



HENDERSON
STATE UNIVERSITY
Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents

BRASS ENSEMBLE CONCERT

Program

Madrigal Orlando di Lasso
Virga Jesse Anton Bruckner
Canzona per sonare No. 3 Giovanni Gabrieli

**Nathan Campbell, Jan Robbins, trumpets;
Bryan Field, euphonium; Thomas Trantham, tuba**

Canzon á 4 No. 3 Gioseffo Guami
Quartet No. 5 Wilhelm Ramsöe

**Frank Gibson, Shane Mitchell, trumpets;
Stephanie Searce, euphonium; Jon Shultz, tuba**

Canzona per sonare No. 2 Giovanni Gabrieli
Ricercar del primo tuono Giovanni Pierluigi da Palestrina
Sabre Dance Aram Khachaturian
arr. Chris Moix

**Bill Ritter, trumpet; Chris Moix, trumpet and horn;
Steven Moss, trombone; James Muchmore, tuba**

Dance Wilke Renwick
Allegro Franz Joseph Haydn
Vaudeville Spectacular arr. Paul Nagle

**Martin England, David Waddle, trumpets;
Sean Hudgins, horn; Josh Perry, trombone; Chris Mark, tuba**

Handel in the Strand Percy Grainger
Cantilena Joseph Rheinberger
Strike Up the Band George Gershwin

**Scott Cross, John Wier, trumpets; Beth Derrick, horn;
Jon West, trombone; Tara Stevens, tuba; Charles Saunders, percussion**

Russell Fine Arts Recital Hall • Tuesday, April 9, 1996 • 7:30 P.M.



ARIZONA WIND QUINTET

Jean-Luis Kashy, flute, has been on the School of Music and Dance faculty since 1975. He received a Bachelor of Music degree from the Curtis Institute, where he was a student of William Kincaid. He has been principal flutist with the Oklahoma Symphony and the Puerto Rico Symphony and was a member of the Houston Symphony and the Casals Festival Orchestra. He holds a Master of Arts in Teaching degree from Oklahoma City University and has held teaching positions in the Houston public schools, at the Brevard Music Festival, the University of Oklahoma, and the Conservatory of Music in Puerto Rico. He is currently principal flute of the Tucson Symphony Orchestra.

Warren Sutherland, oboe, was appointed to the School of Music and Dance faculty in 1973. He earned a Bachelor of Science and a Master of Science degree in Music Education from the University of Wisconsin, Milwaukee. His teachers have included Ray Still, John Mack, and Earnest Harrison. He has been principal oboist of two major orchestras, the Milwaukee Symphony and the Indianapolis Symphony. In addition, he has been principal oboist with many other ensembles, including the Chicago Chamber Orchestra and the Brevard Festival Orchestra. He has also been a member of the Chicago Wind Quintet, the Indianapolis Symphony Woodwind Quintet, as well as the Arizona Wind Quintet. Professor Sutherland is principal oboist of the Tucson Symphony Orchestra.

Jerry Kirkbride, clarinet, has been a member of the world famous Dorian Wind Quintet since 1970. As a member of the Dorian Wind Quintet, he has toured the United States, Canada, Mexico, and Europe extensively as well as India, Pakistan, and the Middle East. Before joining the Dorian, Mr. Kirkbride was principal clarinetist with the Metropolitan Opera National Company and was a Creative Associate at the Center of the Creative and Performing Arts at the State University of New York at Buffalo. He was principal clarinetist of the Brooklyn Philharmonic for several years. After graduating from the University of Southern California, where he studied with Mitchell Lurie, he was awarded a Fulbright Grant to continue his studies in Rome, Italy where he worked with such artists as Nadia Boulanger, Efrem Kurtz, and Franco Ferrara.

Mr. Kirkbride edits and arranges for International Music Company and has recorded for numerous companies including Columbia and Deutsche Grammophon. He has been the professor of clarinet at The University of Arizona since 1987, clarinetist with the Arizona Wind Quintet, and is currently principal clarinetist of the Arizona Opera.

