

SAHarmonie

CENTURIES

JUDITH BAILEY | W.A. MOZART | ANTONÍN DVOŘÁK

*First Performance of the 2021-2022 Season
5th Performance*

Brett A. Richardson

Conductor and Artistic Director

Tuesday, October 26, 2021

7:30 PM CDT

University of the Incarnate Word
Luella Bennack Music Center
Diane Concert Hall

@SAHarmonieEnsemble



PROGRAM

Concerto for Ten Wind Instruments, Op. 20 (1979, rev.1999)..... **JUDITH BAILEY | 15'00"**
(b. 1941)

- I. Prelude
- II. March
- III. Cantilena
- IV. Scherzo
- V. Postlude

Divertimento for Sextet, KV 213 (1775).....**W.A. MOZART | 10'00"**
(1756-1791)

- I. Allegro Spiritoso
- II. Andante
- III. Menuetto; Trio
- IV. Contredanse et Rondeau

INTERMISSION (15 mins.)

Serenade for Winds in D Minor, Op. 44 (1878)**ANTONÍN DVOŘÁK | 24'00"**
(1841-1904)

- I. Moderato, quasi marcia
- II. Minuetto: Tempo di Minuetto
- III. Andante con moto
- IV. Finale: Allegro Molto

PERSONNEL

Brett A. Richardson
Conductor and Artistic Director

Danielle Aicher
Flute

Justin Gonzales
Principal Horn

Lisa Guile
Flute

Sean Holmes
Second Horn

Erin Webber
Principal Oboe

LaNetra Carther
Third Horn

Leo Benavides
Second Oboe

Meridith Wright
Bassoon

Kathleen Jones
Principal Clarinet

Sarah Wildey-Richmond
Principal Bassoon

Don Bierschenk
Second Clarinet

George Fahlund
Double Bass

**Guest Artist*

Joshua Younke
Cello*

SPECIAL THANKS

- **University of the Incarnate Word Department of Music**, Prof. William Gokelman, *Chair*, and Melinda Wright, *Venue Manager*, for the use of the UIW Concert Hall
- **Joshua Younke**, Guest Cellist
- Our **Special Guests** for attending tonight's performance in-person or online

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PROGRAM NOTES

***Concerto for Ten Wind Instruments, Op. 20*.....JUDITH BAILEY (b. 1941)**

Judith Bailey was born in Camborne, Cornwall in 1941 and now lives on the north Cornish coast, a location which provides much inspiration for her compositions and paintings. After training at the Royal Academy of Music, she became a peripatetic woodwind teacher, and in 1971 became a freelance composer, conductor, and clarinetist. Her compositions include two symphonies, two string quartets, a clarinet concerto and many other orchestral, chamber and instrumental pieces. Judith was conductor of the Southampton Concert Orchestra and Petersfield Orchestra for nearly 30 years. Judith Bailey is a member of the British Academy of Composers and Songwriters and has worked as a composer throughout most of her life. Much of her music has been commissioned and performed both in the UK and overseas, and several of her compositions have been published.

Concerto for Ten Wind Instruments was composed for double woodwind quintet in 1979 for the Southampton Concert Orchestra Wind Ensemble, who gave several performances of it in Southampton and surrounding areas. In 1981, the work was chosen for performance at the *International Festival of Women in Music* where it was well-received. Constructed in an arch form, each movement of the *Concerto* opens with the same short, descending “series,” and is bookended by nearly identical material that one reviewer described as, “...a full, superb, and stimulating choral image.”

– Judith Bailey

***Divertimento in F Major for Sextet, KV. 213* W.A. MOZART (1756-1791)**

The five *Divertimenti* for wind sextet, K. 213, 240, 252 (240a), 253, and 270 by Wolfgang Amadeus Mozart were composed, according to the dates added to the autograph scores by Leopold Mozart, between July 1775 and January 1777. Since Mozart made no extended journeys in these years, he probably wrote these works in Salzburg. We have no information regarding why Mozart composed the five *Divertimenti*; however, in Salzburg, there is evidence of ensembles, mostly comprising six court musicians (two oboes, two horns, and two bassoons), from the late 1760s onwards. The contract from 1778 of Salzburg court oboist Joseph Fiala explicitly mentions his duty to perform “a music with wind instruments at table upon our demand,” leading to the assumption these *Divertimenti* functioned as *tafelmusik* or “table music” in the background at dinner parties or royal functions.

This first sextet is regarded by some as the least sophisticated of the set. The *Allegro spiritoso* is in sonata form but the development section is quite brief. The subsequent *Andante* has a ternary structure and sees the first oboe paired with the first

bassoon, and the second oboe briefly with the second bassoon. The *Trio* is a Ländler. The most important feature of the final *Contredanse en Rondeau* are the horns which are given the opportunity to shine as soloists on several occasions.

– Neal Zaslaw and Felix Loy

***Serenade for Winds, Double Bass, and Cello in d minor, Op. 44 (1878)***
ANTONÍN DVOŘÁK (1841-1904)

We have Johannes Brahms to thank for essentially launching Dvořák’s career. In 1878, Brahms was a judge in a composition contest that awarded Dvořák honor as a contestant. Brahms then continued to champion the young Czech composer and helped him land his first publishing contract. The contract asked of Dvořák a Symphony, which we know now as No. 5, and, as well as some other works, including the delicious *Serenade for Winds* (and strings).

The *Serenade* offers us Dvořák in youthful invention, as well as at his best in beautiful melodies and luscious harmony. That he chose to write this work for the winds that he did (2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 3 horns) together with cello and bass, while omitting the flute, reveals the intention and fabric of this *Serenade*: darkly rich sonorities, chocolate-like lines, echoing the lovely *Serenades* of the Mozart of Old, while creating a uniquely Czech-sounding work. It is indeed exquisitely done, and one of the most glorious chamber-works ever written.

The satirically pompous first movement is at once arresting with its dotted rhythmical patterns and its delightful conjuring of the famous European/Czech village wind bands, or “*Harmoniemusik*.” Finally, the *Allegro molto* arrives to bring all ‘round right with a stout rondo and certain glee. And, for good measure, themes from the first movement are brought back in this finale to give the piece a lasting counterbalance. The overall result is as creative and brow-raisingly clever as Dvořák could be, and immensely fun to hear.

– Max Derrickson

FUTURE PERFORMANCES OF THE SAHarmonie

CONCERT	DATE	TIME	LOCATION
“Gran Partita”	Tuesday, Dec. 7, 2021	7:30 PM	UIW/Bennack Concert Hall
“Making History”	Sunday, Feb. 6, 2022	5:00 PM	St. Mark’s Episcopal Church (near Travis Park Downtown)
TMEA 2022	Thursday, Feb. 10, 2022	3:30 PM	Henry B. Gonzales Conv Ctr
“Appalachian Spring”	Tuesday, May 10, 2022	7:30 PM	UIW/Bennack Concert Hall