

Concert Winds

Buccaneer Hornpipe **Chris Sharp**

Chris Sharp is a professional composer, arranger, and orchestrator currently living in Gainesville, Florida. Educated at the University of Florida and University of Miami, he has served the music field in a wide range of capacities. As a trombonist, Mr. Sharp worked as a full-time performing musician and bandleader at Walt Disney World for 11 years. In addition, he has served as an arranger and orchestrator for Disney parks worldwide since 1984, providing music for atmosphere groups, live shows, recording sessions, and national television broadcasts. He is currently serving as Director of Bands at Santé Fe College in Gainesville, where he also serves as Discipline Coordinator for the music area, developing curricula and degree tracks. Having received the ASCAP Plus award multiple times, Mr. Sharp's compositions and arrangements for concert and jazz band have enjoyed widespread popularity. **Buccaneer Hornpipe** was commissioned by the Mariner Middle School in Cape Coral, Florida and dedicated to the School District of Lee County. The piece was finished and premiered in 2007. The audience will experience the life of the 19th-century swashbuckler in this fantastic contest piece! The opening theme, The Pirate Life, recalls the lively dance music of pirates after a hard day. A beautiful and harmonically intricate lyrical section, Island Idyll, captures the peace and solitude of a beautiful sandy beach. What follows is the Wrath of Triton, a powerful storm that threatens the entire crew. Snapping beach towels simulate the sound of sails flapping in the wind during this dramatic voyage at sea.



Pantheon **Michael Sweeney**

Michael Sweeney (b1952) is an ASCAP award-winning American composer and musician. Sweeney studied music education and composition at the Indiana University in Bloomington. Sweeney taught five years in public schools of Ohio and Indiana, where he taught many concert, jazz and marching programs for students from elementary to high school. Since 1982, he has worked full time for Hal Leonard Corporation in Milwaukee, Wisconsin and is currently Director of Band Publications. Sweeney is particularly known for his writing at the younger levels for concert and jazz bands, and has over 500 publications to his credit. **Pantheon** has Bristling and dramatic effects, folk-like melodies, and cutting edge contemporary harmonies that are found in Michael Sweeney's compositions for concert band. This piece covers a lot of musical ground and keeps audiences on the edge of the seat with its musical excitement.



Wind Symphony

Overture in B flat **Caesar Giovanni** *Arr. Wayne Robinson*

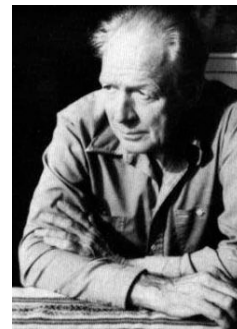
Overture in B flat by Caesar Giovanni (b.1925) found its way into another key when Wayne Robinson transcribed it for band. Giovanni is a composer and pianist, educated at the Chicago Conservatory (Bachelor/Master of Music degrees) and a pianist in the United States Navy Band in Washington DC. He joined NBC in Chicago as a staff pianist (1949-1956), and ABC in Chicago in 1958. Joining ASCAP in 1957, his chief musical collaborator was Wayne Robinson. Beginning in F major with a strong brass fanfare and whirling woodwind runs, *Overture in B flat* is in an ABA

form. One quick tempo is heard throughout the work. The opening woodwind response to the brass fanfare is developed in the latter part of the first section, before the tempo seemingly slows down in the central lyrical section, when the momentum slows to one-half of the original tempo. A *molto crescendo* timpani roll ushers in the final recapitulation of the opening theme, and the work comes to a close in C major.

Concertante for Alto Sax & Band

Clare Grundman

Yenny Zhang – Alto Saxophone



Cleveland-born Clare Grundman (1913 - 1996) earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his *Fantasy on American Sailing Songs*, *Tuba Rhapsody*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsody*. The **Concertante for Alto Sax & Band** makes the alto saxophone alternately principal and subordinate to the symphonic band which accompanies it. While the introduction possesses some of the rhapsodic themes of most of Grundman's work, this composition is predominately a spirited interplay between the two participants. The soloist seems to launch packets of melody as the theme develops, while also having an opportunity to display technical talent in the cadenzas. Composed in 1973, the work is dedicated to alto saxophone soloist Dale Underwood and the U.S. Navy Band. (*Program notes courtesy of Roy Stehle, Foothill Symphonic Winds*).

