

The Eliot Society Presents

The National Chamber Winds

Old, New, Borrowed, Blue

4 May 2019



Program

Suite in D for Ten Winds (1889)

Arthur Bird (1856–1923)

Allegro moderato

Andante moderato

Allegretto quasi allegro

Allegro con fuoco

Sacred Women (2011)

Jeff Scott (b. 1967)

Isis

Iemanja

Mawu

Little Symphony for Winds (1817/1818/2003)

Franz Schubert (1797–1828)

Arr. Verne Reynolds

Allegro moderato

Adagio

Allegro

Allegro giusto

Dixtuor à vents, Op. 14 (1906)

George Enescu (1881–1955)

Ed. Clark McAlister

Doucement mouvementé

Tempo di menuet lent, Vivement

Allègrement



The National Chamber Winds

Pam Daniels, Elizabeth McGinness – Flute/Piccolo/Alto Flute

Erika Grimm, Sarah Schram-Borg – Oboe/English Horn

Melissa Lander, Reis McCullough – Clarinet/Bass Clarinet

Daniel Bowlds, David Young – Bassoon

Cecilia Buettgen, Shawn Hagen – Horn

Yoshi Horiguchi – Double Bass

Robert J. Ambrose – Conductor

Zachary Al-Radiedeh, Amanda Dumm, Rome Godwin, Carisse Phillips – Interns

Program Notes

Suite in D for Ten Winds

Arthur Bird is one of the seven or eight American composers who, in the 1880s, were the first to bring American-made music to favorable European and American attention. Bird was born and raised in the Boston area. Bird's first music teachers were his father Horace and uncle Joseph Bird, both professional singing teachers. At age 19, Bird went to Berlin to study organ. In 1877 he became organist of St. Matthew's Church in Halifax, Nova Scotia, Canada. The following year he composed and heard performed his first large work, the *Concert Overture in A Minor* for Military Band.

Deciding now to become a composer, he returned to Berlin in August 1881 to study composition and orchestration with Henrich Urban. Years later Urban would recall Bird as one of his star pupils. Bird's *Fantastic Caprice* for solo piano duo gained him admittance in 1883 to Liszt's Weimar circle. Bird's productivity in all musical forms was considerable, reaching its peak between 1882 and 1900. He wrote 82 works in those 18 years. Bird's richly harmonic, chromatic-tinged music is lively and buoyant – bright and cheerful, even humorous, and often dance-like reflecting the pace and optimistic moods of the American culture of his time.



Program Notes

The *Suite in D for Ten Winds* was commissioned by the flutist Claude Paul Taffanel, conductor of the Opera and Conservatory Concerts in Paris, for his Society of Wind Instruments. Its first American performance did not occur until February 10, 1908 when the Longy Club presented it in Boston at the end of a program that included works by Mozart and Magnard. In a review of the concert Harvard composer Edward Burlingame said:

“The *Suite* is a pleasing and melodious composition. It lies easily within the range of the instruments, and displays no little knowledge of their resources. Moreover, its musical sentiment is pleasing and fluent throughout. It pleases by virtue of the simplicity, directness and unaffected manner in which the musical thought is unfolded.”

Program notes by Dr. William Loring and Margun Music

Sacred Women

A native of Queens, NY, Jeff Scott started the French horn at age 14, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division. An even greater gift came from his first teacher, Carolyn Clark, who taught the young Mr. Scott for free during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music and master's degree from SUNY at Stony Brook. He later continued his horn studies with Scott Brubaker and the late Jerome Ashby.

Jeff Scott's performance credits are many and varied. They include The Lion King orchestra (Broadway, New York) 1997-2005, and the 1994 revival of Showboat (Broadway, New York) 1994-1997. He has been a member of the Alvin Ailey and Dance Theater of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis with the Lincoln Center Jazz Orchestra. Jeff Scott is also the French hornist in the internationally acclaimed wind quintet Imani Winds.

Jeff Scott's arranging and composing credits are many, and include scoring the off-Broadway production of *Becoming Something*, *The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!*, and many original works for solo winds as well as wind, brass and jazz ensembles. His works are published by International Opus, Trevco Music, To The Fore Music and self-published at www.MusicbyJeffScott.com.



Program Notes

Sacred Women for double woodwind quintet was commissioned by Utah State University. The work received its premiere performance on August 12, 2012 at the National Flute Association Conference in Las Vegas, Nevada. Each of the work's three movements (Isis, Iemanja, and Mawu) depicts an ancient goddess.

Isis was a major goddess in ancient Egyptian religion whose worship spread throughout the Greco-Roman world. Isis was first mentioned in the Old Kingdom as one of the main characters of the Osiris myth, in which she resurrects her slain husband, the divine king Osiris, and produces and protects his heir, Horus. She was believed to help the dead enter the afterlife as she had helped Osiris, and she was considered the divine mother of the pharaoh, who was likened to Horus.

Iemanja is a major water deity from the Yoruba religion. Iemanja is motherly and strongly protective, and cares deeply for all her children, comforting them and cleansing them of sorrow. She is often depicted as a mermaid, and is associated with the moon, water, and feminine mysteries. She is the protector of women. She governs everything pertaining to women; childbirth, conception, parenting, child safety, love, and healing.

Mawu is a creator goddess associated with the sun and moon in Dahomey mythology. In some myths, she is the wife of the male god Liza. After creating the earth and all life and everything else on it, Mawu became concerned that it might be too heavy, so she asked the primeval serpent, Aido Hwedo, to curl up beneath the earth and hold it up in the sky.

