



UCF Wind Ensemble

Michael J. Garasi

DIRECTOR of BANDS, INTERIM

AMERICAN SCHOOL
BAND DIRECTORS ASSOCIATION
58TH ANNUAL NATIONAL CONVENTION

FLORIDA BANDMASTERS ASSOCIATION
2010 SUMMER CONVENTION

ORLANDO HILTON
ORLANDO, FLORIDA
JULY 8, 2010, 11:00 A.M.



The University of Central Florida, founded in 1963, is the third-largest university in the nation. UCF and its 12 colleges, located in Orlando, Florida, provide opportunities to 53,500 students, offering 180 bachelor's and master's degrees and two-dozen doctoral programs.

UCF Wind Ensemble

Michael J. Garasi

DIRECTOR of BANDS, INTERIM

Ron Ellis

ASSISTANT DIRECTOR of BANDS

Joseph Kreines

GUEST CONDUCTOR

Program

Masque (2001)

Kenneth Hesketh
(b. 1968)

Mannin Veen (1933)
“Dear Isle of Man”
A Manx Tone Poem

Haydn Wood
(1882-1959)

Joseph Kreines, Guest Conductor

Simple Boat (2004)

Dr. David L. Brunner
(b. 1953)
trans. Ron Ellis

Ron Ellis, UCF Assistant Director of Bands

Feste Romane (1928)
I. Circenses
II. Il Giubileo
III. L'Ottobrata
IV. La Befana

Ottorino Respighi
(1879-1936)
trans. Kazuhiro Morita



Dear Convention Participants:

On behalf of the University of Central Florida's faculty and staff members and more than 53,000 students, welcome to the American School Band Directors Association's 58th Annual National Convention and the Florida Bandmasters Association's 2010 Summer Convention. I hope that you enjoy this morning's performance by the UCF Wind Ensemble, under the direction of Michael J. Garasi, UCF Director of Bands.

UCF's Department of Music is home to outstanding faculty members and students, and it has earned a reputation for excellence and artistry throughout our state and nation. Whether our musicians are performing a concert, marching at halftime, playing professionally or teaching, they embody the dedication, high standards, and strong traditions of UCF and the finest music programs.

I know you'll join me in thanking Michael Garasi and Ron Ellis, UCF Assistant Director of Bands, for educating UCF's 500 ensemble participants and creating an environment of excellence in which they clearly flourish. Their wind ensemble students are a group of passionate artists by whom we are inspired and of whom we are very proud.

Cordially yours,

John C. Hitt,

UCF President



Dear ASBDA and FBA Colleagues and Friends,

I send my greetings, as well as those of my colleagues, from the University of Central Florida Music Department. I am delighted that the UCF Wind Ensemble is appearing at the 2010 American School Band Directors Association's National Convention in conjunction with the Florida Bandmasters Association's Summer Convention. The members of the UCF Wind Ensemble are true ambassadors for our Music Department, both at UCF and beyond. The UCF Wind Ensemble has contributed significantly to our community through its many fine performances, often collaborating with the UCF Concert Bands and regional high school bands on wonderful programs. Under the direction of Michael J. Garasi, the band program at UCF has established a tradition of excellence in performance and student success. I invite and encourage you to visit UCF and see first-hand the many distinguished programs of study our music department offers.

Congratulations on a wonderful convention, and my personal best wishes to each of you.

Sincerely,

Jeffrey M. Moore, Chair

UCF Department of Music

UCF Wind Ensemble



The UCF Wind Ensemble is composed of the best wind and percussion students attending UCF. The 60-member ensemble is the top-performing band within a multi-tiered band program, which also includes the Concert Band, the newly formed University Band, the UCF Pep Band and the 300-member UCF Marching Knights. The students in the UCF Wind Ensemble come from a variety of musical backgrounds, but all share the same vision: excellence in music.

As clarinetist Alison King says, “This life-changing ensemble has helped me see the wonderful professors and resources that UCF has to offer. It has paved a path for me, guiding me to become a music teacher so I can help

create in children the passion that my fellow classmates, Professor Garasi and myself share when creating music together.”

