Concerto Winners 2.0

A celebratory evening of healing and hope

March 18, 2021
8:00 p.m.
Puglisi Orchestra Hall
Newark, Delaware
Program

Order subject to change and will be announced at the performance

Wiener Philharmoniker Fanfare (1924)
Richard Strauss (1864-1949)

Black Dog (2002)
Scott McAllister (b. 1969)
Anthony McDonnell-Johnson, clarinet

Fantasia for Alto Saxophone (1983)
Claude T. Smith (1932-1987)
Jason Blythe, alto saxophone

Vientos y Tangos (2004)
Michael Gandolfi (b. 1956)

Three Negro Dances (1933/1939)
Florence Price/arr. Leidzen (1887-1953)
I. Rabbit Foot
II. Hoe Cake
III. Ticklin’ Toes
Anthony McDonnell-Johnson, graduate conductor

Lincolnshire Posy (1937)
Percy Aldridge Grainger (1882-1961)
I. Dublin Bay (Lisbon)
II. Horkstow Grange
III. Rufford Park Poachers
IV. The Brisk Young Sailor
V. Lord Melbourne
VI. The Lost Lady Found
Personnel

PICCOLO
Genevieve Hahn, Newark, DE

FLUTE
Tracy Collins*, Oceanside, NY
Renae Block*, Marlton, NJ
Katie Laakso, Havre de Grace, MD
Jessica Hamilton, Tabernacle, NJ

OBOE/ENGLISH HORN
Brooke Van Veen*, Oak Ridge, NJ
Evan Dial, Cincinnati, OH
Maysi Salt, Toms River, NJ

BASSOON
Joshua Nordland*, Columbus, PA
Lexi Wilkerson, Broomfield, CO
Maggie Borinski, Randolph, NJ

CONTRABASSOON
Lexi Wilkerson

EB CLARINET
Anthony McDonnell, Reading, PA

CLARINET
Tyler Tashdjian*, Riverside, RI
Robert Billin, Whitewater, WI
Katie Kimmel, Scottsdale, PA
Nathan Soric, Huntington, NY
Michael Faschetta, Fallston, MD

BASS CLARINET
Kurt Hammen, York, PA

ALTO/SOPRANO SAXOPHONE
Jason Blythe*, Camden, DE
Alec Lusby, Annapolis, MD
Daniel J. Armistead, Newark, DE

TENOR SAXOPHONE
Matt Greco, Wilmington, DE

BARITONE SAXOPHONE
Brandon Foster, Milford, DE

HORN
Joseph Herring*, Pensacola, FL
Kevin Romano, Winchester, VA
William Hernandez, Hyattsville, MD
Noah Parnsworth, Charlotte, NC
Noah Silverman, East Meadow, NY
Daniel Klugman, Dresher, PA

TRUMPET
Trevor Johnson*, Salem, OR
Tyler Bouttavong, Murfreesboro, TN
Mitchell Weaver, Cranberry Twp, PA
Hannah Leposa, Bradford, PA
Justin Way, Dauphin Island, AL
Stephen Zarriello, Honolulu, HI
Andrew Steinberg, Forest Hill, MD
Sean Murphy, Floral Park, NY
George Mayo III, Wilmington, NC

TROMBONE
Matthew Darr*, Stoystown, PA
Rachel Schwab, Atco, NJ
Nicholas Kazmierczak, Montgomery, NJ
Sheridan Brodhead, Hellertown, PA
Natalie Sylva-Brown, Newark, DE
Amber Moore, Mosheim, TN

BASS TROMBONE
Simeon Jooste, Wilmington, DE

EUPHONIUM
Clayton Dungey*, Issaquah, WA

TUBA
Corwin Sheffield*, Browns Mills, NJ
John Preusse, Howell, NJ

BASS
Adam Fleetwood, Newark, DE

PIANO
Logan Slansky, Huntington Station, NY

PERCUSSION
Gage P. Kroljic*, Blackwood, NJ
Natalie DiTommaso, Bear, DE
Graeme Leighton, Lombard, IL
Andrew Simmons, Newark, OH
Christine Walthers, Howell, NJ
*principal

Lauren Reynolds, conductor
Anthony McDonnell-Johnson, graduate conductor
Program Notes

Wiener Philharmoniker Fanfare (1924)
Richard Strauss (1864-1949)

Richard Strauss is best known for his work in two major genres: the tone poem and opera. Strauss ably carried both the Wagnerian opera tradition and the Romantic Lisztian tone poem into the twentieth century. Tod und Verkiarung, Till Eulenspiegels lustige Streiche, Also sprach Zarathustra, Salome and Elektra rank among his most notable compositions and brought Strauss lasting fame during his lifetime and afterward.

