

# SCHOOL OF MUSIC

## **Graduate Degree Recital Conducting**

Eric Martinez, conductor

**Friday, April 26, 2024**

**8:00 PM**

**Gore Recital Hall**

**Roselle Center for the Arts**

# PROGRAM

*English Folk Song Suite* (1923/2013) Ralph Vaughan Williams (1872-1958)  
arr. Matt Johnston

I. *March: Seventeen come Sunday*

II. *Intermezzo: My Bonny Boy*

III. *March: Folk Songs from Somerset*

University of Delaware Clarinet Ensemble

*Folk Spells* (2021)

Shuhei Tamura (b.1986)

*Serenade in Eb Major, Op.7* (1881)

Richard Strauss (1864-1949)

## INTERMISSION

*5 Miniatures* (1991)

*Frigyes Hidas* (1928-2007)

*Wind Story* (2016)

*Tetsunosuke Kushida* (b.1935)

I. *A Park Breeze*

II. *The Wind's Path*

III. *Dancing Wind*

IV. *Whispering Wind*

*My Hometown* (2013)

*Hayato Hirose* (b.1974)

# PERSONNEL

## Clarinet Ensemble

### **E♭ Clarinet**

Yukai Chen+

### **Clarinet**

Joe Gonzales  
Erica Friend  
Kurt Hammen  
Andrew Dickinson+  
Joanna Wiltshire\*  
Nate Peterson

### **Alto Clarinet**

Brittany Barry+

### **Bass Clarinet**

Michael Fascetta+  
Nathan Soric+

### **Contrabass**

Allison Black

## Chamber Winds

### **Flute**

Sarah Koviack  
Janelle Gillespie+

### **Oboe**

Mandy Spratt+  
Mekhi Tyree

### **Bassoon**

AJ Perry  
Julia McDonnell

### **Clarinet**

Brittant Barry  
Andrew Dickenson  
Nathan Soric

### **Bass Clarinet**

Michael Fascetta

### **Horn**

Madi Leslie  
Noah Farnsworth  
Russell Perdue  
Anthonie Ramos

### **String Bass**

Cooper Lofft

### **Percussion**

Ben Hausman+  
Carl Tafoya

\* denotes Faculty  
+ graduating Member

# PROGRAM NOTES

## Ralph Vaughan Williams, English Folk Song Suite

In 1923 English composer Ralph Vaughan Williams (1872-1958) was commissioned by the band of the Royal Military School of Music to write this work. The well-known title "*English*" *Folk Song Suite* was not the initial title of the work, it was just called *Folk Song Suite*. The orchestral version arranged in 1924 had the word "*English*" added at the beginning of the title thus having all publications of the piece by Boosey & Hawkes (the British music publisher) have this title. A subsequent change was also made by the publisher which was the removal of one of the original 4 movements *Sea Songs* which was published separately. The three movements feature folk songs from the Norfolk and Somerset regions of England these include: *Seventeen Come Sunday*, *Pretty Caroline*, *Dives and Lazarus*, *My Bonny Boy*, *Green Bushes*, *Blow Away the Morning Dew*, *High Germany*, and *The Trees They Do Grow High*. Vaughan Williams' masterful writing and nationalistic pride shine through this piece in his accurate preservation of these folk tunes from around England. *Folk Song Suite* is a standard in the wind band repertoire (alongside the suites by his contemporary Gustav Holst) and performed by many high school, collegiate, and community ensembles. Many people who have played in wind bands are guaranteed to have played or will play this piece at some point in their lives.

This piece plays a special piece in my heart as it bookends my time during my undergraduate degree. I performed this piece as a first year and it is one of the only pieces for which I have played the solo clarinet part. I was also fortunate enough to rehearse this piece at the end of my high school student teaching placement which helped me establish the skills I used to teach students today. I am lucky to relive those fond memories by performing this Clarinet Ensemble arrangement of the work. I am thankful to Dr. Nichols, Professor Wiltshire, and the members of the Clarinet Ensemble for allowing me to perform this piece on my recital.

## Shuhei Tamura, Folk Spells

*Folk Spells* was written in 2021 for the Minami Junior High School Band in Mishima City, Japan. The piece was written for a flexible ensemble and was premiered at an ensemble contest as a septet but is also written as an octet. Although the title says "*Folk*" *Spells* there are no direct quotes or references to folk tunes in the work. Tamura stated, "I named it as such because I felt something earthly in the power of the sound." Tamura began composing at 17 years old and graduated with degrees in composition from Tokyo University of the Arts and Tokyo Gakugei University Graduate School. Shuhei Tamura has written for a variety of ensembles including orchestra, choir, and concert band, and is an active clinician, adjudicator, and band director.