Arabesque

Samuel R. Hazo

Arabesque by Samuel Hazo (b. 1966) was commissioned by the Indiana Bandmasters Association and was written for the 2008 Indiana All-State Band. This piece is based in the mystical sounds of Middle Eastern music and it is composed in three parts: Taqasim, Dabka and Chorale. The opening flute cadenza is meant to sound like an Arabic taqasim or improvisation. Much the same as in jazz improvisation, the soloist is to play freely in the scale passages and modes of the genre. However, opposite to jazz, taqasim has very little change to the chordal or bass line accompaniment. It is almost always at the entrance to a piece of music and is meant to set the emotional tone. The second section, a dabka, is a traditional Arabic line dance performed at celebrations, usually at weddings. Its drum beat is performed on a dumbek which is an Arabic hand drum that is played with the fingertips. The finale section, the chorale, is a recapitulation of the previous mystical themes in the composition, interwoven with grandeur of a sparkling ending. Samuel R. Hazo received his Bachelors and Masters degrees from Duquesne University, where he served on the Board of Governors and was honored as an Outstanding Graduate in Music Education. Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university band director. A prominent composer of wind band and chamber ensemble works, he has also written for television, radio, and stage. In 2003 he became the first composer to win both composition contests of the National Band Association with his *Perthshire Majesty* (2003) and *Novo Lenio* (2001). Mr. Hazo now resides in Pittsburgh, PA, where he serves on the faculty of the Upper St. Clair School District. He is also active as a clinician and guest conductor.

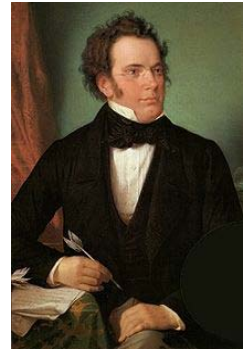


Concert Orchestra

Overture in D Major

Franz Schubert

Arr. by Thor Johnson



Franz Peter Schubert (1797 – 1828) was an Austrian composer who wrote some 600 Lieder, nine symphonies (including the famous "Unfinished Symphony"), liturgical music, operas, some incidental music, and a large body of chamber and solo piano music. Franz Schubert was born into a musical family, and received formal musical training through much of his childhood. While Schubert had a close circle of friends and associates who admired his work, wide appreciation of his music during his lifetime was limited at best. He was never able to secure adequate permanent employment, and for most of his career he relied on the support of friends and family. He made some money from published works, and occasionally gave private musical instruction. Interest in Schubert's work increased dramatically in the decades following his early death at the age of thirty-one. Composers such as Franz Liszt, Robert Schumann and Felix Mendelssohn discovered, collected, and championed his works in the 19th century. Franz Schubert is now widely considered to be one of the greatest of all composers. Proud of its own great musical tradition, the city of Vienna joined the rest of Europe in its unbridled enthusiasm for Italian opera, especially those of Rossini. Even stern and gruff Beethoven—who had complained in the early 1820s about the Viennese obsession for Italian opera—admitted to liking, even admiring Rossini's lyric operatic gifts, especially *The Barber of Seville*. So too did Franz Schubert, barely two decades old when the Rossini mania swept through the Austrian capital like virus. Because of prodding by his erstwhile mentor, Antonio Salieri, Schubert composed three Italianate overtures, all dating from 1817. The second and third, in particular, strongly recall Rossini, and both carry the subtitle *In the Italian Style*, bestowed on them by Schubert's brother Ferdinand. The easiest way to distinguish the latter two is by key. One in C major dates from November; the other one, which we hear tonight, dates from September. The two-part overture, first performed in 1818 in Vienna, opens with a lyrical Adagio that reminds us of Schubert's innate gift for melody. The ensuing *Allegro*, quick and fleet, brings the brief overture to a Rossini-inspired close. Tonight, Concert Orchestra is performing an arrangement of Overture in D Major created by Thor Johnson, (1913 – 1975), who was an American conductor.

