United States have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. Gary W. Hill is one of the most sought after guest conductors and clinicians in the wind band field; during the past four decades, he has presented more than one hundred workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for thousands of bands and orchestras.

Hill's current creative/research agenda includes: an exploration of biochemical reactions spawned by the musical process; and work on a monograph concerning the future of instrumental music in schools.

Gary W. Hill is a member of numerous professional organizations including the Music Educators National Conference, the Society for American Music, the World Association of Symphonic Bands and Ensembles, The American Bandmasters Association, and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991), as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05)