This small three-minute work provides some nice contrast between the dark minor melodies. While listening you can imagine these talented players casting spells to control the elements and creating “earthly” sounds. I am thankful for all of these players to truly “move the earth” to make time out of their business schedules to perform this piece with me. Like for many of these flex pieces, you will also be singing some of these melodies in your head for a while.

## **Richard Strauss, Serenade in Eb Major Op.7**

Richard Strauss (1864-1949) composed his Serenade in E-flat, Op. 7, when he was just 17 years old. Born into a family deeply rooted in musical tradition, Strauss was surrounded by the enchanting melodies of Mozart and the romanticism of Mendelssohn from an early age. Much of this exposure was from his father, Franz Strauss, who was a renowned horn player and provided his son with a rigorous musical education. His father’s influence is heard in the Serenade, with a large emphasis placed on the four horns and having a more conservative musical form different from the works Richard Strauss would compose later in his life. Franz Wüllner conducted the premiere in Dresden on November 27, 1882, however the piece had a more substantial performance two years later. The piece was performed in Berlin in February of 1884 and was supposed to be conducted by Hans von Bülow and the Meiningen Court Orchestra, however his assistant conductor performed the piece instead so von Bülow could enjoy the work as an audience member. In amazement of Strauss’s work, Hans von Bülow commissioned him to write a second Serenade in B-flat, Op.4, which Strauss premiered in November 1884, effectively jump-starting his musical career. Although the Serenade in E-flat is such an important piece in Strauss’s career, he dismissed it as being “nothing more than the acceptable work of a music student.” Strauss scored the Serenade for a wind ensemble very similar to that of the 13 winds in Mozart’s Gran Partita: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and a contrabassoon or double bass for added richness and bass support. (Mozart’s Serenade requires basset horns in place of flutes). The melodic material and wide-ranging passionate themes highlight the soaring lyricism that Strauss would employ in his future works.

After listening to this piece for one of my classes last year I had a friend ask me about it because they heard it in the hallway and mentioned how it was one of their favorite pieces. I made a small note of it being and added it to my list of potential recital pieces without much thought. Having spent time with the score and listening to many different recordings it is clear to see how this is my friend’s (and now one of my) favorite piece. Every single time I listen to and conduct this piece there is just a sense of warmth in Strauss’s beautiful scoring that fills my body with such positive emotions. I am so thankful to all of these players here at the University of Delaware that have come together to perform such a wonderful standard chamber piece for winds. I hope that as you listen the sounds create a story full of contrasting events of dancing, mystery, danger, power and love as they do for me.

## Frigyes Hidas, 5 Miniatures

Frigyes Hidas (1928-2007) was a Hungarian composer who wrote over 100 works for winds in his lifetime. He referred to himself as the “last Hungarian romantic composer,” as he chose to write mostly in the style of the composers of the romantic era and strived away from the modern writing style of his contemporaries of the 20th Century. Hidas’s countless works for wind bands, with mostly memorable and cheerful melodies, are not commonly programmed in the United States. Born and raised in Budapest, Frigyes emerged as a significant figure in Hungarian music, leaving an indelible mark on the country’s cultural heritage. He began his musical journey in the vibrant city of Budapest, studying composition at the esteemed Franz Liszt Academy of Music under the guidance of János Visky who was a student of Zoltán Kodály. It was there that Hidas honed his craft as both a pianist and an organist, laying the foundation for his illustrious career. Throughout his lifetime, Frigyes held several notable positions within the Hungarian music scene. His talents as a composer and director were showcased at the National Theater, where he gained valuable insights into timing and audio storytelling. Additionally, he distinguished himself as a composer and pianist for the National Radio Orchestra, contributing significantly to the musical landscape of Hungary. Hidas Frigyes was a remarkably prolific composer, with a catalog boasting over 150 works. An advocate for accessibility in music, Hidas Frigyes composed many chamber works—like this 5 Miniatures (1991) for 2 Clarinets, 2 Horns, and 2 Bassoons—that are approachable, fun, and resonate with both performers and audiences. In this work, Hidas uses modal keys, repeated forms, and patterns with some rhythmic variations that allude to traditional Hungarian folk tunes but never directly quote them. Despite his contributions to Hungarian Wind Orchestras, Hidas Frigyes has remained relatively unknown in the United States. However, his music captivates listeners with its simplicity and evocative storytelling.

