

TEXAS  STATE<sup>®</sup>  
SCHOOL OF MUSIC



# WIND SYMPHONY

CAROLINE BEATTY, CONDUCTOR  
TESS JONES, GRADUATE STUDENT CONDUCTOR

EVANS AUDITORIUM | PRESENTED ONLINE  
MONDAY OCTOBER 5, 2020  
7:30PM



\*AND FULLY DISTANCED

# PROGRAM

**FANFARE FOR FULL FATHOM FIVE** John Mackey

**HAMMERSMITH** Gustav Holst

**SCHERZO ALLA MARCIA** Ralph Vaughan Williams

**LA FÊTE-DIEU À SEVILLE** Isaac Albéniz/trans. L. Cailliet

**CIRCUS POLKA** Igor Stravinsky

# NOTES

## FANFARE FOR FULL FATHOM FIVE

John Mackey

Fanfare for Full Fathom Five" takes its title from Shakespeare's "The Tempest," where Shakespeare's text refers to a drowning during a storm and shipwreck in water about five fathoms (30 feet) deep:

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes; Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.

--William Shakespeare, *The Tempest*: I.2.396-401.

In *The Tempest*, this rather foreboding and gloomy text is sung by the tormented spirit Ariel to the young prince of Naples, Ferdinand, who has just escaped a shipwreck caused by the eponymous storm and is unaware of whether his father — the King, Alonso — has survived. In reality, Ariel's dire taunt proves to be somewhat inaccurate, but his song has a place in the English lexicon partly due to two phrases which have entered common usage: "full fathom five," a nautical reference that indicates a placement under a depth of thirty feet of water but is used metaphorically to imply an impossible and unavoidable doom; and "sea-change," which describes an unexpected and profound transformation. Both of these images, along with the backdrop of a tumultuous squall, paint the musical language of John Mackey's *Fanfare for Full Fathom Five*.

The fanfare is scored for an athletic array of brass and percussion: six trumpets (deliberately split into two quasi-antiphonal trios), six horns, three tenor trombones, three bass trombones, two tubas, and four percussion, with an ad libitum organ and the possible substitution of contrabass trombone. The orchestration and architecture of the piece is designed to be analogous to Richard Strauss' *Wiener Philharmoniker Fanfare*, but where Strauss' fanfare is emotionally straightforward with bounds of unstoppable heroism, Mackey's is more complex, taking the traditional fanfare rhythms and motifs and blurring them with a whirlwind of dissonance through chromaticism and murky glissandi that present the whole in a darker and more sinister context. All of the typical hallmarks of the fanfare genre are present: vibrantly articulated triplets in the trumpets, soaring horn lines, and brash pedal points in the low brass (doubled colorfully by the organ). The harmonic language is one of abrupt shift; the blustery opening seems to clearly establish B-flat major as the home key, but each time it seems to reaffirm this notion, it veers wildly into unexpected territory. The piece ends triumphantly in E-flat, but along the way it also takes detouring ventures through D-flat, G-flat, and perhaps most strangely, E major during the work's contrastingly delicate midpoint. In the end, despite a journey that is continuously rich and strange, the heroes win the day and, as in *The Tempest*, all comes to a happy and victorious conclusion.

--Program note by Jake Wallace

# HAMMERSMITH, OP. 52

Gustav Holst

In 1927, late in composer Gustav Holst's career, the professional band employed by the British Broadcasting Corporation commissioned Holst to write a one-movement work. The result was the remarkably crafted *Hammersmith, Op. 52*. The composer noted the images that inspired the work were "a result of living in Hammersmith for so many years. There is no program and no attempt to depict any person or incident. The only two things that were in my mind were the district crowded with cockneys with the everlasting good humor, and the background of the river Thames which was there long before the crowd and will be there long after. The river goes on its way largely unnoticed and apparently quite unconcerned." The composer's claim that no literal program exists is in response to speculation spawned by the dedication of the work to Alan P. Herbert, author of 'The Water Gypsies'. Herbert's 1930 novel portrays a working class girl from Hammersmith who cannot decide between a well-bred English painter and a Thames river "bargee" who is illiterate.

The five-part arch form of *Hammersmith* can be associated with the two images offered by the composer as inspiration. The outer sections of the work (Prelude) are slow and evolve over a ground bass that flows continually like the river. Two scherzo sections are faster, busy with inverted counterpoint, and cantankerous in the conversational nature of the every changing harmony. It is easy to imagine Holst's vision of crowded river borough and its lively cockney inhabitants. The works brief center section combines music from both the prelude and scherzo music in an intimate portrait of co-existence.

While now performed regularly and with enthusiasm by bands around the world, *Hammersmith* was not premiered by the commissioning organization, as the BBC determined the piece was too modern and serious for their purposes. The premiere performance was given by The "President's Own" United States Marine Band at the American Bandmasters Association Conference on April 17, 1932. *Hammersmith* would not be reiterated until twenty-two years later when, on April 14, 1954, it was performed by the Symphonic Band from the Carnegie Institute of Technology conducted by Robert Cantrick. Since that time, it has been lauded as a masterpiece of the repertoire.