The UCF Wind Ensemble is comprised of students with majors in music performance and music education, as well as non-music majors.

“Having the opportunity to play in the UCF Wind Ensemble over the last three years has been a true roller coaster. This year especially, the band has become such a privilege to play in, playing a program that when completed brings every audience member to their feet. Mr. Garasi has the ability to turn a band into a life force that when put together can create emotional intensity, technical proficiency, and beautiful music in very diverse programs.”

— Keith Dodson, *Principal Alto Sax*



Photo by Chris Burke

Under the direction of Maestro Garasi, the UCF Wind Ensemble performs numerous concerts around the Central Florida area each semester. In addition to a full schedule of on-campus concert performances, the UCF Wind Ensemble performs outreach concerts at local high schools in an effort to encourage music education in the Central Florida area. In addition to these outreach concerts, the UCF Wind Ensemble has partnered with middle and high schools bands from throughout the state of Florida to create side-by-side rehearsal experiences for younger players. These side-by-side rehearsals provide opportunities for younger bands to come to the UCF campus and rehearse alongside the advanced wind ensemble players.

“I absolutely love playing in the UCF Wind Ensemble; the level of

musicianship, energy, and passion the group exudes is very inspiring and exciting for me as a performer. The educational outreach side of our program is one of our best attributes. Our side-by-side rehearsals with area middle and high schools are always rewarding for the younger musicians and for us.”

— *Rachelle Jenkins, French Horn*

Each spring the UCF Wind Ensemble, in conjunction with the Symphony Orchestra directed by Dr. Laszlo Marosi, presents a Contemporary Music Festival, featuring living composers from around the world. Past guest composers have included Karel Husa from the Czech Republic, Kamilló Lendvay from Hungary, Guy Woolfenden from England, and Eitan Avitsur from Israel.

“Being in this ensemble has really pushed me to strive for higher goals.”
— *Jacob May, Principal Clarinet*

UCF Wind Ensemble

FLUTE

Ashley Mudge* (M)
Kimberly Zipoli
Stephanie Hoeckley
Kendyl Drayer

PICCOLO

Adriane Hill

OBOE

Danika Pivarnik*
Kevin Reim

ENGLISH HORN

Beatriz Ramirez

BASSOON

Alexander Dague*

E♭ CLARINET

Anastasia Cetverikova

B♭ CLARINET

Jacob May*
Ruben Cortes
Alison King
Michelle Lugo
Tabitha Jackson
Kellie Weber
Erin Whittingham
Alison Dahl
Xzavian Clark

ALTO CLARINET

Marie Alvarez

BASS CLARINET

Jeffrey Mann

CONTRA BASS CLARINET

Kelsey Hickson

SOPRANO SAX

Keith Dodson

ALTO SAXOPHONE

Keith J. Dodson*
Mitchell Williams

TENOR SAXOPHONE

Spencer Crosswell

BARITONE SAXOPHONE

Stephen Ekblom

FRENCH HORN

Juan M. Berrios*
Rachelle Jenkins
Josie Wisser
Robert P. Cooper

TRUMPET

Warren Kus* (M)
Alessandro Bonotto
Brandon Clinton
Kurt Phelps
Silavong Sisaleumsak
Josh Hobbs
William Luckett

TROMBONE

William Connell*
Corey Paul
Amanda Buzzetta

EUPHONIUM

Katelyn Wright*
Nicholas Floyd
Jeremiah Hemphill (M)

TUBA

Ross Kerley*
Nathan Giroux
John-Mark Hemphill

STRING BASS

Rueff Frazao
Michael Humphreys

PIANO

Assel Jean-Pierre
Artur Metke

HARP

Catie Weddle

PERCUSSION

Kaylee Bonatakis*
Chris Lin
Christina Torrez
Marissa Turney
Matt Roberts
Jonathan Tirado
Justin Iadonisi

* Principal
(M) Master's student



Masque

Kenneth Hesketh

The composer offers the following note about his work:

The masque has had a varied history, certainly a varied spelling ('masque', 'maske', and even 'maskeling'). However, the historian E. K. Chambers in his book *The Medieval Stage* defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tuttis) with a dash of wildness is the character of this piece—I hope it may tease both player and listener to let their hair down a little!

