

SA Harmonie

Brett A. Richardson, Conductor and Artistic Director

SERENADES

CLAUDE DEBUSSY

GILDA LYONS

RICHARD ARNELL

*Second and Third Performances of the 2025-2026 Season
21st and 22nd Performances*

Tuesday, February 10, 2026

7:30 PM CST

University of Texas at San Antonio
UTSA Recital Hall
1 UTSA Circle
San Antonio TX 78249

Sunday, February 15, 2026

3:30 PM CST

St. Mark's Episcopal Church
315 E. Pecan St
San Antonio TX 78205

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**SCAN HERE FOR
DIGITAL PROGRAM**

PROGRAM TO BE SELECTED FROM

Prelude to an Afternoon of a Faun (1894/2024) **CLAUDE DEBUSSY (1862-1918)**
DURATION | 6'30" arr. Ray Thompson

you are here (2024) **GILDA LYONS**
DURATION | 8'30" (b. 1975)

- I. leaving
- II. finding
- III. home

Consortium Premiere

Serenade for Winds, Op. 57 (1949) **RICHARD ARNELL**
DURATION | 12'30" (1917-2009)

- I. Prelude
- II. Scherzo
- III. Canzona
- IV. Ballet

PERSONNEL

Flutes

Stephanie Hulsey
Danielle Aicher (Feb. 10)
Paige de la O (Feb. 15)

Clarinets

Don Bierschenk*
Stephen C. Moore

Oboes

Leo Benavides
Erin Mallard*

Horns

Steven Villanueva
Jeff Rowland

Bassoons

Sarah Wildey-Richmond*
Meridith Wright

Double Bass

George Fahlund

*Principal

PROGRAM NOTES

CLAUDE DEBUSSY

Prelude to an Afternoon of a Faun (1894)

Although Debussy composed across the genres, he was especially well known for his piano pieces and art songs. The orchestral *Prélude à l'après-midi d'un faune*, however, has become one of his most iconic compositions, a masterwork even. The tone poem was inspired by Stéphane Mallarmé's verse *L'après-midi d'un faune*, written between 1865 and 1867 and published in 1876. The main character of the poem is a faun—a half man, half goat—who spends his time pursuing nymphs and playing upon his pan flute. Told as if from a dream, Mallarmé's faun recounts his encounters with the nymphs in a way that is vague, leaving the reader to wonder if the story really happened, or if it was all simply a dream. Like the poetry upon which it is based, Debussy's score provides musical images with softened edges, creating a hazy perception of an encounter that has not yet begun. The opening flute solo of *Prélude* sets up the programmatic scene, for long before the faun appears, the music emanating from his pipes is heard in the distance. Each subsequent restatement is heard differently, with fluctuating harmonies, like light changing throughout the day. This arrangement for wind decet and bass was completed in 2024.

—DR. K. DAWN GRAPES
FORT COLLINS SYMPHONY

GILDA LYONS

you are here (2024)

My first thought when commissioned to write a work that engages with the layered meaning of 'home' was the impossibility of reaching toward a thing that has no universal constant. Interwoven with the intangibles of deeply personal experience and circumstance, to have a safe home is the greatest privilege, and to lose one's home is far too often to be seen by the privileged world as less than human. Warsan Shire gives voice to the refugee experience in her powerful poem *Home* reminding us that "no one leaves home unless / home is the mouth of a shark... no one puts their children in a boat / unless the water is safer than the land..." while Carl Sandburg's poem "Home" is a wish for the world:

Here is a thing my heart wishes the world had more of:
I heard it in the air of one night when I listened
To a mother singing softly to a child restless and angry
in the darkness.

In you are here I weave the threads of my own experience and circumstance while drawing on Spanish- and Irish-language tunes and considering the things my heart would wish the world had more of: for those fortunate enough to have found their home, empathy and drive to advocate for the displaced; for those working to make a safe home for others, appreciation, gratitude and continued strength; for those compelled to flee or to shelter in place or to live in fear of losing or never returning to their home, courage, safety, comfort, dignity, choice and welcome.

—GILDA LYONS

RICHARD ARNELL

Serenade for Wind Dectet and String Bass, Op. 57 (1949)

The four movement *Serenade Op.57* opens with a Prelude, a rather serious and reflective movement. The second movement is a light and humorous scherzo. The third, Canzona, has lovely cantabile melodies for oboe and bassoon with a double-bass solo. The work closes with an exhilarating ballet, featuring American dance rhythms with rather Stravinsky-like treatment. It was recorded by the London Baroque Ensemble with Karl Haas, to whom it is dedicated.

—JUNE EMERSON MUSIC