# SCHERZO ALLA MARCIA FROM SYMPHONY NO. 8

Ralph Vaughan Williams

Vaughan Williams's *Symphony No. 8 in D minor* was composed between 1953 and 1956 and was the first of his symphonies that he allowed to be given a number. Sir John Barbirolli conducted the premiere of the piece on May 2, 1956 with the Halle Orchestra. Eugene Ormandy gave the work its U.S. Premiere with the Philadelphia Orchestra on October 5, 1956. The following year, on June 30, 1957, Leopold Stokowski conducted it with the London Symphony Orchestra at the Royal Festival Hall with the composer present in the Royal Box.

The Eighth Symphony is the shortest of Vaughan Williams' nine symphonies yet is remarkably inventive, especially in the composer's experiments in sonority. Not only does he use a much expanded percussion section, including, in his words, "all the 'phones and 'spiels known to the composer" (as well as three tuned gongs, the same as were used in Puccini's *Turandot*), but the two central movements use only the wind section and string section, respectively. "Scherzo alla Marcia" (for wind instruments only) is a short, sprightly movement that harkens to the British military bands. While originally the second movement of the Symphony No. 8, it is also published separately as an independent work.

## LA FÊTE-DIEU À SEVILLE

Isaac Albéniz/trans. L. Cailliet

Renowned as both a concert pianist and composer, Catalonian Isaac Albéniz was a prodigious young talent earning him a royal pension to study at the Royal Conservatory in Brussels. He studied with Felipe Pedrell, father of the nationalist movement in Spanish music, and in 1893 moved to Paris. There, he came under the influence of Vincent d'Indy, Paul Dukas, and other French composers and for a time taught piano at the Schola Cantorum. Albéniz became one of the most celebrated Spanish composers of his time, but died before he could finish his last and most famous work, an extended set of "impressions" for solo piano in four books titled *Ibéria*. The remaining pieces in the set were completed by Enrique Granados.

*Iberia* consists of 12 "scenes" from different regions of Spain that are separated evenly into four books and takes nearly an hour and a half to perform in its totality. "La Fête-Dieu à Seville" describes the annual festival-procession in Seville during which the Corpus Christi is carried through the streets accompanied by marching bands. Musically, this piece consists of a processional march that eventually becomes overwhelmed by a mournful *saeta*, the melody evoking Andalusian *cante jondo* and the accompaniment evoking flamenco guitars. The march and *saeta* alternate ever more loudly until the main march theme is restated as a lively tarantella that ends abruptly with a flamboyant fortissimo climactic chord; the piece concludes with a gentle coda, again evoking flamenco guitars along with distant church bells. The entire collection was first performed by the French pianist Blanche Selva, but each book was premiered in a different place and on a different date.

Various composers have transcribed movements from *Iberia* for instrumental ensembles, including Leopold Stokowski's famous version of *La Fête-Dieu à Seville* written for his Philadelphia Orchestra in the mid-1920's. Lucian Cailliet prepared this wind band version in 1968.

-- Program Note adapted from Edward Benjamin

## CIRCUS POLKA

Igor Stravinsky

In 1941, Stravinsky was commissioned by his friend George Balanchine to compose a "short ballet piece" for the Ringling Bros. and Barnum & Bailey Circus. Balanchine desired a piece to accompany 50 trained elephants, including a large elephant named Modoc, with 50 dancers featuring his wife, Vera Zorina.

Although not indicated on the score, *Circus Polka* was actually orchestrated for band by David Raksin, a television and film composer, under Stravinsky's guidance, producing a well-crafted yet difficult work. When premiered, *Circus Polka*, subtitled *For a Young Elephant*, received mixed reviews such as "musical lunacy" and "commercially inspired twaddle." However, it has since been recognized as an entertaining work from one of history's most significant composers.

The instrumentation of *Circus Polka* was defined by the traveling band of the Ringling Bros. and Barnum & Bailey Circus. This is a distinct feature of this lesser known wind band piece including a reduced woodwind section and the distinct sound of the Hammond organ. The original band version, premiered on April 9, 1942 in Madison Square Garden, was subsequently re-scored by Stravinsky for symphony orchestra.

--Program note by Christopher Schletter

# WIND SYMPHONY

Caroline Beatty, conductor

Tess Jones, graduate conductor

## FLUTE

Marysia Chartier

Tess Jones

Caroline Reedy

## SAXOPHONE

Edgar Blandon

Julio Gonzalez

Brian Holtshauser

Matthew Mormile

## TROMBONE

Scott Duncan

Eli Meece

Fabian Reyes

Zach Shoepe

## OBOE

Robert Harris

Korrigan Korthauer

## TRUMPET

Kelly Cohorst

Brandon Colmark

Scott MacDonald

Jenny Mountz

London Rodriguez

Jose Vela

## BASS TROMBONE

Daniel Rodriguez

## BASSOON

Nick Fitch

Lilian Vo

## EUPHONIUM

Joe Gonzalez

Jacob Hernandez

## CLARINET

Amy Gravell

Taylor Hussey

Zachary MacDonald

Noah Ornelas

Hugh Pauwels

Christopher Vazquez

Austin Vogelmann

## HORN

Taylor Lovato-Cruz

Jackeline Martinez

Alec Miranda

Bethany Smith

## TUBA

Jorge Madariaga-Santos

Curtis McHenry

## PERCUSSION

Trystyn Cook

Jordan Davis

Kyle Huddleston

Matthew Petit

Alex Ramirez

Oscar Rodriguez

Matthew Zintgraff

*Due to the rotation of parts, members are listed alphabetically.*

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