Dr. Lauren Reynolds, conductor
Anthony McDonnell-Johnson, graduate conductor

University of Delaware Wind Ensemble

December 2/3, 2020
8:00 p.m.
Part 1 (Wednesday, 12/2/20)

Aaron Copland (1900-1990), arr. Quinet
Fanfare for the Common Man (1942)

Omar Thomas (b. 1984)
Emma Catherine (2004)

Giovanni Gabrieli (c. 1554-1612)
Canzon Duodecimi Toni a8 (1597)
Anthony McDonnell-Johnson, conductor

Jordan Nobles (b. 1969)
aeth (2011)
Anthony McDonnell-Johnson, coach

Giovanni Gabrieli (c. 1554-1612)
Canzon Primi Toni (1597)
Anthony McDonnell-Johnson, conductor

Thea Musgrave (b. 1928)
from Voices from the Ancient World (1998)
I. EOS: The Goddess of the Dawn
II. PAN: The God of shepherds and animals [Homage to Puccini]
III. BOREAS: The God of the North Wind
IV. CIRCE: The Enchantress

W.A. Mozart (1756-1791)
Serenade in c minor, KV 388/384a (1782/3)
I. Allegro
II. Andante
III. Menuetto (in canone)
IV. Allegro
Part 2 (Thursday, 12/3/20)

Giovanni Gabrieli (c. 1554-1612)
Sonata Pian e Forte (1597)
Anthony McDonnell-Johnson, conductor

W.A. Mozart (1756-1791), arr. Wendt
Overture to The Marriage of Figaro (1786)

Jonathan Dove (b. 1959)
from Figures in the Garden: Serenade for wind octet based on music from Mozart’s opera ‘The Marriage of Figaro’ (1991)
1. Dancing in the Dark
2. Susanna in the Rain
3. A Conversation
6. Voices in the Garden
7. Nocturne: Figaro and Susanna

Giovanni Gabrieli (c. 1554-1612)
Canzon Septimi Toni No. 2 (1597)
Anthony McDonnell-Johnson, conductor

Franz Krommer (1759-1831)
from Harmonie in E-Flat, Op. 71 (1808)
I. Allegro moderato
II. Menuetto. Allegretto

Jordan Nobles (b. 1969)
Chiaroscuro (2014)
Anthony McDonnell-Johnson, coach

Igor Stravinsky (1882-1971)
Octet for Wind Instruments (1923)
I. Sinfonia
II. Tema con Variazioni
III. Finale
Program Notes

Aaron Copland (1900-1990), arr. Quinet

Fanfare for the Common Man (1942)

Written in 1942, Fanfare for the Common Man is one of the most recognized pieces of American classical music. After the attack on Pearl Harbor in 1941, Eugene Goossens, Music Director of the Cincinnati Symphony Orchestra, commissioned several prominent composers to write patriotic fanfares. Goossens' intent was to perform pieces that would give "stirring and significant contributions to the war effort." Among the first composers to respond were Walter Piston, Darius Milhaud, Morton Gould, Henry Cowell, William Grant Still and Howard Hanson. Of all the resulting compositions, Fanfare for the Common Man emerged as the work that has stood the test of time. Inspiration for the title came from a speech given by then-Vice President Henry Wallace, "Some have spoken of the 'American Century.' I say that the century on which we are entering - the century which will come out of this war - can be and must be the century of the common man."

Omar Thomas (b.1984)

Emma Catherine (2004)

American composer Omar Thomas is well-known for his diverse compositions and contributions to the musical world. His catalogue includes works for Big Band, Wind Ensemble, chamber music and choral works. Originally born in New York, he attended Newark High School and continued his studies at James Madison University (Music Education) and the New England Conservatory (Jazz Studies/Composition). He currently resides in Austin, Texas where he is an Assistant Professor of Composition at the University of Texas at Austin.

Emma Catherine was written as a gift to Thomas' trombone professor at James Madison University, Dr. Andrew Lankford and his wife Dr. Heather Lankford. At the time the Lankfords were expecting their first child, Emma Catherine. Originally written for trombone sextet, Thomas re-scored the piece for the University of Georgia Graduate Tuba-Euphonium Ensemble.

