



Lynn Wind Ensemble

The Wind Symphony: Movement 3

LYNN

Conservatory of Music

2014-2015 Season

Lynn Wind Ensemble Roster

Flute

Mark Huskey
Jihee Kim
Alla Sorokoletova
Anastasia Tonina

Oboe

Paul Chinen
Asako Furuoya
Kelsey Maiorano
Trevor Mansell

Clarinet

Anna Brumbaugh
Tsukasa Cherkaoui
Jacqueline Gillette
Carlos Ortega
Amalia Wyrick-Flax

Alto Clarinet

Stojo Miserlioski

Bassoon

Hyunwook Bae
Sebastian Castellanos
Joshua Luty
Ruth Santos

Saxophone

Eric Barreto
Anthony Casamassima
Dannel Espinoza
Thomas Giles

French Horn

Mileid y Gonzalez
Mateusz Jagiello
Daniel Leon
Shaun Murray
Raul Rodriguez
Clinton Soisson

Hugo Valverde Villalobos
Shuyu Yao

Trumpet

Zachary Brown
Ricardo Chinchilla
Marianela Cordoba
Kevin Karabell
Aaron Norlund
Mark Poljak
Natalie Smith

Trombone

Mariana Cisneros
Zongxi Li
Derek Mitchell
Emily Nichols
Patricio Pinto
Jordan Robison

Euphonium

Alejandro Guardia
Brian Logan

Tuba

Joseph Guimaraes
Nicole Kukieza
Josue Jimenez Morales

Percussion

Benjamin Charles
Kirk Etheridge
Isaac Fernandez Hernandez
Parker Lee
Jesse Monkman
Neel Shukla
John Thomas III

Harp

Sandra Kay Kemper

Lynn Wind Ensemble

The Wind Symphony: Movement 3

Kenneth Amis, music director and conductor

Saturday, September 13 – 7:30pm
Keith C. and Elaine Johnson Wold
Performing Arts Center

Liturgical Symphony

- I. Lento; Allegretto*
- II. Pesante*
- III. Allegretto*

Fisher Tull
(1934-1994)

Symphony No. 20, Op. 223 "Three Journeys to a Holy Mountain"

- I. Andante espressivo*
- II. Allegro moderato*
- III. Andante maestoso*

Alan Hovhaness
(1911-2000)

Intermission

Symphonies of Wind Instruments

Igor Stravinsky
(1882-1971)

Symphony No. 8, "Trinity", Op. 84

- I. Ave Maria*
- II. Le Rondeau du Monsieur le Diable*
- III. Pythagoras*

Arnold Rosner
(1945-2013)



World-renowned composer-performer, Kenneth Amis, enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. *A Suite for Bass Tuba*, composed when he was only fifteen, marked his first published work. A year later, at age sixteen, he enrolled in Boston University where he majored in composition. After graduating from Boston University he attended the New England Conservatory of Music where he received his Master of Music Degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was the Composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003, Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University's esteemed faculty, serves on the faculty at Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.

Program Notes

Liturgical Symphony

Fisher Tull

Notes by Fisher Tull

Fisher Tull – Liturgical Symphony (1960) (published 1970)

From an article by the composer in *The Instrumentalist*; February, 1981:

“My first ‘serious’ works were Liturgical Symphony and Variations on an Advent Hymn, both for large brass-percussion ensemble and both based on sacred music. These two works represent a link between my arranging and the emergence of actual composition techniques. Liturgical Symphony uses six borrowed tunes with little development (almost a medley in fact) whereas Variations on an Advent Hymn consists of a theme with four extensive variation sections.”

These two works grew, out of necessity, from the fact that Tull was conducting the “brass choir” in his new position at Sam Houston State University. As he stated, these pieces represent a bridge between his extensive arranging activities at North Texas State (now University of North Texas) for the Lab Bands, among other commercial ventures, and his career as a composer of original music.

As stated, the Liturgical Symphony uses six borrowed melodies. With one exception (Edsall) the melodies all come from the Episcopal Hymnal. Tull began attending the Episcopal Church during his graduate school days and became a lifelong Episcopalian. He was very active in the Church and was a lay minister as well as serving on the Vestry of Saint Stephen’s in Huntsville.

