



University
of Victoria
School of
Music

BRIDGING TIME

CHAMBER WINDS RECITAL
CONDUCTOR: DAVID P. GAGNON
WORKS BY BERNSTEIN, STRAVINSKY, WEILL AND SMITH

26TH OCTOBER
8PM, DOORS 7:30PM
PHILLIP T. YOUNG RECITAL HALL
MACLAURIN BUILDING, UVIC
FREE ADMISSION



BRIDGING TIME

CHAMBER WINDS RECITAL

SPECIAL THANKS

to Dr Gerald King, for your guidance
to the Naden Band, for your support
to Daniella Pilosof, for the amazing design of the poster
to the soloists of the evening, Rebecca Hissen and Austin Nicholl
and especially to the performers for your efforts, musicality & friendship

Conductor, David P. Gagnon

—

Solo Alto Saxophone, Austin Nicholl
Solo Bb Clarinet, Rebecca Hissen

David P. Gagnon is from the class of Professor, Dr. Gerald King.

This recital is presented in partial fulfillment of the requirements for the
Master of Music in Performance (Conducting).

Reception to follow in the lounge.

Please turn off all cell phone, camera, laptop, and audio & video recording devices.

Their use is strictly prohibited during events.

PROGRAM

Concerto for Alto Saxophone and Chamber Wind Ensemble
by Zachary Smith

-
Solo Alto Saxophone, Austin Nicholl

Little Threepenny Music (for Wind Ensemble)
by Kurt Weill

1. Overture
2. The Moritat Of Mack The Knife
3. The Instead-of Song
4. The Ballad Of The Easy Life
5. Polly's Song
- 5a. Tango-Ballad
6. Cannon Song
7. Threepenny Finale

INTERMISSION

Ebony Concerto
by Igor Stravinsky
-
Solo Clarinet, Rebecca Hissen

Prelude, Fugue and Riffs
by Leonard Bernstein
-
Solo Clarinet, Rebecca Hissen

PERFORMERS

Conductor, David P. Gagnon

FLUTE - PICCOLO
Michelle Cox
Gillian Newburn

CLARINET
Rebecca Hissen
Mélanie Paré
William Constable
Marielle Audet

BASS CLARINET
Kylie Flower
Lee Whitehorne

BASSOON
Robyn Jutras
Lee Whitehorne

SOPRANO SAXOPHONE
Barrie Sorensen

ALTO SAXOPHONE
Barrie Sorensen
Seán Maynard

TENOR SAXOPHONE
Roy Styffe
Robyn Jutras
Lee Whitehorne

BARITONE SAXOPHONE
Zachary Smith

FRENCH HORN
Collin Lloyd

TRUMPET
Alastair Chaplin
Steve Donegan
Miguel Valdes De La Hoz
Merrie Klazek
John Ellis

TROMBONE
Alon Soraya
Shawn Wright
Marcus Hissen
Robert McNally

EUPHONIUM
Robert Fearnley

TUBA
Paul Beauchesne

ACCORDION
Marielle Audet

PIANO
Olivier Néron-Bilodeau
James Jinkyu

GUITAR
Steve MacDonald

STRING BASS
Ross Macdonald

PERCUSSION
Richard Lang
DJ Lohead

PROGRAM NOTES

CONCERTO FOR ALTO SAXOPHONE AND CHAMBER WIND ENSEMBLE was composed last year by Zachary Smith, then studying composition at the University of Victoria. The work is divided into four movements leading into each other in seamless transitions. Different characters are presented; a flamboyant opening, full of energy and subtleties, lush melodies over marked gestures surprising the listener; moving into an almost mechanical feel, very short rhythms, Stravinsky-esque melodic lines; bringing us into a distant texture, a reflective movement with a free-flowing melody; followed by a re-exposition and combination of the material of the first movement, bringing airy ambiances and effects and ending sparsely, but still hinting at the uneasiness felt previously. For this performance you will be hearing the saxophonist for which the concerto was composed, Austin Nicholl.

LITTLE THREEPENNY MUSIC (FOR WIND ENSEMBLE) was rearranged by Kurt Weill on a request from Otto Klemperer, then conductor of the Kroll Opera in Berlin and soon to become musical director of the LA Philharmonic. He asked him to create a concert suite in the tradition of opera suites for winds from Mozart's day, all being based on the famous work "Die Dreigroschenoper" (The Threepenny Opera). The opera is portraying and in a certain way celebrating the crooks, the villain, the criminals of the era. Weill composed the music in 1928 to words by Bertolt Brecht. This wind ensemble arrangement came only one year after the premiere of the original. For the occasion, Weill did not limit himself to reorchestration. He took the opportunity to bring in some musical material which he had sketched but proven to be too hard to sing by the actors of the play. He also modified the order of the movements.

Over the years, music from "The Threepenny Opera" has become part of the American popular music culture. One of the most recognizable theme is "The Moritat Of Mack The Knife", which has been recorded countless times by many greats as Ella Fitzgerald, Frank Sinatra, Louis Armstrong and more lately, Sting.

PROGRAM NOTES

EBONY CONCERTO

The score notes indicate that Igor Stravinsky composed this work out of admiration for Woody Herman's Big Band and wanted to write for the ensemble. A different account of the origin of the piece is presented by the Chicago Tribune which says that a member of Herman's band met Stravinsky, had him listen to music from the jazz band and was so amazed that he wanted to write for it. In the end, a story probably closer to the reality has Stravinsky's and Herman's mutual publisher arrange for a commission for the composer who was in a difficult financial situation.

Irrespective of the origin of this work, Stravinsky's intent was to compose a jazz-based version of a Concerto Grosso, adding some instruments not traditionally used in a Big Band. A common misconception is that the title refers to the solo instrument of the piece, the clarinet, but the composer's opinion is different on this subject. Jazz and blues meant African culture to him and made the title of the piece reflect this affinity between the musical genre and the people. The premiere was performed by the Woody Herman Big Band under the direction of Walter Hendl on March 25, 1946 in Carnegie Hall.

PRELUDE, FUGUE AND RIFFS

by Leonard Bernstein was commissioned by Woody Herman in 1949. Unfortunately, the ensemble dissolved before the work was even finished. The first time the piece was heard was on CBS' television show Omnibus on October 16, 1955, where Bernstein was explaining jazz to the audience. The renowned Benny Goodman performed the solo clarinet part.

Bernstein introduces a driving brass section in the Prelude, then moves to the intense and intricate Fugue for saxophones to finally end with the solo clarinet Riffs, who is then joined by the full ensemble. We can hear the Bernstein sounds from "West Side Story" and the Stravinsky influences throughout.