The UCLA Herb Alpert School of Music
Department of Music
Presents

UCLA Wind Ensemble

“Postcards from Europe”

Travis J. Cross
Conductor

Kevin LeBoeuf
Graduate Assistant Conductor

Ian Richard
Graduate Assistant Conductor

Wednesday, January 27, 2016
8:00 p.m.
Schoenberg Hall
— PROGRAM —

Fanfare pour précéder La Péri .......................................Paul Dukas  
                 Kevin LeBoeuf, conductor

Festivo ............................................................................Edward Gregson  
                     Ian Richard, conductor

Nimrod............................................................................Edward Elgar  
                     transcribed by Alfred Reed

Florentiner ........................................................................Julius Fučík  
                     arranged by Frederick Fennell

Suite Française......................................................................Darius Milhaud  
                 Normandie  
                 Bretagne  
                 Ile-de-France  
                 Alsace-Lorraine  
                 Provence

Elsa’s Procession to the Cathedral.................................Richard Wagner  
                     transcribed by Lucien Cailliet

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Please join the members of the UCLA Wind Ensemble for a reception 
in the Schoenberg Hall lobby immediately following the concert.

The reception is sponsored by UCLA’s Epsilon Kappa chapter of 
Tau Beta Sigma and the Psi chapter of Kappa Kappa Psi, 
national honorary band sorority and fraternity.

The UCLA Wind Ensemble extends a special thank you to  
Michele Eckart, Corey Frey, Kathleen Moon, and the rest of the 
Schoenberg theater staff. Thanks also to Umberto Belfiore, Luis Heñao, 
and Loren Nerell for their assistance recording and webcasting.

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ABOUT THE ARTISTS

TRAVIS J. CROSS serves as associate professor of music and department vice chair at the Herb Alpert School of Music at the University of California, Los Angeles, where he conducts the Wind Ensemble and Symphonic Band and directs the graduate program in wind conducting. As wind ensemble conductor for five years at Virginia Tech in Blacksburg, Va., Cross led students in performances at the Virginia Music Educators Association conference, Kennedy Center, and Carnegie Hall and developed the Virginia Tech Band Directors Institute into a major summer conducting workshop.

Cross earned doctor and master of music degrees in conducting from Northwestern University in Evanston, Ill., and the bachelor of music degree cum laude in vocal and instrumental music education from St. Olaf College in Northfield, Minn. His principal teachers were Mallory Thompson and Timothy Mahr. Prior to graduate study, he taught for four years at Edina (Minn.) High School, where he conducted two concert bands and led the marching band program.

In 2004, Cross participated in the inaugural Young Conductor/Mentor Project sponsored by the National Band Association. The same year, he received the Distinguished Young Band Director Award from the American School Band Directors Association of Minnesota. From 2001–2003, Cross served a two-year term as the recent graduate on the St. Olaf College Board of Regents. In 2006, he was named a Jacob K. Javits Fellow by the United States Department of Education. From 2011-2015, he served two terms as national vice president for professional relations for Kappa Kappa Psi, the national honorary band fraternity.

Cross contributed a chapter to volume four of Composers on Composing for Band, available from GIA Publications. His more than 20 original compositions and arrangements are published by Boosey & Hawkes, Daehn Publications, and Theodore Music. He has appeared as a guest conductor, composer, and clinician in several states, Canada, China, Korea, Thailand, and at the Midwest Clinic and leads honor bands and other ensembles in Alabama, California, Florida, Indiana, Iowa, Minnesota, Nebraska, Nevada, New York, North Dakota, South Carolina, and Virginia during the 2015–2016 season.

KEVIN LEBOEUF is pursuing a master of music degree in conducting at the University of California, Los Angeles. He is a traveling clinician of the marching arts, having taught across the United States and Japan, and he currently teaches the horn line of the Carolina Crown Drum and Bugle Corps, an internationally renowned, touring music ensemble. LeBoeuf earned a bachelor of music degree in music education from Rutgers University in New Brunswick, N.J., where he studied euphonium with Stephen Arthur Allen and was a charter
member of the school’s brass band. Aside from music, Kevin is a small busi-
ness owner in New Jersey, providing commercial live sound services and con-
sultation. He hopes to one day combine his love of live sound and music edu-
cation.