The hymn tunes are as follows:

Movement 1:

Sanctus (from Missa Marialis) S115

Martyr Dei #209 (1940 Episcopal Hymnal)

Movement 2:

Picardy #324, from 17th century plainchant

Adoro devote #314

Movement 3:

Kyrie (from Missa Marialis) S92

Edsall chorale by George Henry Day

The music of the Episcopal (American Anglican) Church is a particularly rich source of thematic material, containing music from such noted composers as Gustav Holst, Ralph Vaughn-Williams, Healey Willan, and Thomas Tallis among many others. That Tull would have turned to the Hymnal as a source for thematic material seems hardly surprising given the circumstances described above. This material would also serve him very well in his most well known composition, Sketches on a Tudor Psalm, which utilized the Tallis melody found in hymn #692.

Liturgical Symphony found its way to the publisher through a collaboration between Tull and Los Angeles studio trombonist, Dick Noel. Western International Music was run by William Schmidt, an acquaintance of Noel and thus, Tull. The piece was subsequently recorded by the Los Angeles Brass Society, conducted by Lester Remsen and made up of some of the finest brass players in the Los Angeles area.

Three Journeys to a Holy Mountain Alan Hovhaness

Notes by Alan Hovhaness

Three journeys to a Holy Mountain (Symphony N. 20) was composed for the Ithaca High School Concert Band. The first movement is in the spirit of Armenian religious music in three great melodic arcs, the last having the mood of a spiritual. The second movement is a long melodic line completed non-harmonically and unisonally over held drones in Oriental style. The third movement is in the form of a chorale and fugue; at the climax of the fugue, the chorale theme returns interspersed with many-voiced canon interludes.

Symphonies of Wind Instruments Igor Stravinsky

Notes by Malcolm MacDonald

In 1908, on the death of his beloved teacher Rimsky-Korsakoff, Igor Stravinsky responded by composing a work in his memory which was conceived in terms of instrumental ritual and which he afterwards remembered as the best work of his early period - the *Chant funebre*

- later, unfortunately, lost. Ten years later, the death of his admired colleague, mentor and friend Debussy caused him to write another memorial composition which stands among his most characteristic and influential masterpieces - the *Symphonies of Wild Instruments* (*Symphonies d'Instruments a Vent*), dedicated 'To the memory of Claude Achille Debussy'.

Debussy died on 25 March 1918. Stravinsky's earliest sketches for the work that became the *Symphonies*, including most of the principal motifs, date from July 1919 and are scored for harmonium. In April 1920 he was invited to contribute a piece to a Debussy memorial supplement of the new musical journal *La Revue musicale*; and in June he wrote the final chorale (which had not been among the original sketches). Between July and November he composed the whole work and scored it for 24 woodwind and brass instruments. In December the supplement appeared: the *Tombeau de Claude Debussy*, with a title page by Raoul Duty and consisting of pieces for piano, instruments or voice by ten leading contemporary composers (including Bartok, Falla, Ravel and Roussel). They mainly mourned the departed Debussy in varieties of Impressionistic languor or chromatic grief. In this company the stark austerity of Stravinsky's contribution - a piano arrangement of the chorale entitled *Fragment des Symphonies pour instruments a vent a la memoire de C. A. Debussy* - stood out in bold relief. (This arrangement can be found on page 74 of this volume.)

The work is not a 'symphony' in the accustomed sense; Stravinsky went back to the word's ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it at various times as 'a grand chant, an objective cry', and 'an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments'. The overall form of the piece is an apparent challenge to all previously accepted canons of musical architecture. It is a kind of mosaic, made out of discrete blocks of contrasting material, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed or intercut without modulation or transition, culminating in the ineffably severe calm of the concluding chorale. Stravinsky had already explored the potential of such 'anti-symphonic' discontinuity in *The Rite of Spring* and *Les Noces*, but the *Symphonies of Wind Instruments* raises it to a new level. The scoring, which associates each idea with a different grouping of instruments, enhances the impression. Yet paradoxically, at the smallest level, the melodic and harmonic cells out of which the music is spun work across the surface divisions of the work, lending it a kind of secret organic continuity. Stravinsky's description of the music

as a 'ritual' however gives the clue to its expressive nature: this is an instrumental liturgy, a burial service, the chorale rounding off the proceedings in something like a Byzantine Alleluia. In this sense *Symphonies of Wind Instruments* is the forerunner of such later Stravinsky works as the *Mass and Requiem Canticles*.