Concert Orchestra & Debut Strings

Gavotte

George Frideric Handel

Arr. by Carl Bruce



The *gavotte* originated as a French folk dance, taking its name from the Gavot people of the Pays de Gap region of Dauphiné, where the dance originated. It is notated in 4/4 or 2/2 time and is of moderate tempo. The distinctive rhythmic feature of the original gavotte is that phrases begin in the middle of the bar; that is, in either 4/4 or 2/2 time, the phrases begin on the third quarter note of the bar, creating a half-measure upbeat. The *gavotte* became popular in the court of Louis XIV where Jean-Baptiste Lully was the leading court composer. Consequently several other composers of the Baroque period incorporated the dance as one of many optional additions to the standard instrumental suite of the era. Handel is one such composer. George Frideric Handel (1685 – 1759) was a German-English Baroque composer who is famous for his operas, oratorios, and concertos. He received critical musical training in Italy before settling in London and becoming a naturalized British subject. His works include *Messiah*, *Water Music*, and *Music for the Royal Fireworks*. He was strongly influenced by the techniques of the great composers of the Italian Baroque and the English composer Henry Purcell. Handel's music was well-known to many composers, including Haydn, Mozart, and Beethoven.

Sarabande

George Frideric Handel

Arr. by Carl Bruce

In music, the **Sarabande** is a dance in triple meter. The second and third beats of each measure are often tied, giving the dance a distinctive rhythm of crotchets and minims in alternation. The crotchets are said to have corresponded with dragging steps in the dance. The sarabande is first mentioned in Central America: in 1539, a dance called a *zarabanda* is mentioned in a poem written in Panama by Fernando Guzmán Mexía. The dance became popular in the Spanish colonies before moving back across the Atlantic to Spain. Later, it became a traditional movement of the baroque suite, usually coming directly after the *Courante*. The baroque *Sarabande* is commonly a slow $\frac{3}{4}$ time rather than the much faster Spanish original, consistent with the courtly European interpretations of many Latin dances. This slower, less spirited interpretation of the dance form “expresses no passion other than ambition,” as stated by Johann Mattheson in *Der Vollkommene Capellmeister* (1739). The fourth movement **Sarabande** of George Frideric Handel's *Keyboard suite in D minor* (HWV 437) for solo harpsichord achieved modern popularity when an orchestrated version was used by Stanley Kubrick for his 1975 film *Barry Lyndon*.

Airs Russe (Theme)

Henryk Wieniawski

Arr. by Carl Bruce

Air Russe is from Wieniawski's *Souvenir de Moscou Op. 6* (1852) after two Russian Romances by Alexander Varlamov. The brilliant Polish violinist Henryk Wieniawski (1835 – 1880), "a violinist of genius" in the mold of Paganini, possessed astonishing technical prowess and an intensity of expression that moved his listeners to tears. A prodigy who was admitted to the Paris Conservatoire at the age of 8 and graduated with First Prize in violin at the mere age of 10, Wieniawski also studied composition under Hippolyte Colet. During his teens, Wieniawski concertized in Europe and Russia, often with younger brother Josef at the piano. He composed *Souvenir de Moscou* in the early 1850's when the Wieniawski brothers performed a great deal in Russia. Originally written for violin and orchestra, *Souvenir de Moscou* is a set of variations on two popular Russian romances, *The Scarlet Sarafan* and *I Saddle My Horse*. The work opens with an extensive introduction in which the Scarlet Sarafan theme is heard in fragments. When the theme is finally played in its entirety, there is a sense of sweet arrival. There are three quick variations in rapid succession but tonight we are only hearing the main theme.



Engines of Resistance

Larry Clark

Composer Larry Clark, in a highly creative period, has developed this stunning piece, **Engines of Resistance**, written in 1999. Two opposing themes resist one another. A constant motor element in the winds fights the lyrical melodic material. Each new angular theme is more forceful than the last. Percussion is a separate color opposing the winds. Unique and tightly written makes the piece a fantastic addition to tonight's program. Larry Clark (b. 1963) is Vice President for Carl Fischer Music in New York and is well known as a composer and arranger of music for band and orchestra. His pieces have been performed internationally and appear on numerous contest/festival performance required music lists. He is an ASCAP award-winning composer, has over 200 publications in print and is in demand to write commissions for bands and orchestras across the country. He holds a Bachelors Degree in Music Education from Florida State University and Masters Degrees in Conducting and Composition from James Madison University in Virginia.