IAN RICHARD is pursuing a master of music degree in conducting at the
University of California, Los Angeles. He previously taught for four years at
Harrisonburg and Rappahannock County high schools in Virginia. He cur-
rently directs the Open Academy Orchestra, which serves middle and high
school students in the mid-Wilshire area of Los Angeles. Richard earned a
bachelor of music degree in music education from James Madison University
in Harrisonburg, Virginia, where he played tuba in the wind symphony, sym-
phony orchestra, and brass band and served as drum major of the Marching
Royal Dukes. He lives in Los Angeles with his wife, Lauren.

NOTES

Paul Dukas: Fanfare pour précéder La Péri
Paul Dukas was born in Paris in 1865 and died there in 1935; not only did his
life equally straddle the nineteenth and twentieth centuries, but he crossed
paths with many of the leading French composers from both. As a young stu-
dent at the Paris Conservatory, Dukas began a long friendship with his class-
mate Claude Debussy; he spent his last decade as professor of composition at
the Conservatory, where his students included Maurice Duruflé, Olivier Messi-
aen, and Darius Milhaud. While undeniably identified with L’apprenti sorcier
(The Sorcerer’s Apprentice), which gained great fame even before Disney’s
Fantasia, Dukas also wrote a well-regarded Symphony in C, a piano sonata,
and an opera. His last major work was the 1912 ballet La Péri.

Described by Dukas as a “poème dansé,” La Péri depicts Iskender’s years-
long search for the Flower of Immortality. When he finally finds the flower
in the possession of a mythical fairy called a Péri, Iskender steals the flower
before ultimately realizing himself unworthy and returning it to the Péri.
Although (or even because) the ballet opens with shimmering chords in the
strings, Dukas composed a brilliant brass fanfare to precede the work; it is
often performed separately from the ballet.

Edward Gregson: Festivo
One of the most prominent British composers of the present day, Edward
Gregson has made particular contributions to the wind and brass repertory. He
studied composition and piano at the Royal Academy of Music and retired in
2008 as principal of the Royal Northern College of Music in Manchester. In
addition to 10 concertos for solo instruments with orchestra, Gregson has writ-
ten for many of the leading orchestras in Great Britain, as well as choral ensembles, chamber groups, theater, film, and television.

Festivo was commissioned for the tenth anniversary of the Bolton (England) Youth Concert Band, which premiered the work at the 1985 conference of the World Association of Symphonic Bands and Ensembles in Kortrijk, Belgium. Gregson provides the following notes:

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood, with a variation of earlier material passed from one wind soloist to another, while the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of “minimalist” technique, until the whole band eventually joins in (important parts for melodic percussion here). The final statement of the rondo tune is heralded by bell-like chords on the brass, with tubular bells adding color. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms, with the scoring utilizing solo and chamber-like textures.

**Edward Elgar: Nimrod**

A leading British composer of the late Romantic period, Sir Edward Elgar wrote music for all major genres except opera, including two completed symphonies and several concertos, oratorios, and cantatas. In addition to the Enigma Variations, his best-known works may be the five Pomp and Circumstance marches; the trio section from March No. 1, paired with the text “Land of Hope and Glory,” has become an unofficial English national anthem, as well as the accompaniment to countless American commencement processions.

Dedicated to “my friends pictured within,” the Enigma Variations comprise an original theme and 14 variations, each intended as a musical portrait of one of the composer’s friends or acquaintances. Hans Richter conducted the premiere in London on June 19, 1899. The “enigma” comes both from the cryptic movement titles, most of which are either initials or nicknames, and the hidden theme that Elgar claimed as the basis for all of the variations. He wrote that “through and over the whole set another larger theme ‘goes,’ but is not played... So the principal Theme never appears, even as in some late dramas... the chief character is never on stage.” Elgar dedicated the Adagio ninth variation to his best friend, Augustus Jaeger; the movement title “Nimrod” refers to a mighty Biblical hunter, and the English translation of the German Jäger is
That the noble and stately music resembles the second movement of Beethoven’s “Pathétique” Sonata should come as no surprise; Elgar referred to the movement as “the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven.”

**Julius Fučík: Florentiner**

Born in Prague in 1872, Julius Fučík lived his entire life as a subject of the Austro-Hungarian Empire. He initially began service as a military musician around age 19 and, after a few years playing in and conducting civilian ensembles, returned to the army in 1897. Fučík was stationed as a bandmaster in Sarajevo when he wrote *Entry of the Gladiators*, a piece that has since become synonymous internationally with circuses. His band moved to Budapest in 1900, and it was there that he wrote another work that earned great acclaim, the *Florentiner*. In 1913, after achieving further success as a military bandmaster, Fučík started his own Berlin-based Prager Tonkünstler-Orchester and a music publishing company; in this way, his career mirrored that of John Philip Sousa, who directed “The President’s Own” United States Marine Band before starting his own civilian band in 1892. In fact, Fučík is sometimes called the “Bohemian Sousa,” and his short life began about 20 years after Sousa’s birth and ended about 20 years before Sousa’s death.