The first performance of the complete work was given at the Queen's Hall in London on 10 June 1921, conducted by Serge Koussevitsky as part of a series of Russian Festival Concerts. Coming at the end of a long program it made only a faint impression, and the work only slowly gained acceptance. This original version of 1920 was never finalized for publication except in piano reduction. In 1945 Stravinsky made a revised version, published in 1947, for a slightly different ensemble, dropping the two 'exotics' of the original scoring, the alto flute in G and the alto clarinet in F. He also changed some of the music, added a few bars, entirely re-thought the rhythmic articulation and re-barré the entire work, breaking down its larger irregular phrases into simpler units. It is in this form that the *Symphonies of Wind Instruments* has entered the repertoire, but in recent years the original form of 1920 has been performed with increasing frequency and stands as a viable alternative version. This Masterworks volume, by printing the 1920 version for the first time, alongside that of 1947, enables easy comparison of Stravinsky's first and second thoughts on this 20th-century classic. Briefly stated, the original version is the more redolent of the liturgy and Russian Orthodox Church music; the revised version is more abstract, more a Cubist play of colours and planes.

Upcoming Events

Chamber Music Palm Beach No. 1

Thursday, Sept. 18 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall

\$20

PHILHARMONIA No. 1

Saturday, Sept. 27 – 7:30 p.m. | Sunday, Sept. 28 – 4 p.m.

Guillermo Figueroa, violin and conductor

Location: Keith C. and Elaine Johnson Wold Performing Arts Center

Box

Orchestra

Mezzanine

\$50

\$40

\$35

From the Studio of Lisa Leonard: “Mozart and Beethoven: A Retrospective”

Thursday, Oct. 2 – 7:30 p.m.

Location: Amarnick-Goldstein Concert Hall

\$10

Piano Master Class with Rebecca Penneys

Thursday, Oct. 6 – 4 p.m.

Location: Count and Countess de Hoernle International Center |
Amarnick-Goldstein Concert Hall

FREE

A Reese-Leonard Production

Thursday, Oct. 16 – 7:30 p.m.

Location: Count and Countess de Hoernle International Center |
Amarnick-Goldstein Concert Hall

\$20

Concerto Competition Final Round

Sunday, Oct. 19 – 9:30 a.m. and 1 p.m.

Location: Count and Countess de Hoernle International Center |
Amarnick-Goldstein Concert Hall

FREE

Piano Master Class with Uriel Tsachor

Monday, Oct. 20 – 7pm

Location: Amarnick-Goldstein Concert Hall

FREE

Lynn University and producer Jan McArt present Libby Dodson's Live at Lynn Theatre Series

The Broadway Boys: Lullaby of Broadway

Saturday, Oct. 18 – 7:30 p.m.

Sunday, Oct. 19 – 4 p.m.

Vivien: A journey into the triumph and madness of Vivien Leigh

Saturday, Nov. 8 – 7:30 p.m.

Sunday, Nov. 9 – 4 p.m.

Celebration on Ice

Saturday, Jan. 17 – 7:30 p.m.

Sunday, Jan. 18 – 4 p.m.

River North Dance Chicago

Saturday, Feb. 14 – 7:30 p.m.

Sunday, Feb. 15 – 4 p.m.

Tommy Tune

Saturday, Feb. 28 – 7:30 p.m.

Sunday, March 1 – 4 p.m.

Motown in Motion

Saturday, March 14 – 7:30 p.m.

Sunday, March 15 – 4 p.m.

The Phantom's Leading Ladies

Saturday, March 28 – 7:30 p.m.

Sunday, March 29 – 4 p.m.

Keith C. and Elaine Johnson Wold Performing Arts Center

Tickets: Box \$65 Orchestra \$50 Mezzanine \$45

561-237-9000 | events.lynn.edu

Live at
LYNN

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Lynn University is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award baccalaureate, masters and doctorate degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Lynn University.

All one has to do
is hit the right keys
at the right time
and the instrument
plays itself.

– Johann Sebastian Bach



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