I was introduced to Hidas when I first performed one of his pieces Merry Music for Wind Band and I immediately became fascinated with his charming writing style. It was one of the few instances during my undergrad where I had never heard of the composer before and wanted to know more about them. I fortunately have had the opportunity to research Hidas and his many works during my time here at UD and hope that his works are performed more frequently in the future. As I finish up my graduate degree I do plan on continuing to study and promote Hidas’s works to ensure their longevity and that they have more of an international significance. Hidas Frigyes’s works serve as a great reminder to performers and audiences of the beauty that can lie within simplicity. I hope that you find this small chamber work to be charming and encourage you to listen to his many of his other “merry” works.

## Tetsunosuke Kushida, Wind Story

Tetsunosuke Kushida (b.1935) pursued mathematics at Kyoto University of Education, and studied composition under Tadashi Fukumoto, Nagomi Nakaseko, and Nakaba Takahashi. Influenced by his family's musical background and exposure to traditional Japanese instruments, he shaped his style around Japanese folk music. In 1969, he won the Ongaku-no-Tomo-sha Corporation Prize for Composition for "Stone Garden," leading him to explore wind music further under Paul Yoder, the first president of the American Bandmasters Association (ABA), and Ichitaro Tsujii. His mentorship with Tsujii notably influenced works like "Asuka," performed frequently by the Tokyo Kosei Wind Orchestra and esteemed as a significant addition to wind music repertoire. Kushida published the "Wind" series for flexible ensembles through Bravo Music. Wind Story (2016) is one of the pieces from this series that consists of four short movements, each portraying a different type of wind:

- I. A Park Breeze: Envision the park, its visitors, and their activities.
- II. The Wind's Path: Consider what the wind carries across our paths.
- III. Dancing Wind: Picture leaves gathering joyfully as the wind dances.
- IV. Whispering Wind: Imagine the wind whispering to warm hearts and herald a brighter tomorrow.

The lively and spirited nature of these compositions' upbeat rhythms, catchy melodies, and engaging harmonies evoke a sense of movement and momentum, like strolling through a park or along a scenic path. The music's light and playful character encourages listeners to imagine themselves on a leisurely walk, enjoying the sights and sounds of nature. Whether it's the gentle rustle of leaves in "A Park Breeze" or the joyful dance of the wind in "Dancing Wind," each movement offers a unique and vivid sonic landscape that these wonderful players create. I hope that you enjoy these four short tunes and that they pop back into your head as you go!

## My Hometown, Hayato Hirose

"My Hometown" by Hayato Hirose (b.1974) was composed in 2013 for Bravo Music's ensemble series. Hirose, born in Tokyo, Japan, has lived and studied in multiple countries. He resided in the United States from 1986 to 1989 before returning to Japan, where he graduated from International Christian University High School in 1993 and Tokyo Music and Mediaarts Shobi (now Shobi College of Music) in 2000. After earning a Bachelor of Music in composition from The Boston Conservatory in 2003, he obtained a Master of Music degree in composition and wind band conducting from the Lemmens Institute in Belgium in 2006. Currently, Hirose is an active conductor of various ensembles and serves as a faculty member at Shobi College of Music in Tokyo, Japan.

Hirose wrote a fantastic description of this piece that is critical to the beautiful message behind the work. His words read as follows:

“Taking a closer look at where you live most of your days, you observe people from different backgrounds, and different occupations. You see that everyone is carrying on with life. As a member of that society, you will also feel that you are involved with family and others around you, spending your time supporting each other. This work was composed with the hope that those in a community could spend each day happily with commitment and affection while interacting with each other.”

Reflecting on this myself, I am extremely grateful to find my place in this large community of music-making. This piece is dedicated of course to the people of my first hometown of Hazleton, Pennsylvania where my family has been so supportive from 4th grade till today, all of my music teachers and Sarah Koviack who I have been grateful to perform in school ensembles with for over 11 years now. This piece is also dedicated to the people of my second hometowns of Kutztown University and the University of Delaware. I would truly not be here right now for the opportunities and friendships you have given me. Thank you for bringing me into your lives and having such a positive impact on mine. I cannot be thankful enough to all of the friends and connections I have made over the years through all of the communities in my life (yes even you reading this right now!). Thank you!