**Darius Milhaud: Suite Française**

Born in Marseilles and raised in Aix-en-Provence, Darius Milhaud began playing the violin at age seven. He decided to focus on composition by the time he enrolled in the Paris Conservatory in 1909, where his teachers included such leading figures as Dukas, Widor, and Gédalge. Although he respected and even once met Debussy, Milhaud departed from the Impressionism prevalent in France at the turn of the twentieth century; as a proponent of new music, he became associated with a group known as *Les Six*. During World War I, Milhaud served as an attaché in Rio de Janeiro; he traveled through New York on his return in 1918–1919, and also journeyed to London, Vienna, twice more to the United States, and the Soviet Union during the next decade. His music reflects the diverse cultures he encountered, from the Brazilian-flavored *Le boeuf sur le toit* (The Cow on the Roof) to the jazz-influenced and African folk-inspired *La création du monde* (The Creation of the World).

*Suite Française* was commissioned by the Leeds Music Corporation as part of a proposed series of new wind works by contemporary composers. At the time, Milhaud was living and teaching in the United States, having fled Paris at the outset of World War II. The Goldman Band premiered the suite in New York City on June 13, 1945, just over a month after V-E Day. Milhaud provides the following notes:

> In the bands, orchestras, and choirs of American high schools, colleges, and universities where the youth of the nation be found, it is obvious that they need music of their
time, not too difficult to perform, but nevertheless keeping
the characteristic idiom of the composer. The five parts of
this Suite are named after French Provinces, the very ones in
which the American and Allied armies fought together with
the French underground of the liberation of my country: Nor-
mandy, Brittany, Ile-de-France (of which Paris is the center),
Alsace-Lorraine, and Provence (my birthplace). I used some
folk tunes of these provinces. I wanted the young American
to hear the popular melodies of those parts of France where
their fathers and brothers fought to defeat the German invad-
ers, who in less than 70 years have brought war, destruction,
cruelty, torture, and murder, three times, to the peaceful and
democratic people of France.

Richard Wagner: Elsa’s Procession to the Cathedral
Despite great controversy over his personal ideology and behaviors, Richard
Wagner created a body of work that represents the zenith of both nineteenth-
century opera and the harmonic vocabulary of the Romantic period. Born in
Leipzig, he studied in Dresden and toiled in relative obscurity until his opera
Rienzi premiered in 1842. A series of triumphs followed over the next decade,
including Der fliegende Holländer, Tannhäuser, and Lohengrin. Although Wag-
ner finished his four-part Der Ring des Nibelungen in 1874, the first complete
performance did not occur until the opening of the Bayreuth Festspielhaus two
years later. Wagner wrote Tristan und Isolde and Die Meistersinger von Nürn-
berg during breaks from composing the Ring cycle and completed Parsifal
about a year before his death. Most of his operas deal with legendary charac-
ters and supernatural struggles between good and evil; later in his career he
used the terms “music drama” and “festival play” to describe his works that he
believed surpassed the traditional conception of a Romantic opera. An innova-
tor both musically and dramatically, Wagner advocated a Gesamtkunstwerk
(total or joint artwork), where all of the elements of composition and produc-
tion work together to create a complete artistic experience.

Completed in 1848 and premiered in Weimar in 1850, Lohengrin is set in
Brabant, a medieval state in what is now Belgium. Elsa’s Procession to the
Cathedral comes late in the second of three acts, immediately before Elsa
marries a mysterious knight who previously rescued her from accusations of
murder. (The third act begins with a wedding march known today as “Here
Comes the Bride.”) Because much of the solemn procession music is scored
originally for winds and chorus, the excerpt translates beautifully and has re-
mained a staple of the band repertoire since publication of the Lucien Cailliet
transcription in 1938.

