

Pittsburg State University
Department of Music

presents



The Chamber Winds
Warren D. Olfert, Conductor

Friday, October 25, 1996
McCray Auditorium
7:30 PM

Program

English Folk Song Suite (1924)

Ralph Vaughan Williams

- I. March—"Seventeen Come Sunday"
- II. Intermezzo—"My Bonnie Boy"
- III. March—"Folk Songs from Somerset"

Chamber Winds

Sonata Pian' e Forte (1597/1955)

Giovanni Gabrieli/Ed. Robert King

Brass Choir

O Mensch, Bewein' Dein Sünde Gross (circa 1937)

J.S. Bach/Arr. Percy Grainger
Ed. Keith Brion & Michael Brand

Chamber Winds

Suite for Winds (1993)

Adam Gorb

- I. Foxtrot
- II. Samba
- III. Merry-Go-Round
- IV. Russian Lament

Woodwind Choir

Suite Provençale (1984)

Jan Van der Roost

- I. Un ange a fa la crido
- II. Adam e sa Coumpagno
- III. Lou Fustié
- IV. Lis Escoubou

Chamber Winds

Chamber Winds Personnel

All performers are listed alphabetically; they are all "first chair" players

Flute

Tobey Aitken
Sara R. Cartright
Lisa R. Dunn
Kristi Hillebert
Sandra Mays
Elizabeth Mundhenke
Justin Writer

Oboe

Kara Herr

Clarinet

Elizabeth Homesley
Shelby Huddleston
Linda Lunow
Erin McGuire
Jennifer Schultz

Bass Clarinet

Joni Gerster

Bassoon

Jason S. Dunn
Angela Sisk

Alto Saxophone

Michael J. Sumaya
Jim Williams

Tenor Saxophone

Don Stephens

Baritone Saxophone

Angela Sisk

Trumpet

Brad Harrison
Michael Oglesby
Tim Sauerwein
Chris Taylor

Horn

Bryce Tharp

Trombone

Josh D. Dempster
Hsu Pei-chia
M.C. Whittier

Euphonium

Joel Dodd
Boon Aik Tan

Tuba

Ryan A. Elliott

Percussion

Sal Bywaters
Heather Dicken
Corey Fugitt
Geoffrey Hargrave
David Johnston

Program Notes

The great English composer of our century, **Ralph Vaughan Williams**, found great inspiration in the study of folk music and in the work of early English masters such as Purcell. His deep interest in folk song and the wind band is best exemplified in the **English Folk Song Suite**, still one of the supreme musical expressions in this genre. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional and reflect the composer's lifelong studies in the field of folk music.

The cathedral of San Marco in Venice was the scene for many innovations in music during the Renaissance. Because of the opposing balconies placed high above the congregation, antiphonal choirs, both vocal and instrumental, were frequently a part of the music fabric of

the cathedral. **Giovanni Gabrieli** was part of the "Venetian School" at San Marco from 1584 to his death in 1612. During this time, he introduced some of the most effective music to be performed at San Marco, including music for choirs and instruments. The **Sonata Pian' e Forte** is a classic example of this music, written for two separated choirs of instruments. This work is also one of the first examples of music to actually indicate dynamics for the performers.

Percy Grainger's interest in old music led him to set several works for band as part of a set of pieces he entitled *Chosen Gems for Winds*. One of the works he chose was a Chorale-Prelude from J.S. Bach's *Orgelbüchlein* collection, *O Mensch, Bewein' Dein' Sünde Gross*. The setting for band is unusual in that Grainger wrote out the ornamentation for the solo line. Grainger also utilized what he called, in typical Grainger-ese, as "elastic scoring." By specifying four lines of melody, called "tone strands," and assigning them to four performers or groups of performers, the piece may be performed by as few as four players or as many one desires. Tonight's performance is with the entire ensemble.

Adam Gorb's Suite for Winds is a fairly new work, written in 1993 for woodwind ensemble. The work creatively utilizes a variety of dance/song styles, including a humorous Foxtrot, a stylish Samba, a "Merry-Go-Round" that mimics an old calliope, and a mournful "Russian Lament" that is particularly striking. The work is a wonderful example of some of the creative writing of the new breed of young English composers.

Jan Van der Roost is a young Belgian composer who is making some interesting new contributions to the wind band literature. One of his finest is the **Suite Provençale**. This suite, in four movements, is based on folk songs from the Provence. The composer uses these melodies in such a way so as to retain the character of the music while adding spicy moments from time to time. It brings an appropriate finish to tonight's concert.