

Tuesday Afternoon, April 7, 2009, at 12:00

Distinguished Concerts International New York (DCINY)

Iris Derke, *Co-Founder and General Director*

Jonathan Griffith, *Co-Founder and Artistic Director*

presents

EXCELLENCE IN EDUCATION SERIES

LAS VEGAS ACADEMY WIND ENSEMBLE

Brian Downey, *Director*

Logan Biles, *Guest Conductor*

JOSEPH SPANIOLA **Water Fanfare**

LOGAN BILES, *Conductor*

BERT APPERMONT **Colors**

BRIAN DOWNEY, *Conductor*

JOSEPH ALESSI, *Principal Trombone, New York Philharmonic*

EDWIN FRANKO GOLDMAN/ED. LISK **ABA March**

BRIAN DOWNEY, *Conductor*

Pause

LAS VEGAS ACADEMY PHILHARMONIC

Karl Reinarz, *Director*

Eric Mcallister, *Guest Conductor*

Brian Downey, *Guest Conductor*

DANIEL VALENTINE **Concerto in F Major for Strings**

KARL REINARZ, *Conductor*

RALPH VAUGHAN WILLIAMS **Five Variants of Dives and Lazarus**

ERIC MCALLISTER, *Conductor*

PERCY ALDRIDGE GRAINGER **Shepherd's Hey**

BRIAN DOWNEY, *Conductor*

FRANZ SCHUBERT **Symphony No. 8 "Unfinished"**

I. Allegro moderato

KARL REINARZ, *Conductor*

Pause

**MANHATTAN SCHOOL OF MUSIC PRECOLLEGE DIVISION
PHILHARMONIC ORCHESTRA**

Jonathan Strasser, *Director*

ANTONÍN DVOŘÁK ***Carnival Overture***

FELIX MENDELSSOHN **Symphony No. 5 in D Major/D minor, Op. 107**

IV. Chorale: Ein' feste Burg ist unser Gott.
Andante con moto; Allegro vivace

GIOACCHINO ROSSINI **Overture to *Guillaume Tell***

Notes on the Program

Water Fanfare

JOSEPH SPANIOLA

Born: May 7, 1963, in Owosso, Michigan

Water Fanfare is one of a series of four fanfares based on the elements by Joseph Spaniola. In early 2008 Paul Compton approached Mr. Spaniola to write a fanfare to be premiered at the 2008 International Trombone Festival by his Oklahoma State University Trombone Ensemble. Since OSU is in Stillwater and he had just moved to the water close to the Gulf Coast, it seemed that the *Water Fanfare* needed to be written. The band version, which started shortly after the completion of the original, is formally like the trombone version, but it takes advantage of the expanded color and textural possibilities.

Colors

BERT APPERMONT

Born: December 27, 1973, in Bilzen, Germany

The starting point of the piece was twofold. First, I wanted to create a solo piece based on the colors yellow, red, blue, and green. In the composition, the focus lies on the characteristics of these colors, as well as the emotions and associations they bring along. This way, each movement was based on one color:

1) Yellow: inspiring, stimulating, elevating (also: wisdom and light)

2) Red: dynamic, passionate evolving into dramatic, furious, and struggling (also: courage and will power)

3) Blue: Melancholic, dreamy, and introverted (also: truth and rest)

4) Green: Hopeful, expectant, and indefinable (also: balanced power and harmony)

These colors are not an end to themselves; they merely function as an indication of atmosphere and character.

A second inspirational source was the death of my uncle during the period of composing the concerto. He was a passionate amateur trombone player who died too young of a brain hemorrhage. The struggle that this brave man had endured during and at the end of his life is integrated in the second movement which sounds like a heavy fight against death (especially near the end).

The unity in the work is created by the use of a three tone motive (c-d-g) that constantly returns in different disguises and that functions as a basis for every important theme in the work. You will find this motif in every movement, very clearly or hidden in a diatonic line.

Finally I tried to make the best possible use of the "color palette" (timbre) of the trombone. The solo part makes use of the whole amplitude of the instrument, as well as a wide range of dynamic variations.

Furthermore, the timbre of the wind band plays an important role in creating a unique world of colors.

—*Bert Appermont*

ABA March

EDWIN FRANKO GOLDMAN/ED. LISK

Born: January 1, 1878, in Louisville, Kentucky

Died: February 21, 1956, in New York, New York

The ABA March was composed for, and dedicated to, the American Bandmasters Association in 1931. The march was not one of Goldman's better known or most performed marches. Ed Lisk discovered this march while serving as a guest conductor with the Red Creek Legion Band, a small rural community band in upstate New York. At the time, he was president of the American Bandmasters Association, and the director requested that he conduct the march. After that performance he decided that the march needed to be re-edited, and it was republished in 2004.

