



Western
Music

Don Wright Faculty of Music

WESTERN UNIVERSITY WIND ENSEMBLE
ECHOES AND REVERBERATIONS

Friday, December 1, 2023

7:30 p.m., Paul Davenport Theatre

Dr. Colleen Richardson, *Music Director*

Beethoven meets Hindemith (Set):
March in F

Ludwig van Beethoven
(1760-1827)
Arr. Reynolds

“Geschwindmarsch by Beethoven” from *Symphonia Serena*

Paul Hindemith
(1895-1963)

Peña Amaya

Clarence Hines
(b. 1974)

Variations on America

Charles Ives
(1874-1954)
Trans. Schuman
Trans. Rhoades

Symphonic Dances from “Westside Story”

Leonard Bernstein
(1918-1990)
Arr. Lavender

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PROGRAM NOTES

Ludwig van Beethoven needs little introduction as one of the most influential and well-known composers of all time. He was a crucial figure in the transition between the Classical and Romantic periods of Western art music. Born in Bonn, Germany, Beethoven spent much of his life in Vienna composing and performing as a virtuoso pianist. Beethoven received musical education from Johann van Beethoven (his father), from Christian Gottlob Neefe, and from the esteemed Joseph Haydn.

Beethoven composed *Marsch in F* between 1808 and 1810 for “His Royal Highness Archduke Anton.” It was one of several ceremonial marches that Beethoven composed during this period. This march is also known as the Marsch des Yorck’schen Korps, named after the Prussian General Ludwig Yorck von Wartenburg, who was an important figure in Prussian history. Yorck refused to participate in the Grande Armée’s invasion of Russia, instead declaring Prussia as “neutral” and no longer under French Imperial control.

German composer, violinist, and educator **Paul Hindemith** was one of the most prolific musicians of the 20th century. He studied conducting, composition, and violin at Dr. Hoch’s Konservatorium in Frankfurt, supporting himself by playing in dance bands and musical-comedy troupes. In 1916, he became 1st Concertmaster of the Frankfurt Opera Orchestra. Meanwhile, his own compositions were being heard at international festivals of contemporary music. Hindemith sought to revitalize tonality—the traditional harmonic system that was being challenged—and pioneered in the writing of *Gebrauchsmusik*, or utility music. He regarded the composer as a craftsman (turning out music to meet social needs) rather than as an artist. Hindemith emigrated to the United States in 1940, when he began teaching composition and music theory at Yale University. After WWII, he took a position at Zurich University.

In 1946, Hindemith complimented Beethoven’s *Marsch in F* by using the first theme as the basis for his second movement of *Symphonia Serena*, titled “**Geschwindmarsch by Beethoven.**” Hindemith’s characteristic use of chromatic counterpoint and the use of superimposed meters, brilliantly parodies Beethoven’s theme. The chattering woodwinds create a shifting chromatic background for fragments of Beethoven’s theme, which is stuttered out in a comedic manner by the brass. The march closes with a full statement of the theme with zealous harmonic abandon.

American trombonist **Clarence Hines** holds graduate degrees in jazz studies and contemporary media from the Eastman School of Music. He completed his undergraduate in jazz performance at the University of North Florida. Hines has performed throughout North America, Central America, and Europe. As a composer, he typically writes for jazz ensembles, and his works have been performed at the Lincoln Center for the Performing Arts, the Midwest Clinic, the World Association for Symphonic Bands and Ensembles Conference, and at the International Association for Jazz Education Conference. Currently, Hines serves as the Director of the School of Music at the University of North Florida.

Dr. Hines writes of his own music:

The piece *Peña Amaya* evokes memories of an afternoon hike along the mountain trails of Peña Amaya, located in the province of Burgos in northern Spain. After learning of the historical significance of this landmark, with all of its ancient and medieval ruins, and after hearing a work from the Codex Las Huelgas, a medieval manuscript of Gregorian chants with origins in the region, I was inspired to compose this piece.

The opening motif is the basis for much of the melodic content throughout this work. The steady and deliberate hike up Peña Amaya is represented by the slower-moving ascending gestures. Upon reaching a plateau, we take in the ruins of a castle and medieval fortress. Here, members of the ensemble, are presented in a highly polyphonic texture and in a more spontaneous manner. After resuming our trek up the mountain and after the trails begin winding dangerously close to the cliffs, we arrive at the summit where we are greeted with a spectacular view of the entire region.

Charles Ives is best known for his pioneering in the fields of polytonality, polymetric constructions, tone clusters, microtones, and aleatoric music. Born in Connecticut in 1874; he received his earliest musical

education from his father, who was an U.S. Army Bandleader. Ives attended Yale University in 1894, where he studied organ and composition with Horatio Parker. Post-graduation, he founded a successful insurance firm and continued to compose in his free time. The bulk of his musical output was completed before 1915, because later in life he suffered from poor health problems that deterred him from both music and work.