Little Symphony for Winds

Franz Peter Schubert was an Austrian composer of the late Classical and early Romantic eras. Despite his short lifetime, Schubert left behind a vast oeuvre, including more than 600 secular vocal works (mainly Lieder), seven complete symphonies, sacred music, operas, incidental music and a large body of piano and chamber music.

Born to immigrant parents in the Himmelfortgrund suburb of Vienna, Schubert's uncommon gifts for music were evident from an early age. His father gave him his first violin lessons and his older brother gave him piano lessons, but Schubert soon exceeded their abilities. In 1808, at the age of eleven, he became a pupil at the Stadtkonvikt school, where he became acquainted with the orchestral music of Haydn, Mozart, and Beethoven. He left the Stadtkonvikt at the end of 1813, and returned home to live with his father, where he began studying to become a schoolteacher; despite this, he continued his studies in composition with Antonio Salieri and still composed prolifically.



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In 1821, Schubert was granted admission to the Gesellschaft der Musikfreunde as a performing member, which helped establish his name among the Viennese citizenry. He gave a concert of his own works to critical acclaim in March 1828, the only time he did so in his career. He died eight months later at the age of 31, the cause officially attributed to typhoid fever, but believed by some historians to be syphilis.

Appreciation of Schubert's music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work increased significantly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of the 19th century, and his music continues to be popular.

The *Little Symphony for Winds* is an arrangement of four movements derived from two Schubert works. The first three movements come from the *Sonata in E Minor* and the fourth movement is from the piano 4-hand version of the *Overture in Italian Style in C*. The sonata, composed in 1816, remained unpublished during Schubert's lifetime. Its movements later became disconnected and were published separately between 1848 and 1929. Kathleen Dale reconstructed the sonata and published the entire work for the first time in 1948. The overture appeared in May 1817 as an orchestral work "in the Italian style," both an imitation and parody of Rossini. Schubert later transcribed the overture for piano 4-hands, a common practice of the day. Verne Reynolds's outstanding arrangement highlights the graceful melodic invention and harmonic elegance that are hallmarks of Schubert's music.

Dixtuor à vents, Op. 14

George Enescu was a Romanian composer, violinist, pianist, conductor, and teacher. He was the preeminent Romanian musician of the twentieth century, and one of the greatest performers of his time. Enescu exhibited a profound understanding of the large-scale form which made his symphonies and concertos very popular amongst his audiences. His most popular composition is the Romanian Rhapsody #1 where he kept alive the ethnic wealth and beauty of his homeland. Pablo Casals called Enescu "the most amazing musician since Mozart."

Enescu's published output extends to only 33 opus numbers, though several of these are very large-scale works. The demands of a busy career as a performer were not the only reason for this comparative paucity of finished output. Enescu was also an obsessive perfectionist: many of his published works were repeatedly redrafted before their first performances, and revised several times thereafter. Moreover, as recent research has made increasingly clear, the works which he did allow to be published were merely the tip of a huge submerged mass of manuscript work-in-progress (the bulk of which is held by the Enescu Museum, Bucharest).



Program Notes

The leading authority on these manuscripts, Clemansa Firca, suggests that there may be 'several hundred' compositions in varying degrees of rough draft or near-completion.

The *Dixtuor à vents, Op. 14* is scored double woodwind quintet with English horn in place of the second oboe. Enescu composed the Dixtuor quickly, in the first months of 1906. He had just finished his First Symphony, Op. 13 the previous year. The Dixtuor was given its first performance in Paris on June 12, 1906 at a concert of the Société Moderne d'Instruments à Vent.

The overall rhapsodic quality of the Dixtuor disguises its classical structures, worked out with thematic economy and contrapuntal workmanship of considerable finesse. This relaxed style results in part from the unpredictable spontaneity with which the themes are presented, as well as from the considerable liberty with which Enescu treats familiar forms. In addition, contrast of tonalities is minimized. Instead of a definite contrast, each theme presents only a new hue. Symphonic in character, the Dixtuor avoids monotony of effect by skillful and varied use of the instruments for which it is scored.

Program notes compiled by The National Chamber Winds

About the Eliot Society

The Eliot Society is named after T. S. Eliot, the modernist poet who insisted that Christian faith and artistic culture are inseparable. In *Notes Towards the Definition of Culture*, Eliot writes, "The artistic sensibility is impoverished by its divorce from the religious sensibility, the religious by its separation from the artistic."

The Eliot Society exists to enrich the church and foster spiritual formation through art. Our events support local artists and provide opportunities for people to engage with many forms and eras of art. Here believers explore the ways beauty informs faith and worship, and the ways our faith may shape our own creative activities.

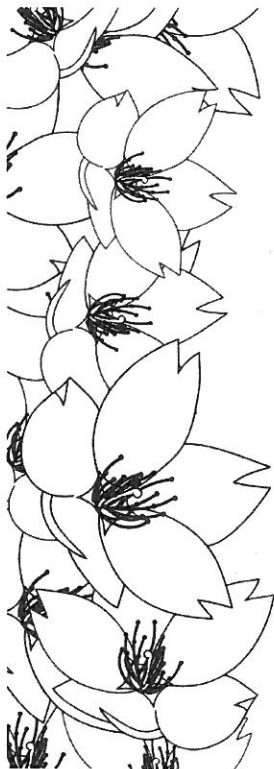
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