Program notes compiled by Travis J. Cross.
The UCLA Band Program

Gordon Henderson
Director of Bands,
Director of the Bruin Marching Band

Travis J. Cross
Wind Ensemble Conductor

Ken Fisher
Assistant Director of the Bruin Marching Band

Paul Addleman
Assistant to the Director of Bands

Luis Cárdenas Casillas, Kevin LeBoeuf, and Aidan Ritchie
Marching Band Teaching Assistants

Meredith Burns, Anastasia Petanova, and Ian Richard
Wind Ensemble Teaching Assistants

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UCLA Wind Ensemble  
Travis J. Cross, conductor  
Kevin LeBoeuf and Ian Richard, graduate assistant conductors  
Meredith Burns and Anastasia Petanova, teaching assistants

**Flute**  
Rie Aoyama, Agoura Hills  
Yi Eva Ding, Auckland, New Zealand  
Irwin Hui, Santa Clara  
Tracy Lahey, Danville  
Katie Takahashi, Walnut  
Emily Tsai, Honolulu, HI  
Anastasia Petanova, Las Vegas, NV *  
Edwin Zhou, Briarcliff Manor, NY

**Oboe/English Horn**  
Meredith Burns, Lexington, KY *  
Ryan Chou, Boston, MA  
Jisoo Sydney Lee, Tustin  
Amina Soliman, Irvine

**Clarinet**  
Kenji Bellavigna, Corte Madera  
Christopher Colangelo, Valencia  
Josephine Gao, San Ramon  
Tyler Hsieh, San Jose  
Joowon Lee, Los Gatos  
Nicholas Lie, Saratoga  
Shaniee Parker, Northridge *

**Bass Clarinet**  
Maya Nag, Saratoga

**Contrabass Clarinet**  
Adam Gilberti, Walnut Creek †

**Bassoon**  
Zachary Freeman, South Pasadena  
Nicholas Teoh, Bellevue, WA

**Saxophone**  
Jake Boring, San Diego  
Lancelot Chu, Norwalk  
Brian Kim, Incheon, South Korea  
Edgar Melendez, West Covina *  
Alec Mendoza, Rialto  
Langi O’Connor, Diamond Bar  
Tyler Onodera, Union City  
Alonso Pirio, Marina del Rey

**Horn**  
Brian Chen, Diamond Bar  
Josh Lee, Pleasanton  
Kelsi Nelson, Manhattan Beach  
Rachel O’Connor, Toronto, Canada *  
Andrew Pickett, Tulare *  
Alana Yee, San Diego

**Trumpet**  
Jon Bhatia, Long Beach *  
Keith Cerrato, Chatsworth  
Alex Darouie, San Marcos  
Finn Gesner, Malibu  
Sara Mosgrove, San Diego  
Oliver Taylor, Lafayette

**Trombone**  
Patrick McGihon, Palm Desert  
Josiah Morales, Valencia *  
May Zeng, Sunnyvale

**Bass Trombone**  
Nick Garcia, Benicia  
Aidan Ritchie, Douglas, WY *

**Euphonium**  
D’Lainey Forrester, Carlsbad  
Sal Hernandez, Whittier

**Tuba**  
Madeleine Myall, Lafayette  
Seth Shaffer, Southlake, TX *

**Double Bass**  
Jules Levy, Los Angeles

**Harp**  
Vivian Hsu, San Jose

**Percussion**  
Meenah Alam, Lancaster  
Kyle Dombrowski, Springfield, IL *  
Ari Shiller, San Diego  
Jessie So, Irvine  
Kevin Tran, Hanford  
* Graduate Student  
† Faculty/Staff
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Upcoming Events

Feb. 12, 14, 19, and 21 Opera UCLA presents Mozart’s *Cosi fan tutte* in a Downton Abbey-inspired production Peter Kazaras, stage director Neal Stulberg, conductor Freud Playhouse at MacGowan Hall

Feb. 17 chambermusic@ucla *Ginastera Centennial Concert*

Feb. 24 chambermusic@ucla *UCLA Faculty Composers*

Feb. 28 UCLA Percussion Ensemble Theresa Dimond, director

Feb. 29 chambermusic@ucla “It’s a Woodwind World X”

March 2 UCLA Wind Ensemble and UCLA Symphonic Band “A Little Night Music” Travis J. Cross, conductor

March 3 David L. Abell UCLA Piano Masters Series Ilya Itin, recital and master class

March 9 UCLA Symphony Anna Corcoran, violin Maxim Kuzin, conductor

March 10 UCLA Choral Union and UCLA Philharmonia Carl Orff’s “Carmina Burana” Lesley Leighton, conductor Royce Hall

March 11 Camarades Chamber Music Recital

March 12 UCLA Chamber Singers Lesley Leighton, conductor

March 13 Contempo Flux Gloria Cheng, director