Keith Johnson, horn, a professor at The University of Arizona for over twenty years, graduated from Luther College in Iowa with a Bachelor of Arts in Music Education. He also holds a Master of Music in Horn Performance degree from The University of Southern California, and a Doctor of Music in Brass Pedagogy and Literature from Indiana University. Dr. Johnson has studied with Philip Farkas, Robert Getchell, and Wendel Hoss. He has held teaching positions at Jacksonville University, Indiana University and East Texas State University before coming to The University of Arizona. He has performed extensively as a recitalist and clinician, and has performed as principal horn with the Jacksonville and Tucson Symphonies, and many orchestras in the Los Angeles area. He is a founding member of the Arizona Wind Quintet and is currently principal horn with the Arizona Opera.

William Dietz, bassoon, has studied at West Virginia University, the University of Washington and received the Doctorate of Music in Bassoon Performance from Florida State University where he studied with William Winstead. Dr. Dietz has been a member of the National Symphony of Costa Rica and is presently a member of the Tucson Symphony Orchestra. He has performed as a recitalist and chamber musician throughout the United States, Canada, Mexico, Central and South America and in Europe. William Dietz has premiered several works at the annual conferences of the International Double Reed Society, and in 1994 released a compact disc of new works for the bassoon.

As an author, he has been a regular contributor to such professional publications as the *Instrumentalist*, *The International Double Reed Journal*, the *National Association of College Wind and Percussions Instructors Journal*, and *Bandworld Magazine*. He is presently authoring a new text for woodwind instrument classes which is scheduled for release by the Schirmer Company in 1996.

ARKANSAS BRASS

Jim Buckner, trumpet
John Webb, trumpet
Jim Woolly, horn
Wes Branstine, trombone
Chris Kornagy, tuba

HENDERSON WIND QUINTET

Melissa Borntreger, oboe
Earl Hesse, clarinet
Jim Woolly, horn
Maralyn Sommer, bassoon
(Flutist, David Etienne not appearing on this program)



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Matt Locke Ellis College of Arts and Sciences
Department of Music
Presents

A WIND CHAMBER MUSIC "MINI FESTIVAL"

featuring

THE ARIZONA WIND QUINTET

with

Ann Barnwell Rye, piano
Kay McAfee, harpsichord
The Henderson Wind Quintet
The Arkansas Brass

Garrison Center Lecture Hall
Monday, October 28, 1996

and

Wednesday, October 30, 1996
7:30 P.M.

Sponsored by the Department of Music and the
Matt Locke Ellis College Excellence Fund

ARIZONA WIND QUINTET

Program

Quartet in D Minor Georg Philipp Telemann
Andante
Vivace
Largo
Allegro

with
Kay McAfee, *harpsichord*
Maralyn Sommer, *bassoon*

Partita for Wind Quintet Irving Fine
Allegro moderato
Poco vivace
Interlude
Gigue
Coda

Intermission

Quintet No. 2 William Underwood
Aria-Chaconne
Sonata-allegro

Quintet for Piano and Winds, K. 452 Wolfgang Amadeus Mozart
Largo-allegro moderato
Larghetto
Rondo

with
Ann Barnwell Rye, *piano*

Garrison Center Lecture Hall Monday, October 28, 1996 7:30 p.m.

ARIZONA WIND QUINTET

with the
HENDERSON WIND QUINTET
ARKANSAS BRASS QUINTET

Program

Petite Symphonie, Op. 90 Charles Gounod
Adagio and Allegretto
Andante Cantabile
Scherzo
Finale

with the
Henderson Wind Quintet

Opus Number Zoo Luciano Berio
Tom Cats
The Grey Mouse
The Fawn
Barn Dance

Intermission

Chanson et Danses Vincent D'Indy
with
Earl Hesse, *clarinet*, Maralyn Sommer, *bassoon*

Serenade No. 1 Vincent Persichetti
Prelude
Episode
Song
Interlude
Dance

with the
Arkansas Brass

Garrison Center Lecture Hall Wednesday, October 30, 1996 7:30 p.m.