INTERMISSION

Sinfonia

Violin Concerto No. 5 in A Major

Wolfgang Amadeus Mozart

Valerie Kim – Violin



The **Violin Concerto No. 5 in A Major, K. 219** was written by Wolfgang Amadeus Mozart in 1775, premiering during the holiday season that year in Salzburg. It follows the typical fast-slow-fast musical structure. Mozart composed the majority of his concertos for string instruments from 1773 to 1779, but it is unknown for whom, or for what occasion, he wrote them. Similarly, the dating of these works is unclear. Analysis of the handwriting, papers and watermarks has proved that all five violin concertos were re-dated several times. The year of composition of the fifth concerto "1775" was scratched out and replaced by "1780", and later changed again to "1775". The autograph score is preserved in the Library of Congress, Washington D.C. Tonight, Sinfonia is performing the first movement: *Allegro Aperto – Adagio – Allegro Aperto*. The *aperto* marking is rare in Mozart's instrumental music, but appears much more frequently in his operatic music. It implies that the piece should be played in a broader, more majestic way than might be indicated simply by *allegro*. The first movement opens with the orchestra playing the main theme, a typical Mozartian tune. The solo violin comes in with a short but sweet dolce *adagio* passage in A Major with a simple accompaniment in the orchestra. This is the only instance in Mozart's concerto repertoire in which an *adagio* interlude of this sort occurs at the first soloist entry of the concerto. The piece then transitions back to the main theme with the solo violin playing a different melody on top of the orchestra.

Slovanic Dances, Op. 46, No. 7 & 8

Antonin Dvorak

Antonin Dvorak (1841-1904) was a Czech composer of Romantic music, who employed the idioms and melodies of the folk music of his native Bohemia and Moravia. His career started as a violist in the Czech National Theater orchestra, conducted by Smetana, from 1866-73. One of the biggest boosts to Dvorak's career, as a composer, was his new found friendship with Johannes Brahms in 1874. Brahms' musical influence can be heard in some of Dvorak's symphonies; especially Symphony no 7 in E flat. Brahms introduced Dvorak to the music publisher, Simrock, who sold all of Brahms' works. Simrock had just released the Brahms' Hungarian Dances with very much success. After Brahms had introduced Dvorak to him, Simrock scented even more money and wanted to play on the national feelings that were getting stronger and stronger at that time worldwide. Thus he asked Dvorak to write a similar set. They preferably had to be for piano two-hands, because that was easier to print and sell. With these dances Dvorak's name was made throughout Europe. The **Slavonic Dances Op. 46** were originally composed for piano duet in 1878 and 1886. The composer orchestrated them the same year, which is the edition you are listening to tonight. Sinfonia will be performing No. 7 and No. 8 with a brief interruption of Grieg's *Peer Gynt Suite No. 2* in between the two movements.



Peer Gynt Suite No. 2

Edvard Grieg

Ibsen wrote Peer Gynt in 1867 as a dramatic poem, rather than as a work for the stage. Seven years later he asked his friend Grieg, already firmly established as Norway's leading composer, to collaborate in adapting the work for the stage by setting the text to music to create a melodrama. The work is based on old folk legends and tells the often complex life story of Peer Gynt, including his marriage to Solveig, encounters with trolls and other strange beings, and eventual death. The two orchestral suites, of which Opus 46 is the first and best known, were published in 1888 and 1893 respectively and were an immediate success; so much so that Grieg complained that as a result his publishers were no longer interested in printing the full score! Much of the music's appeal lies in Grieg's ability to encapsulate a situation or character perfectly in no more than a few phrases, and this is well demonstrated by the four short pieces that make up this suite. Grieg's music is deliciously graphic and picturesque and, withal, delightfully chaste. Even if this Suite was not so well known as it is it would require no detailed elucidation.