Giovanni Gabrieli (c. 1554-1612)

Duodecimi Toni a8 (1597)

Giovanni Gabrieli was one of the most prolific composers of the late-16th/early-17th century. He is remembered as an accomplished organist, teacher and composer, famously known for his long tenure at St. Mark's Cathedral in Venice.

Canzon Duodecimi Toni a8 was written to be performed, just like many of Gabrieli's compositions, in the St. Mark's Basilica in Venice, Italy. One of the notable features of the cathedral is the separated choir lofts around the sides of the basilica. For both practical and musical reasons, Gabrieli exploited this feature by writing music for separated choirs (cori spezzati). These physically separated choirs resulted in an antiphonal sonic effect, similar to the left and right speakers of a stereo audio system. This canzon is one of the many pieces in a larger collection of Gabrieli's, Sacrae Symphoniae, written in 1597.
Giovanni Gabrieli (c. 1554-1612)

Canzon Primi Toni (1597)

Canzon Primi Toni alternates between duple and triple meter, utilizes quite a bit of syncopated rhythm, and places a heavy emphasis on dotted “dance” rhythms. The two choirs engage with each other in a conversational manner, with playful interplay between the first trumpets of each choir. The original performance setting (St. Mark’s Cathedral) would only amplify this conversational effect. The range that Gabrieli exploits is quite expansive and results in a organ-like quality of sound.

Thea Musgrave (b. 1928)

Voices from the Ancient World (1998)

Scottish-American composer Thea Musgrave is one of the most well-respected and oft-performed composers of Western contemporary music. Her works span genres, ranging from chamber music to orchestral works and operas. Voices from the Ancient World, for three flutes and percussion, was commissioned by the Scottish Flute Trio in 1998 and received its premiere performance at the Royal Academy of Music and Drama in 1999. Musgrave utilizes an array of colors, including flute, piccolo, alto flute, and numerous percussion instruments, some of which are performed by the flutists! In addition to the colorful and inventive scoring, Musgrave also calls for spatial elements in the score (such as off-stage playing), however covid safety guidelines prevent this in tonight’s performance. Musgrave describes the six movements (four of which will be performed tonight) below.

I. EOS. The Goddess of the Dawn, who travelled on the winds and sprinkled down dew upon the earth.

II. PAN. The God of the countryside, of flocks, shepherds and animals, a famous player of the syrinx, or pan pipes, - the shepherd’s pipe.

III. BOREAS. The God of the North Wind who had two faces - one facing where he was going, the other from whence he came. He was the male counterpart to Eos.

IV. CIRCE. The Enchantress who changed men into beasts. Ulysses was given a sprig from a certain plant by Hermes which allowed him to resist her charms.

V. PANDORA. When Pandora was created by Zeus, he ordered all the Gods to endow her with some of their attributes. She was also given a box, but forbidden to open it. Her curiosity about its contents overwhelmed her - she opened it and all the evils of the world flew out. Too late she closed it, but she managed to prevent the escape of Hope.

VI. SELENE. The Goddess of the Moon who drives across the night sky in her chariot to visit the sleeping Endymion. She was once seduced by Pan.

Jordan Nobles (b.1969)

æther (2011)

Canadian composer Jordan Nobles says of his piece, “The æther (also spelled aether or ether) was once believed to be the material that fills the region of the universe above the terrestrial sphere, where the stars reside. Instead of the vacuum we know is there today previously it was imagined that a vaporous element surrounded the Earth, filled the heavens and was the very breath of the Gods.”

Since there is no synchronized score for the piece, the performers choose when to play phrases out of the many they are given. Some requirements of the composer include that the piece should begin and end on a G drone that remains throughout the piece, and phrases should be soft and quiet throughout. Instead of having parts for each instrument, there are several “scores” in different keys. This allows for a very flexible and unique instrumentation each time the piece is performed.
Program Notes, cont.