PROGRAM NOTES

MONDAY, OCTOBER 28, 1996

Georg Philipp Telemann (1681-1767) was the most prolific composer of his day. He is widely regarded along with J.S. Bach as one of Germany's most important composers of the early and middle 18th century, serving as an important link between the late Baroque and the new Classical style. Telemann wrote three sets of *Tafelmusik* in Hamburg in 1733; each includes not only a quartet, but an overture and suite heard before the quartet, and a concerto, trio sonata, solo sonata and a "conclusion" heard afterwards--a presentation which must have been a true musical feast. The term *Tafelmusik* literally means table music, a term which finds its origins from the 16th century when *Tafelmusik* was performed during a feast or banquet. By Telemann's time the term was used to identify a genre of music meant for more attentive listening. The *Quartet in D minor*, originally written for two transverse flutes and recorder, displays the French emphasis on "singing melody" and coloristic instrumental sonorities, as well as the virtuoso devices drawn from the Italian solo concerto.

The *Partita* by Irving Fine (1914-1962) was written in 1948. It is a partita in the preclassic manner, consisting of dance-like movements all based on the same theme. The tonality is B flat and the work is beautifully warm and lyrical with a charmingly appropriate adaptation of the neoclassic style. The various movements are at times graceful and animated, moving to the sombre apotheosis of the final Coda.

William Underwood's (b. 1940) *Quintet No. 2* was written in 1988. The Aria is a set of variations evolved from an underlying harmonic progression (a chaconne); but there is an external ABA structure as well. The Sonata-allegro is a neo-classic structure with the usual A theme, B theme, development and recapitulation. The development section features a "tricky" fugato. Dr. Underwood is Professor of theory and composition at Henderson State University.

Wolfgang Amadeus Mozart (1756-1791) considered his *Quintet for Piano and Winds, K. 452* the best work he had written up to that point (he was 28 years old). The works immediately preceding and following the *Quintet* are piano concerti, and the work is very closely related to these so called "Vienna" concerti, showing a striking resemblance to several of them. Although the work clearly features the piano, the wind writing is far more than accompanimental in nature and when one considers that Mozart had no models at all for this combination one is amazed at the superlative quality of the composition. It is one of Mozart's loveliest ensemble works.

WEDNESDAY, OCTOBER 30, 1996

Charles Gounod (1818-1893) is best known for his operatic masterpieces, *Romeo and Juliet* and *Faust*. The *Petite Symphonie* (Little Symphony) is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons and 2 horns and is dedicated to Paul Taffanel, flutist and founder of the French Society for Wind Chamber Music. While each pair of instruments has an equal involvement in the work, the flute is featured in the second movement. The work is rich in melodic charm and contains unexpected harmonic invention and virtuoso solo passages.

Luciano Berio (b. 1925) comes from a family of musicians (both his father and grandfather were organists) and had ahead of him a promising career as an organist until an accident involving his right hand forced him to abandon study of the instrument. He began to study law but attended composition classes which led to his eventual career as a composer. He became highly interested in the emerging field of electronic music and became director of the *Studio di Forologie*, a studio for electronic music in Italy. A composer, well represented in a variety of genres, Berio's *Opus Number Zoo* (1952) is written for wind quintet and voice. The text by Berio's friend, famed opera director, Rhoda Levine, was written specifically for this work.