Five Variants of Dives and Lazarus

RALPH VAUGHAN WILLIAMS

Born, October 12, 1872, in Down Ampney, Gloucester

Died, August 26, 1958, in London, England

Five Variants of Dives and Lazarus is a work for harp and string orchestra by Ralph Vaughan Williams. The composition is based on the folk tune "Dives and Lazarus," which is known by different titles according to region:

"The Star of the County Down" (Ireland)

"Gilderoy" (Scotland)

"The Thresher"

"Cold blows the wind"

"The Murder of Maria Martin" (Norfolk)

Vaughan Williams composed the work on commission from the 1939 World's Fair in New York City. The first performance was at Carnegie Hall in June 1939, conducted by Sir Adrian Boult. Boult also directed

the first UK performance in November 1939 in Bristol.

The folk tune was also arranged by Vaughan Williams as a hymn tune "Kingsfold," appearing most commonly as "O Sing a Song of Bethlehem," but also as "I Heard the Voice of Jesus."

Shepherd's Hey

PERCY ALDRIDGE GRAINGER

Born, July 8, 1882, in Brighton, Victoria

Died, February 20, 1961, in White Plains, New York

Shepherd's Hey is one of the best known and most often performed of the early folk song "settings"—arrangements or compositions—with which Grainger was preoccupied between the turn of the century and the beginning of World War I as he pursued dual careers as concert pianist and composer in London.

Though he was a meticulous and indefatigable collector of folk song in the field, not only in England but in Denmark and Norway as well—during the same years, incidentally, that Bartók and Kodály were scouring the Transylvanian wilds for folk melody—the tune of *Shepherd's Hey* had already been collected by Cecil Sharp, dean of the English folk song movement, which Grainger graciously acknowledges, though he had, himself, also heard it "From the playing of the fiddler of the Bidford Morris Dancers (1906)." There is, indeed, a bracing open-air freshness to Grainger's arrangement suggesting the spontaneity of players on the green, though by using four variants as the tune percolates through the instrumental registers (with directions such as "merrily," "chippy," "Bumpingly," or "The top notes as piercing as possible") and emphasizing secondary voices, Grainger works the melody with the abundant yet cunningly unobtrusive resources of the composer's art as he articulates it with the savvy of the

born pianist, evident in wide stretches, glissandi, and calls for touch ranging from crackling to caressing. Grainger's chatty note preceding the piano score preserves the memory of a time already vanishing—"Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or "the pipe and tabor" (a sort of drum and fife) in several agricultural districts in England...The word "Hey" denotes a particular figure [i.e., step] in "Morris Dancing."

As was his practice, Grainger worked sporadically at the piano solo and full orchestra versions of *Shepherd's Hey* between 1908 and 1913, though a "Room-music" (Grainger's term for chamber music) version for flute, clarinet, horn, concertina, and eight strings was ready by 1909. An arrangement for band was completed in 1918, while a simplified version for piano appeared in 1937, and a final go for two pianos, four hands was wrapped up in 1947. Perhaps because of the frequent, written-in holding back and quickening, Grainger notes, "This setting is not suitable to dance Morris Dances to." *Shepherd's Hey* is "Lovingly and reverently dedicated to the memory of Edvard Grieg"—Grainger's friend and mentor—who had died in 1907.

Symphony No. 8 "Unfinished"

I. Allegro moderato

FRANZ SCHUBERT

*Born, January 31, 1797, in Vienna, Austria
Died, November 19, 1828, in Vienna Austria*

Franz Schubert's Symphony No. 8 in B minor, commonly known as the Unfinished (German: *Unvollendete*), was started in 1822 but left with only two movements complete, even though Schubert would live for another six years.

Although the two completed movements of the symphony were written in 1822 they

were not performed until December 17, 1865, when they were conducted in Vienna by Johann Herbeck.

The symphony's first movement is in sonata form, opening softly in the strings followed by a melody sounded by the oboes and clarinets. A typical Schubertian transition consists of just four measures, effectively modulating to the submediant key of G Major (mm. 38-41). The second subject group—one of Schubert's most famous—is played by the celli and repeated by the violins. An emphatic closing theme features heavy sforzandi, and is based on continual development of the second subject.

An important moment in the first movement occurs in measure 109 (and is repeated in measure 327). In these measures, Schubert holds a tonic "B" pedal in the second bassoon and first horn under the dominant F# chord, that evokes the end of the development in Beethoven's *Eroica* Symphony. Unfortunately in recent times, a well-meaning (but inexperienced) editor removed this dissonance by altering the second bassoon and first horn part. Conductors must check these parts carefully to make sure that the "B" pedal is intact.