W.A. Mozart (1756-1791)
Serenade in c minor, KV 388/384a (1782/3)

One of the three masterful wind serenades in Mozart's output, the c minor Serenade is possibly the most perplexing. In the era of harmoniemusik in the eighteenth century, serenades for an octet of wind instruments were a popular form of musical entertainment. Typically performed in the evening (as opposed to the daytime divertimento), serenades tended to be light in character, in five or more movements, and often loosely based in dance structures. This Serenade, however, is anything but light. The four-movement structure and serious tone have led many to refer to the piece as a symphony for wind octet. Architecturally, the piece adheres much more closely to a symphony than a serenade, with a sonata-allegro first movement, a slow second movement, a minuet and trio, and a theme and variations finale. Most notably, the minuet, which itself is highly syncopated, is performed in canon, just one example of Mozart's compositional genius.

Giovanni Gabrieli (c. 1554-1612)
Sonata Pian e Forte (1597)

Sonata Pian e Forte is part of Gabrieli’s larger collection, Sacrae Symphoniae, and is one of his most famous works. Similar to other instrumental canzona in Gabrieli’s output, this piece features two antiphonal choirs—originally a combination of cornetto, sackbut, and an early stringed instrument, tonight performed as an arrangement for brass choir. Sonata Pian e Forte is considered a cornerstone work in wind band history, as it was the first piece to specify instrumentation for wind instruments. Equally significant is its widely-accepted designation as the first piece to indicate written dynamics in the score “pian” and “forte.”

W.A. Mozart (1756-1791), arr. Wendt
Overture to The Marriage of Figaro (1786)

Mozart completed his celebrated comic opera Le nozze di Figaro/The Marriage of Figaro in 1786. The Overture musically depicts and summarizes the four-act opera, complete with all of its primary themes, characters, and moods. A custom in eighteenth century Europe was for a court Harmonie ensemble (often an octet with pairs of oboes, clarinets, horns, and bassoons) to travel and perform arrangements and transcriptions of popular operas. Johann Wendt, an oboist in the Vienna opera orchestra and original member of Emperor Joseph II’s Harmonie, created the transcription of Le nozze di Figaro.

Jonathan Dove (b. 1959)
Figures in the Garden (1991)

Figures in the Garden was composed for the 1991 Glyndebourne Mozart bicentenary celebrations. Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected, in some way, with one of Mozart’s operas and was to be played outdoors before the performance of that opera. I was asked to compose a piece to precede The Marriage of Figaro/Le nozze di Figaro. Although Mozart’s comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: Voi che spaete, ‘Deh veni, non tardar, and Suzanna and the countess’ letter-writing duet Canzonetta su nell‘aria.

I had the idea that, with all the performances of The Marriage of Figaro that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn’t want to overwork Mozart’s tunes -- it would be disastrous if the audience were tired of them before the opera had even begun -- but each movement of Figures in the Gardens developed from a musical idea in the opera. Here and there an alternative scenario emerges: Suzanna sings her aria in the rain (because it’s an English garden), and Figaro and Suzanna finally enjoy a moment of shared tranquility that is denied them in the opera itself.

- Jonathan Dove
Franz Krommer (1759-1831)
*Harmonie in E-Flat, Op. 71* (1808)

Harmonie-Musik, music for wind ensemble, held an important position in the eighteenth century, serving particularly as Tafelmusik (Table Music) to accompany dinner. By the end of the century the most frequently found ensemble consisted of eight parts, pairs of oboes, clarinets, French horns and bassoons, with an additional 16 foot part for double bassoon or double bass to add depth. This number of players became current in Vienna from 1782, with the encouragement of the Emperor Joseph II, who from 1787 employed two clarinetists, the Stadler brothers, in the Court Orchestra.

It was for one of these groups in Vienna that Krommer wrote his thirteen Harmonien. While Krommer's music for wind ensemble is original, it was also common practice for wind-bands to play their own transcriptions of popular operas, and Mozart himself had transcribed the music of his first successful opera in Vienna in 1782, *Die Entführung aus dem Serail* (The Abduction from the Seraglio), while incorporating table-music of this kind in his *Don Giovanni* five years later. The fashion gradually waned in the altered circumstances of the early nineteenth century.