At age 14, Ives became a church organist and started writing hymns and songs for the services; he composed *Variations on "America"* for the organ when he was 17. William Schuman's orchestral arrangement made it popular (1949), and a wind band transcription by William E. Rhoads followed (1964). The work is based on the traditional tune *My Country 'Tis of Thee*, the de facto anthem of the United States during that time. The variations illustrate Ives' youthful sweep of style, including: a sinuous barbershop setting, a jaunty European cavalry march, a "midway" polonaise, a scherzo, and even the rhythms of ragtime. It was said that during a concert tour in 1891, Ives' father refused to let him play the pages that included canons in two or three keys at once, because they were "unsuitable for church performance—they upset the elderly ladies and made the little boys laugh and get noisy!"

Leonard Bernstein is considered one of the most prodigiously talented musicians in American history, and was acclaimed as "an authentic American hero, a new breed of hero, an arts hero, showing that America does honour her artists." He studied composition with Aaron Copland at Harvard University, and at the Curtis Institute of Music, he studied conducting with Fritz Reiner and piano with Isabelle Vengerova. His first major conducting break was in 1943, when, with very little notice, he conducted the New York Philharmonic to great success, and headlined the New York Times the next day. Bernstein went on to write symphonies, ballets, an opera, a film score, chamber music, and four Broadway musicals. He worked alongside some of the greatest names in music history, including Arturo Toscanini, Serge Koussevitzky, Gene Kelly, Frank Sinatra, Isaac Stern, Oliver Messiaen, Dmitri Shostakovich, and Claudio Abbado. As a media personality, he was the first conductor to harness the power of the television, broadcasting his series *Young People's Concerts at the New York Philharmonic*. In addition, Bernstein championed the music of Mahler, Ives, Copland, and other American composers. He conducted at historic events, including Mahler's *Resurrection* Symphony after the death of John F. Kennedy, and Beethoven's 9th Symphony to celebrate the fall of the Berlin Wall.

"Lenny" first conceptualized a telling of Shakespeare's *Romeo and Juliet* in 1949, set in New York City between rival gangs. *West Side Story* premiered in Washington DC, 1957; it was an immediate hit, and reached more than a thousand performances by 1960. The music melds together the sounds from Tin Pan Alley, cool jazz, and Latin dances in an eclectic postwar urban soundscape. Bernstein's colleagues, Sid Ramin and Irwin Kostal, who were instrumental in the production of *West Side Story*, suggested that he create the *Symphonic Dances from West Side Story*. They suggested sections, and even a new order, so that the dances may tell their own story.

The score includes the following descriptions:

- Prologue: The growing rivalry between two teenage gangs, the Jets and Sharks.
- Somewhere: In a visionary dance sequence, the two gangs are united in friendship.
- Scherzo: In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air, and sun.
- Mambo: Reality again; competitive dance between the gangs.
- Cha-Cha: The star-crossed lovers see each other for the first time and dance together.
- Meeting Scene: Music accompanies their first spoken words.
- "Cool" Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.
- Rumble: Climactic gang battle during which the two gang leaders are killed.
- Finale: Love music developing into a processional, which recalls, in tragic reality, the vision of "Somewhere."

WESTERN UNIVERSITY WIND ENSEMBLE

Dr. Colleen Richardson, Music Director

Piccolo

Queenie Hung
Angela Lee
Ethan Nolin

Flute

Rachel Chang *
Queenie Hung
Emily LaButte
Angela Lee
Ethan Nolin
Yiping Zhang
Grace Zhu

Oboe

Ashlyn Black *
Eric Lenhart
David Levy

English Horn

Ashlyn Black

Bassoon

Kendal Morrison
Ewan Munro

Contrabassoon

Oskar Martinez

Eb Clarinet

Alexia Koras *+

Clarinet

Amy Dimitrov
Rose Guo
Riley Kudjerski
Matthew Leung
Kevin Song
Johnny Tan
Kevin Weiss
Kyla Whitham
Harry Zheng

Bass Clarinet

Keira MacDonald
Alec Marcovici

Alto Saxophone

Liam Bird
Dani McAfee
Carolyn Zhu

Tenor Saxophone

Katherine Vermeeren

Baritone Saxophone

Alex Rozenberg

Bass Saxophone

Alessandro Calicchia

Horn

Emma Bailie- Petrie *
Jeffery Goodwin
Stephanie Hendry
Kevin Rops

Trumpet

Peter Dong
Jacob Gower
Toshi Kawabe *
Michael Meilleur
Colin Spencer
Riley Stevenson *
Matthew Usher
Holly Wilson

Trombone

Andy Brooks
Will Cavanagh
James Winchell
Max Zhang

Bass Trombone

James Winchell *

Euphonium

Raymond Wang

Tuba

Emma Deinum *
Michael Field
Daniel Montaseri

Percussion

Meagan Foster *
Max Harris
Quinn Jamieson
William Kim
Isaac Lee
Manuel Thomas

Piano/ Celesta

Rosalia Li

**Section Leaders
+Concertmaster*