Written in 1924, Strauss penned Fanfare für die Wiener Philharmoniker for the Vienna Philharmonic’s first benefit ball, which raised money for the musicians’ pension fund. The piece was originally performed while honored guests arrived at the event, and the work has subsequently been performed every year since at the Philharmonic’s annual ball.

-Technical Sgts. David Balandrin and Ricky Parrell, USAF Band

Scott McAllister (b. 1969)
Black Dog (2002)

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin’s rhapsodic-style song Black Dog. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true “Hendrix” fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, “Stairway to Heaven” gesture. The last section of Black Dog concludes with a “head-banging” ostinato pattern that leads to the final fiery cadenza.

-Program note by the publisher

Fantasia for Alto Saxophone (1983)
Claude T. Smith (1932-1987)

Now a staple in the 20th century solo saxophone repertoire, Fantasia allows the saxophone soloist to showcase every aspect of the instrument’s capabilities, from flashy technical playing to lush romantic melodies. Smith exploits the entire range of the instrument, embracing the altissimo register as a vehicle for both melody and dramatic impact. The work was composed in 1983 for saxophone virtuoso Dale Underwood and dedicated to the United States Navy Band, Joseph Phillips, conductor.
Notes, cont.

Vientos y Tangos (2004)
Michael Gandolfi (b. 1956)

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti’s specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D’arienzo and the “Tango Nievo” style of Astor Piazzolla to the current trend of “Disco/Techno Tango,” among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tango to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

-Michael Gandolfi

Three Negro Dances (1933/1939)
Florence Price/arr. Leidzen (1887-1953)

American composer, pianist and teacher, Florence Beatrice Price was one of the most revolutionary composers of the twentieth century. Known for her diverse catalogue and spiritually-connected music, Price set the stage and opened many doors for women and women of color in the world of classical music. She studied piano, organ and composition at the New England Conservatory of Music, originally identifying as Mexican to avoid discrimination. After graduating with honors in 1906, she submitted her symphony “Symphony in E minor” for the Wanamaker Foundation Awards and was given first prize. A year later in 1933, Price’s piece was performed by the Chicago Symphony Orchestra, making it the first piece by an African-American woman to be performed by a major symphony orchestra.

Three Negro Dances was originally composed for piano and was later arranged for band in 1939 by Swedish-American composer Erik Leidzen. These pieces are considered “characteristic pieces,” which involve heavily syncopated rhythms. Throughout all of Price’s music, rhythm is preeminent. Leidzen’s arrangement captures Price’s rhythmic intent while also achieving a beautiful orchestration and rousing finish.

-Anthony McDonnell-Johnson

Percy Aldridge Grainger
Lincolnshire Posy (1937)

Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger’s settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of “musical wildflowers” (hence the title) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer’s personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

-Percy Aldridge Grainger
About the Soloists

Jason Blythe is a musician specializing in woodwinds. He has been playing saxophone professionally since 2015. Throughout his formative years, he enjoyed residency in All-State and All-Eastern conference ensembles. Jason began his collegiate study of applied music under saxophonist Todd Groves in 2017 at the University of Delaware School of Music, where he has been a principal and co-principal alto saxophonist of the UD Wind Ensemble. He is currently in his fourth year at the University of Delaware and plans on furthering his music education after receiving his undergraduate degree. Jason Blythe lives in Camden, Delaware.

Conductor and clarinetist Anthony McDonnell holds a B.S.Ed. in Music Education from Indiana University of Pennsylvania (IUP). As a soloist, he won the first annual University of Delaware (UD) Wind Ensemble Concerto Competition and the UD Symphony Orchestra Concerto Competition in 2019. During his time at UD, he has held principal positions in the Wind Ensemble and Symphony Orchestra. McDonnell has performed in masterclasses for Phil Paglialonga, Ricardo Morales and many other clarinetists. As a conductor, he has conducted the Wind Ensemble, Symphonic Band and Clarinet Choir, as well as guest conducted the Delaware Youth Wind Ensemble. While being a full-time student, he is also a Teaching Assistant for undergraduate and graduate conducting courses, as well as the Fightin’ Blue Hen Marching Band and Pep Band.

McDonnell is pursuing a Master of Music in Wind Band Conducting and has completed a Master of Music in Clarinet Performance at the University of Delaware. His primary teachers include Lauren Reynolds (conducting) and Christopher Nichols (clarinet).