Mannin Veen

Haydn Wood

Mannin Veen - Dear Isle of Man (in Gaelic) was one of Wood's two works written originally for band. The tone poem is based on four Manx (of the Isle of Man) folk tunes. The first, "The Good Old Way," is an old and typical air written mostly in the Dorian mode. The second tune, which introduces the lively section of the work, is a reel, "The Manx Fiddler." The third tune, "Sweet Water in the Common," relates to the old practice of summoning a jury of 24 men, comprising three men from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last tune is an old hymn, "The Harvest of the Sea," sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

Source: *Program Notes for Band* by Norman E. Smith

Simple Boat

Dr. David L. Brunner/transcribed for band by Ron Ellis

When my friend Dion Ritten in the Netherlands approached me to write a piece for his 25th anniversary with his choirs, I was eager to do so. What made the project even more compelling was his wish that the concert become an opportunity for greater awareness and a way to contribute to a greater cause. His choice was the Sierra Leone project of War Child Netherlands. It was a collaboration I had to be a part of.

The original version was scored for children's choir of treble voices and an adult mixed chorus. The plight of the child is beautifully captured in the words of the Irish Fisherman's Prayer: "O Lord, be good to me. The sea is so great and my boat is so small." These words of helplessness in the face of an overwhelming sea are the only words sung by the chorus of children. The adult community of singers respond with two Buddhist writings from *The Way of the Bodhisattva*: "Regard your body as a vessel, A simple boat for going here and there. Make of it a wish-fulfilling gem / To bring about the benefit of beings" and "May I be a guard for those who are protectorless. A guide for those who journey on the road. For those who wish to go across the water, may I be a boat, a raft, a bridge." This helping community offers itself as the vehicle for crossing the water.

The refrain "a simple boat" recurs throughout the piece, not only as a unifying device, but also a reminder that we, personally, possess the simple means to bring about the benefit of beings. That we, individually, can be a bridge or boat for those who have need of one. The Buddhist image of crossing the water or going to the other shore is the movement to enlightenment or awakening from suffering to liberation, from forgetfulness to mindfulness and from duality to non-duality.

The original work was followed by an orchestrated version by Ron Ellis, which premiered at Carnegie Hall. This is the first performance of this new arrangement for symphonic wind ensemble.

Dr. David L. Brunner
UCF Director of Choral Activities

Feste Romane

Ottorino Respighi/transcribed for Band by Kazuhiro Morita

Feste Romane is third in a series of symphonic poems Respighi composed, the other two being “The Fountains of Rome” and “The Pines of Rome.” Feste Romane, or Roman Festivals, depicts four public celebrations in Rome ranging in time periods from antiquity to the composer’s own lifetime. Respighi declared that this work represented his “maximum of orchestral sonority and color”; with it he brought to an end not only his Roman triptych, but also a very prominent sector of his creative activity. Respighi makes his descriptive intent clear with his notes from the orchestral score:

I. CIRCENSES. A threatening sky hangs over the Circus Maximus, but it is the people’s holiday: “Ave Nero!” The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation—unperturbed, the song of the martyrs develops, conquers, and then is lost in the tumult.

II. IL GIUBILEO. Pilgrims trail down the highway, praying. The Holy City finally appears from the summit of Monte Mario to ardent eyes and gasping souls: “Rome! Rome!” A hymn of praise bursts forth, the churches ring out their reply.

III. L’OTTOBRATA. The Ottobratta (October Festival) in the Roman castelli covered with vines; haunting echoes, tinkling of bells, songs of love. Then, in the tender twilight, arises a romantic serenade.

