

NATIONAL CHAMBER WINDS

W A S H I N G T O N , D C

Inaugural Concert

Made in America:

An Evening of American Music for Winds

Saturday, May 6, 2017 • 7:00pm

OUR SAVIOR LUTHERAN CHURCH
LAUREL, MARYLAND

PROGRAM

Serenade for Wind Instruments, op. 40 (1898)

Arthur Bird
(1856 – 1923)

- I. Allegro moderato
- II. Adagio
- III. Allegro assai
- IV. Allegro energico

Morning Sides (2010)

Tim Jansa
(b. 1974)

- I. The City
- II. The Arts
- III. The Gardens

Serenade for Winds (1957)

Esther Ballou
(1915 – 1972)

- I. Allegro
- II. Lento e dolce
- III. Allegro

Consort for Ten Winds (2005)

Robert Spittal
(b. 1963)

- I. Jeux
- II. Aubade
- III. Sautereau

PERSONNEL

Pam Daniels – flute
Gina Sebastian – flute
Emily Madsen – oboe
Sarah Schram – oboe
Melissa Lander – clarinet
Reis McCullough – clarinet
Daniel Bowlds – bassoon
David Young – bassoon
Cecilia Buettgen – horn
Shawn Hagen – horn
Robert J. Ambrose – conductor

PROGRAM NOTES

Serenade for Wind Instruments, Op. 40

Arthur Bird was a native of Belmont, Massachusetts, and as such, is one of only a handful of American composers whose music emerged from the nineteenth century into the twentieth and beyond. That he has avoided notice by many American musicians and performers may stem from his many years away from home, in Europe, or because his greatest works are chamber wind compositions relegated to obscurity by scholars.

The Serenade for Wind Instruments, Op. 40 was completed during the fall months of 1898 and was awarded the Paderewski Prize for best chamber music composition by an American in 1901. It was given its premiere by the Longy Club in Boston on March 31, 1902 and was performed by the New York Philharmonic under the baton of Emil Paur later that year. At the time of the premiere, reviewers wrote, "(Bird's) melodies have character, imagination and fertility. Animation enlivens and fancy flavors his treatment of them. He leads his instruments ingeniously; he combines and contrasts their timbres and euphony and poetic suggestion."

- Program notes by Brad Genevro and Rodney Winther

Morning Sides

Born in Germany in 1974, German-American composer Tim Jansa's music is heard in venues ranging from concert halls to salons throughout Europe, Asia, Australia, and the Americas, including New York City's Carnegie Hall. He has received numerous commissions to compose new works and create arrangements for a wide variety of ensembles from choral settings and chamber groups, to symphony orchestra and concert band—as well as custom pieces with non-traditional instrumentation. The catalog of his works includes solo vocal and choral music; two string quartets; music for piano, orchestra, concert band, and brass ensemble; as well as a symphony.

About Morning Sides Jansa states, "This piece in three short movement was written on commission from Atlanta-based Morningside Chamber Musicians in celebration of the group's inaugural season (2010-2011). The work's title plays on the name of the Morningside neighborhood in Atlanta—a green, cultured and rather affluent part of the inner city, and namesake of the commissioning ensemble. Three compact movements attempt to capture the main aspects of the neighborhood: its location near Midtown Atlanta with all its hustle and bustle, restaurants, public spaces – and traffic, as can easily be heard in the first movement; the cultured and, on occasion, somewhat highbrow arts scene portrayed in a fun, tongue-in-cheek way; and finally the beautiful and peaceful gardens and parks that surround many of the Morningside residences ... including birds chirping in the old trees."

PROGRAM NOTES - CONTINUED

Suite for Winds

Esther Williamson Ballou was an American music educator, organist and composer. She was born in Elmira, New York, began organ lessons at age 13, and began composing in her twenties. She studied at Bennington College, Mills College and The Juilliard School of Music. Her performing career was shortened by arthritis, and she taught at the Juilliard School from 1943–50, at Catholic University from 1951–54 and at American University from 1955–72. In 1963, her *Capriccio for Violin and Piano* was the first work by an American woman composer to premiere at the White House.

The *Suite for Winds* was composed in 1957 and was premiered in March of that year by the United States Air Force Symphonette under the direction of Colonel George S. Howard. Cast in three movements the work explores a variety of colors and moods. The first movement is a bouncy allegro filled with galloping rhythms and fast, nimble gestures. The short second movement is a tapestry of dissonance and slow moving melodic ideas. The brisk final movement bursts forth with great energy. Characterized by angular melodies and stark dissonances, the music is at once brilliant and dark.

Consort for Ten Winds

Composer Robert Spittal's music reflects the range of his pursuits as a composer, conductor and teacher. Spittal has composed works for brass choir, wind ensemble, and chamber music for woodwind quintet, brass quintet and guitar ensemble. His wind compositions have been performed by professional, collegiate and high school ensembles throughout the United States. He is currently on the faculty of Gonzaga University in Spokane, Washington where he conducts the Wind Symphony and Chamber Wind Ensemble.

Of the *Consort for Ten Winds*, the composer states, "Each movement reflects on the music of "Les Gradnes Hautboise," the court wind band of France's great "Sun King," Louis XIV. All musical materials in the work are original and not based on any specific pieces of that time. The outer movements are whimsical, lively dances which reflect the frivolities and excesses of the court, while the middle movement "Aubade" (morning song) is more intimate, lyrical, and influenced by the imitative styles of vocal music of the time."

- Program notes from the score © Boosey and Hawkes