The development section is extended and features a reworking of the primary theme group. Near the end, the flutes and oboes recapture their melodic role from the movement's beginning, preparing a transition to the recapitulation.

The recapitulation follows standard sonata form principles, except for a somewhat unusual modulation for the second subject. Instead of the conventional employment of the tonic (B minor), Schubert composes the second subject in D Major (initially, we heard this theme in G Major). The closing theme reaches the threshold where the exposition had repeated, but leads instead

to a coda in the tonic that recalls the opening theme.

Carnival Overture

ANTONÍN DVOŘÁK

Born: September 8, 1841, in Nelahozeves, Czech Republic

Died: May 1, 1904, Prague, Czech Republic

Dvořák wrote the *Carnival Overture* in 1891 as the middle work in a set of three overtures. As a group they were titled "Nature," "Life," and "Love." The three pieces were first performed in Prague on April 20, 1892, with Dvořák leading the orchestra.

Dvořák wrote his own program notes describing the story behind the music: "The wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes."

Symphony No. 5 in D Major/D minor, Op. 107

IV. Chorale: Ein' feste Burg ist unser Gott. Andante con moto; Allegro vivace

FELIX MENDELSSOHN

Born: February 3, 1809, in Hamburg, Germany

Died: November 4, 1847, in Leipzig, Germany

The Symphony No. 5 in D Major/D minor, Op. 107, called the "Reformation" Symphony, was composed by Felix Mendelssohn in 1832 in honor of the 300th anniversary of Martin Luther's *Augsburg Confession* which had established the founding

doctrines of Lutheranism. The symphony was written for a full orchestra and was the first extended symphony that Mendelssohn had written. The late opus number is misleading. One theory is that Mendelssohn composed the symphony in 1830 prior to his 2nd, 3rd, and 4th Symphonies, but it was lost and published, after his death, in 1868. Although the symphony is not very frequently performed, it is better known today than it was during Mendelssohn's lifetime.

Overture to Guillaume Tell

GIOACCHINO ROSSINI

Born: February 29, 1792, in Pesaro, Italy

Died: November 13, 1868, in Passy, France

By the age of 37, Gioacchino Rossini was possibly the most revered, and certainly the most successful, operatic composer of his day. *Guillaume Tell*, a spectacle that requires six hours to perform, was his final opera, and was contracted by the French Government in 1829.

Based on a work by Schiller, the opera recounts the tale of the legendary Swiss hero, William Tell, during the time of the Swiss fight for independence from the Austrian Hapsburgs in the 14th century. Tell, a noted marksman with the crossbow, refuses to bow to a hat set up on a pole by the Austrian governor, Gessler. Gessler arrests him and says Tell will be freed if he can shoot an apple off of his son's head. Tell does so, but says if he had failed he would have shot Gessler and is chained again. Eventually Tell is freed long enough to kill Gessler, leading to a revolt by the Swiss.

Meet the Artists

Las Vegas Academy Wind Ensemble Las Vegas, Nevada

Since its opening in 1992, the Las Vegas Academy of International Studies, Performing and Visual Arts (LVA) has attracted talented students from schools throughout the Clark County School District. The band program consists of three bands: the Symphonic Band, the Wind Symphony, and Wind Ensemble. Students are placed in these bands based on an audition at the beginning of the school year. In addition to participating in one of these concert bands, students can take elective classes in Jazz Band, Chamber Music, Philharmonic or Symphony Orchestra, Music Theory I, Music Theory AP, Percussion Ensemble, Beginning Piano, Conducting, Music Technology, Mariachi Band, Beginning Guitar, Handbells, and Music Internship. The Music Department is dedicated to providing students of exceptional motivation the opportunity to achieve their maximum artistic potential through daily participation in the most comprehensive music curriculum offered by the Clark County School District.



Brian Downey

Brian Downey is entering his fourth year as a music teacher at the Las Vegas Academy of International Studies, Visual, and Performing Arts, and his 14th year in teaching. His responsibilities include teaching the Symphonic Band, Wind Ensemble, Brass Chamber Classes, and Co-Director of the Philharmonic Orchestra. His teaching career has taken him to positions in El Paso, Texas, Rio Rancho New Mexico, and Clark County,

Nevada. In 2005 Mr. Downey was named as Nevada's teacher that makes a difference in music education in America by *String Band and Orchestra Magazine*. Mr. Downey is also entering his sixth year as co-director for the Las Vegas Youth Symphony. In addition to his directing responsibilities, Mr. Downey was the Clark County Band Director Association's president from 2001–2003, and is currently serving as Past President for the Nevada Music Educators Association.