IV. LA BEFANA. The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor; above the swelling noise float, from time to time, rustic motifs, saltarello cadenzas, the strains of a barrel-organ of a booth and the appeal of the proclaimer, the harsh song of the intoxicated and the lively stornello in which is expressed the popular feeling: “Lassàtece passà, semo Romani!” [“Let us pass, we are Romans!”].

Michael J. Garasi

A true product of Florida music education, Michael J. Garasi is a graduate of North Miami Senior High School where he developed a love for music and achieved high standards in performance. Garasi is beginning his fourth year on the faculty of UCF as the interim director of bands, where he conducts the UCF Wind Ensemble, Concert Band and teaches conducting.

Along with his position at UCF, Mr. Garasi continues in his fifth season as the Music Director/Conductor of Lake County's professional Florida Lakes Symphony Orchestra. Previously, Garasi served as Music Director/Conductor of the Treasure Coast Symphony Orchestra, the Broward Symphony Orchestra and was the Conductor of the Florida Symphony Youth Orchestra's Philharmonia Orchestra.

With a gift for understanding and motivating youth ensembles, Garasi's newest appointment is that of Artistic Director/Conductor of the Brevard Symphony Youth Orchestra.

Garasi maintains an active guest conductorship throughout Florida, conducting numerous high school honor bands and orchestras annually. Garasi has previously conducted the Orlando Philharmonic Orchestra, and annually conducts the Epcot Candlelight Processional Orchestra and 200-voice choir at Walt Disney World.



Garasi is one of the most formidable and reputable conductors in the world of brass bands. He was the music director/conductor of the Brass Band of Central Florida.

Because of his dynamic presence and leadership, both in preparation and performance, Garasi became the first American conductor ever to be nominated by England's 4BarsRest.com for the "Newcomer of the Year"

Award in 2004 and the "Conductor of the Year" Award in 2006. As an arranger, he has won the "Best New Arrangement" Award at the U.S. Open Brass Band Championships in both 2004 and 2005.

Garasi studied Percussion and Conducting at the Eastman School of Music and the Cleveland Institute of Music, where he earned bachelor and master's degrees. His

continued conducting studies include two summers at the Pierre Monteux School for Conductors in Maine, under the tutelage of Michael Jinbo and workshops lead by Pierre Boulez at Carnegie Hall, the famed Fredrick Fennell, Dr. Roby George, Allan McMurray and Joseph Kreines.

Garasi is a member of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, Florida Music Educators Association, Florida Bandmasters Association, League of American Orchestras, Conductors Guild, Phi Mu Alpha Sinfonia, and is an honorary member of Tau Beta Sigma and Kappa Kappa Psi.

Ron Ellis

Ron Ellis has served as the assistant director of bands and director of athletic bands at the University of Central Florida, where he has served as a conductor, composer, arranger and drill designer since 1995. Under his direction, the 300-plus-member UCF Marching Knights have become widely respected as an outstanding and highly energetic ensemble where nearly every major in the university is represented on the field. In addition to the UCF Marching Knights, he directs and supervises performances of the 100-member Jammin' Knights Basketball Pep-Band, the 50-member Jammers Volleyball Pep-Band, as well as producing many events with these students at conventions, movies, commercials and local civic events. He also serves as conductor and music director of the UCF Concert Band, and assistant conductor of the UCF Wind Ensemble and Symphonic Bands under the direction of Michael J. Garasi.

He has conducted bands and orchestras throughout the United States, Canada, England, France, Austria, Sweden, Switzerland, Germany and Japan, as well as professional orchestras and bands at Walt Disney World, SeaWorld, Busch Gardens and Fiesta Texas.

As a composer and arranger, he maintains an active schedule with music performance groups at Walt Disney World, Six Flags and more

than 100 high school bands and drum corps across the United States and Japan. In 2003, he was asked by UCF Choral Professor and Boosey and Hawkes Composer, David Brunner, to orchestrate his choral works for performances at Carnegie Hall in New York. Through this collaboration, he has been asked to compose an original work for chorus and orchestra to be premiered in the Isaac Stern Auditorium in 2011.