This Harmonie-Musik probably written in Vienna immediately before Krommer's appointment as Ballett-Kapellmeister to the Court Theatre. It is in characteristic classical style, the musical language of Haydn and Mozart, in four movements that follow customary forms of chamber music rather than multi-movement compositions common in divertimenti or in operatic transcriptions. Bach starts with an Allegro, followed by a Minuet, a slow or relatively slow movement and a more rapid final movement. They are clearly intended for players of some accomplishment and show both elegance and wit in their instrumental writing, not least in the finale of Opus 71, with its soulful introduction and final hunt, aptly introduced by the horn, immediately followed by the rest of the ensemble.

- Program Note from liner notes of CD KROMMER: Partitas for Wind Ensemble

Jordan Nobles (b. 1969)
*Chiaroscuro* (2014)

Similar to *aether*, *Chiaroscuro* is a piece that has no synchronized score, and both duration and pitch are at the discretion of the performers. One of the main differences between these two pieces is that *Chiaroscuro* indicates when a certain note or notes should be performed, whereas in *aether*, the performers can play anything on the page whenever they choose. *Chiaroscuro* was commissioned and premiered by Vancouver New Music and dedicated to their Artistic Director, Italian conductor and composer, Giorgio Magnanensi.

Chiaroscuro is an Italian term meaning 'light-dark.' In the world of art, it is an effect of contrasted light and shade created by light falling unevenly or from a particular direction onto something. In tonight's performance, the musicians chose when to play with a dark or light sound, some even using mutes to alter their timbre.
Igor Stravinsky (1882-1971)
Octet for Wind Instruments (1923)

Stravinsky wrote, “The octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music ... I awoke from this little concert in a state of great delight and anticipation, and the next morning began to compose.”

At the time well-known for his neo-primitivist Russian ballets, Stravinsky confused the Octuor’s premiere audience, whose minds were likely recalling the riots that accompanied the premiere of his Rite of Spring. The Octet and its surprisingly light, neoclassical aesthetic and form shocked listeners, many of whom actually thought it was a joke!

Aaron Copland, who attended the premiere, later wrote:

“I can attest to the general feeling of mystification that followed the initial hearing. Here was Stravinsky... now suddenly, without any seeming explanation, making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he has hitherto been identified... No one could possibly have foreseen... that the Octet was destined to influence composers all over the world.”
**Personnel**

**Flute**
Renae Block
Katie Laakso
Jessica Hamilton
Emily Certisimo

**Oboe**
Evan Dial

**Clarinet**
Katie Kimmel
Liv Francisco

**Saxophone**
Jason Blythe
Alec Lusby
Steven Gelberg
Daniel Armistead

**Horn**
Joseph Herring
William Hernandez
Noah Farnsworth
Daniel Klugman
Kevin Romano

**Trumpet**
Justin Way
Tyler Bouttavong
Hannah Leposa
Sean Murphy
Stephen Zarriello
Mitchell Weaver
Andrew Steinberg
George Mayo III

**Trombone**
Sheridan Brodhead
Natalie Sylva-Brown
Matthew Darr
Matthew Libby

**Tuba**
Clayton Dungey
Jackson Leadlove

**Percussion**
Gage Kroljic
Andrew Simmons
Liz Kern

**Graduate Conductor**
Anthony McDonnell-Johnson

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**School of Music**

**Applied Woodwind/Brass/Percussion Faculty**

Eileen Grycky, flute
Merideth Hite Estevez, oboe
Lynn Moncilloch, bassoon
Christopher Nichols, clarinet
Todd Groves, saxophone
Mark Clodfelter, trumpet
Christopher Underwood, trumpet
John David Smith, horn
Bruce Tychinski, trombone
Brian Brown, euphonium/tuba
Gene Koshinski, percussion
Timothy Broscious, percussion
Special Thanks

UD School of Music Staff
John Fredenburg
Anthony McDonnell-Johnson
Tyler Bouttavong
Timothy Broscious
Kelly Watkins