Barn Dance

The fox took a chicken out on the floor. Poor silly chick didn't know the score. And as they whirled in their joyous dance, oh, she admired how the fox could prance. She never noticed when the lights went out. She skipped to the beat with head held high. She bowed to the fox as he circled by. He winked at her with a hie-dee-how. And they engaged in a doe-see-doe. She never noticed when the lights went out. He swung her to the left, he swung her to the right, he swung her around with all his might. The air grew heavy, the lights grew dim, but she felt no fear as she smiled at him; He turned her again and she held him tight as she smiled and whirled in the fading light. She felt no fear, she knew no doubt, and she never noticed when the lights went out. That's all folks.

The Fawn

Listening to a cry of bombs, listening, to the scream of a distant field listening, this is what the fawn thought, standing by a stream. What madness, what madness of men. . . to diminish the earth, to blast all that is lively, lively proud and gentle. What can be the reason? The fawn thought, listening to a cry of bombs, standing, by a stream. What can be the reason?

The Grey Mouse

By herself, by herself, watching the party, this small mouse upon a shelf. Very old, very old, she felt no cheer at the dawn of the New Year. Friends, she said, young friends, she said, Dance, my young friends, but do beware, I warn you. For I too have danced and sung like you. I too have been young so young, but alas, time came to join in the dancing, time came to join in the fun.

Tom Cats

In the jungle of the city two tom-cats chanced to meet. Omar and Bartholomew, tip-toeing round their beat. Their chest swelled up with envy (oh an envy most intense), as each spotted his new rival, beside a back-yard fence. Bartholomew's great tail (a tail of wide renown) made Omar stare insanely, that tail he'd love to own. Bartholomew stared also, he envied what he saw. He yearned to own the whiskers that Omar proudly wore. A howl soon broke the silence of that midsummer night. Like David and Goliath, both cast aside all fright as cat met cat in battle. Oh it was a beastly fight, oh! Both limped home forlorn. All tails all whiskers gone. Oh!

Vincent D'Indy (1851-1931) wrote only one work for wind chamber music. *Chanson et Danses* (1912) is a septet consisting of the standard wind quintet and augmented by an extra clarinet and bassoon. D'Indy's interest in French folk music is apparent in the *Chanson* movement where he makes liberal use of color, tempo, rhythmic and key center contrasts. Pulsing triplet figures in the accompaniment characterize the faster *Danses* movement. A further developed version of the *Chanson* returns as a coda and closes the work.

Vincent Persichetti (b. 1915) is one of the twentieth century's foremost composers of wind music. Most wind players would agree that his *Symphony for Band*, perhaps his best-known work, is highly idiomatic, and represents a model of wind composition. It is interesting to note, therefore, that his *Opus No. 1* (though not published until 1963) is a work suggesting that, as a young composer, he was most comfortable with the wind instruments. The *Serenade for Ten Wind Instruments, Opus No. 1*, is an attractive work, utilizing the timbral energy and dynamic vigor for which Persichetti has become known.



HENDERSON
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Performance Lab

RFA Band Hall
Tuesday, December 10, 1996
4:00 p.m.

Brass Band
Selections to be announced
Directed by Wes Branstine

Come Again Sweet Love John Dowland
Che fiero Costume Giovanni Legrenzi

Jessica Wright, *soprano*
Ann Rye, *accompanist*

Se Florindo è fedele Alessandro Scarlatti
Il pleure dans mon coeur Claude Debussy

Rebecca Morton, *soprano*
Heather McReynolds, *accompanist*

Chanson Triste Henri Duparc
Batti, Batti Wolfgang Amadeus Mozart

Mary Waddle, *soprano*
Kay McAfee, *accompanist*

O Del Mio Amato Ben Stephano Donaudy
Non So Più Cosa Son Wolfgang Amadeus Mozart

Andi Yarbrough, *mezzo-soprano*
Heather McReynolds, *accompanist*

Sonatina Warner Hutchinson

Bryan Field, *euphonium*
Tom Chase, *accompanist*

Sonata for Alto Saxophone and Piano Paul Creston
I. With Vigor

Matthew Mueller, *alto saxophone*
Tom Chase, *accompanist*