Joseph Alessi

Joseph Alessi was appointed Principal Trombone of the New York Philharmonic in 1985. A graduate of the Curtis Institute, he was previously second trombonist of the Philadelphia Orchestra and principal trombone of L'Orchestre Symphonique de Montreal. In April 1990, he made his solo debut with the New York Philharmonic, performing Creston's Fantasy for Trombone, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning Trombone Concerto with the Philharmonic. His most recent appearance with the Philharmonic as soloist was in performances of Melinda Wagner's Trombone Concerto in 2007. Mr. Alessi can be heard on recordings on the New York Philharmonic Special Editions, D'Note, CALA, Summit, Sony Classical, and Philips labels. Alessi can be found on his website, www.slidearea.com.

Las Vegas Academy Orchestra and Music Department

The Orchestra Department of the Las Vegas Academy includes 160 talented string students who are either pursuing a career in the performing arts or are interested in

improving their skills on their chosen instrument. The Las Vegas Academy Philharmonic performed at the 2003 Midwest Clinic, the 2005 ASTA Convention in Reno, the 2006 MENC Convention in Salt Lake, and the Orchestra America Festival in 2007 in the Indianapolis Symphony's Hilbert Theater and the ASTA 2008 competition in Albuquerque. The curriculum offers major courses in band, orchestra, vocal music, guitar, jazz, Mariachi, and piano. The Academy is the only school in Nevada to be named a 2002 Blue Ribbon School by the U.S. Department of Education. Additionally, the Academy is one of 15 schools nationwide to also be named a New American High School. The Academy has also received five Grammy Signature "Gold" Awards for excellence in music programs and has been recognized by the International Network of Performing and Visual Arts as a STAR school.



Karl Reinarz

Karl Reinarz studied seven years at Indiana University, graduating with degrees in Music Education and a Masters High Distinction in both Viola and Strings. Karl has taught secondary level orchestra in the South Bend, Indiana school district and, since 1982, has taught in the Las Vegas Clark County School District. In his six years as an orchestra director at the Las Vegas Academy of Performing and Visual Arts and International Studies, he is inspired by the school's excellent students and faculty. He was selected Nevada ASTA Orchestra Teacher of the Year 2006. Since 1975 he has been on the string faculty of the Indiana University High School Summer Music Clinic. He performs as acting principal violist with the Las Vegas Philharmonic,

was a long time member of the Nevada Chamber Symphony and really enjoys teaching private lessons.

Manhattan School of Music Precollege Division Philharmonic Orchestra

The Precollege Division of Manhattan School of Music is a full-day Saturday music program for children between the ages of 5 and 18. Children are admitted by audition only, and once accepted are entitled to a full day of music classes. There are currently well over 400 students enrolled in the Precollege Division, and around 145 Precollege faculty members. In addition to a complete classical music curriculum, the Precollege Division has instituted a jazz major offering a complete jazz curriculum for middle school and high school students. In addition to the program offered by the Precollege Division, the Manhattan School of Music offers a comprehensive collegiate program leading to the Bachelor, Master of Music and Doctor of Musical Arts degrees. The Precollege Philharmonic Orchestra is the top orchestra of the Precollege Division. For more information, please visit our website at www.msmnyc.edu/precollege.



PHOTO: IRA FOX

Jonathan Strasser

Jonathan Strasser, a graduate of the famed High School of Music and Art and Manhattan School of Music, has a career that has spanned four decades and four continents. In the fall of 1978 he made his New York conducting debut with the Cosmopolitan Symphony Orchestra at Avery Fisher Hall where he spent 15 seasons performing as both violinist and assistant conductor. He has performed at the Festivale Musicale di

Salerno, served as Music Director of the New York State Music Camp/Institute's orchestral program at Hartwick College (NY), and appeared as a regular guest conductor with the Orquesta Sinfonica Venezuela in Caracas for more than 25 concerts. Maestro Strasser has been a MSM Precollege faculty member since 1977 and has conducted the MSM Precollege Philharmonic for more than 20 years.

Distinguished Concerts International New York

Distinguished Concerts International New York (DCINY) was founded by Iris Derke, General Director, and Jonathan Griffith, Artistic

Director and Principal Conductor. DCINY provides opportunities for choral, instrumental, jazz, and chamber ensembles, as well as conductors and soloists, to perform at major venues such as Stern Auditorium/Perelman Stage at Carnegie Hall, Weill Recital Hall at Carnegie Hall, Zankel Hall at Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, Jazz at Lincoln Center, and Town Hall in New York City. A strong component of DCINY's mission, as stated in the DCINY motto, "The Art of Performance—The Power of Education," is to enhance the concert experience through educational programs and incentives. These include support in meeting performance standards and optional master classes and seminars.

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