Ellis received his bachelor's degree in Trombone Performance from UCF as a student of Roy Pickering, a master's degree in Wind and Orchestral Conducting from the University of South Florida, where he was a student of William Wiedrich and will begin his Doctor of Musical Arts in Conducting in 2011. He has also studied

conducting with Jerry Junkin, Tom Lee and Alan McMurray.

This performance marks Ron's final performance with a UCF group as he has accepted the position of associate director of bands at the University of Texas, San Antonio beginning in August of this year. He would like to extend a sincere and heartfelt thanks to the music educators and students that he has had the joy of meeting, laughing with and making music with in the great state of Florida over the last 16 years.

Joseph Kreines

Joseph Kreines has served as a conductor and guest conductor with some 300 bands, orchestras and choruses throughout the state, and also appears as piano accompanist at numerous recitals and festivals. Additionally, Kreines was the conductor of the Brevard Symphony Youth Orchestra from 2002-2008.



Kreines has composed a number of original works for various media and has made numerous transcriptions for concert band

and brass choir, being particularly renowned for those of the music of Percy Grainger. He is also the author of *Music for Concert Band*, a selective annotated guide to band literature.

Kreines received a Master of Music from the University of South Florida and a Bachelor of Arts in Music from the University of Chicago. Kreines was honored as an inductee to the 2004 Roll of Distinction in the Florida Bandmaster Hall of Fame.

Dr. David L. Brunner

David L. Brunner is one of today's most active and versatile conductors and composers. He is Professor of Music and Director of Choral Activities at UCF and well known for his work with singers of all ages, conducting throughout the U.S. and appearing internationally in Canada, the U.K, Australia, Japan and Europe. On



six occasions he has conducted programs of his works for chorus and orchestra at Carnegie Hall.

Brunner is an imaginative

composer who has received numerous ASCAP awards and, in 2000, joined a prestigious group of American composers when he was named Raymond W. Brock Commissioned Composer by the American Choral Directors Association. The New York Times has noted him as a "prolific choral writer whose name figures prominently on national repertory lists," his work having been performed and recorded worldwide in venues such as Royal Festival and Queen Elizabeth Halls (London), Canterbury Cathedral, Disney Concert Hall (Los Angeles), Epcot and Carnegie Hall. New works have premiered in many U.S. states, England, Scotland and the Netherlands, and at national conventions of the American Choral Directors Association and the Fellowship of United Methodists in Music and Worship Arts. He has nearly 100 works published by Boosey & Hawkes, Inc.

A complete resource of Dr. Brunner's work can be found at www.davidbrunner.com.



Next month, UCF will open the first phase of its new Performing Arts Center with state-of-the-art classrooms and rehearsal spaces, specialized production areas as well as faculty and administrative offices for its College of Arts and Humanities departments of Music and Theatre.

Privately funded, Phase Two construction will include a 600-seat concert hall, a 520-seat proscenium theatre, a 263-seat recital hall, a 225-seat black box theatre, rehearsal areas, and scenery production, property, and costume shops.

The new Performing Arts Center will enhance performing arts classes and programs at UCF and will become a focus for performance activities on campus.





ACKNOWLEDGEMENTS

.....
Dr. John C. Hitt, President

Dr. Terry Hickey, Provost and Executive Vice President Emeritus

Dr. Jose Fernandez, Dean of College of Arts and Humanities
Lyman Brodie, Associate Dean of College of Arts and Humanities

.....
Jeff Moore, Music Department Chair, Percussion

John Almeida, Trumpet

Dr. Thad Anderson, Percussion

Rosalind Beck, Harp

Laurent Boukobza, Piano

Lyman Brodie, Trumpet

Dr. Nora Lee Garcia-Velazquez, Flute

Kirk Gay, Percussion

Michael Hill, Classical Bass

Dr. Keith Koons, Clarinet

Dr. Johnny L. Pherigo, French Horn

Roy Pickering, Trombone

Gail Robertson, Euphonium, Tuba

Jamie Strefeler, Oboe

Dr. George Weremchuk, Saxophone

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