

SAHarmonie

22
23 SEASON 4

CARNIVAL of the ANIMALS

BOZZA

Octanphonie

ORFF/arr. WANEK

Suite from *Carmina Burana*



2.7.2023 7:30 PM CST

SAHarmonie

Brett A. Richardson, Conductor and Artistic Director

CARNIVAL of the ANIMALS

EUGÈNE BOZZA

CARL ORFF

arr. Friedrich Wanek

CAMILLE SAINT-SAËNS

arr. Ray Thompson

*Second Performance of the 2022-2023 Season
12th Performance*

Tuesday, February 7, 2023

7:30 PM CST

University of the Incarnate Word
Luella Bennack Music Center
Ingrid Seddon Recital Hall

@SAHarmonieEnsemble



PROGRAM

Octanphonie (1972)..... **EUGÈNE BOZZA | 11'30"**
(1905-1991)

- I. Molto Moderato
- II. Andantino
- III. Allegro vivo

INTERMISSION (10 mins)

Suite from *Carmina Burana* (1937/1981)..... **CARL ORFF/arr. WANEK | 13'15"**
Cantiones Profanae: Five movements for Ten Wind Players (1895-1982)

- I. Fortune plango vulnera
- II. In trutina
- III. Tanz
- IV. Amor volat undique
- V. In taberna

BRIEF PAUSE

Suite from *Carnival of the Animals* **CAMILLE SAINT-SAËNS/arr. THOMPSON | 25'00"**
(1835-1921)

- | | | |
|-------|---------------------------------------|--|
| I. | Introduction et Marche Royale du Lion | <i>March of the Royal Lion</i> |
| II. | Poules et Coqs | <i>Hens and Roosters</i> |
| III. | Hémiones | <i>Wild Asses (Swift Animals)</i> |
| IV. | Tortues | <i>Tortoises</i> |
| V. | L'Éléphant | <i>The Elephant</i> |
| VI. | Kangourous | <i>Kangaroos</i> |
| IX. | Le Coucou au fond des bois | <i>The Cuckoo in the Depths of the Woods</i> |
| XII. | Fossiles | <i>Fossils</i> |
| XIII. | Le Cygne | <i>The Swan</i> |
| XIV. | Finale | <i>Finale</i> |

PERSONNEL

Brett A. Richardson
Conductor and Artistic Director
San Antonio Harmonie Ensemble

Flute & Piccolo
Danielle Aicher

Flute
Stephanie Hulsey

Oboes & English Horn
Erin Webber*
Leo Benavides

Double Bass
George Fahlund

Clarinets
Don Bierschenk
William Hayter
Kathleen Jones*

Bassoons
Sarah Wildey-Richmond*
Meridith Wright

Horns
Sean Holmes
LaNetra Carther

*Principal

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 Seddon Recital Hall.
- Prof. Jim Waller for recording tonight's concert.

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PROGRAM NOTES

Octanphonie (1972) EUGÈNE BOZZA | 11'30"
(1905-1991)

Eugène Bozza was a French composer and conductor. He studied with Büsser, Rabaud, Capet and Nadaud at the Paris Conservatoire. From 1938 to 1948 he conducted at the Opéra-Comique in Paris and in 1951 he was appointed director of the Ecole Nationale de Musique, Valenciennes, an appointment he held until his retirement in 1975. Though his large-scale works have been successfully performed in France, his international reputation rests on his substantial output of chamber music for winds. This displays at a high level the qualities characteristic of mid-20th-century French chamber music: melodic fluency, elegance of structure and a consistently sensitive concern for instrumental capabilities.

The wind music of Eugène Bozza has formed an important part of both the woodwind quintet and the saxophone quartet literature for many years. His music is “intelligently and attractively written. His *Octanphonie* with its lively rhythms, is a colorful and well laid-out octet. It opens with an ominous *Molto moderato*, leading to an *Allegro*; the central *Andantino* includes rubato solos for oboe and clarinet, and the *perpetuum mobile finale, Allegro vivo*.”

– Paul Griffiths and Rodney Winther

Suite from Carmina Burana (1937/1981) CARL ORFF/arr. WANEK | 13'15"
Cantiones Profanae: Five movements for Ten Wind Players (1895-1982)

- I. Fortune plango vulnera
- II. In trutina
- III. Tanz
- IV. Amor volat undique
- V. In taberna

Carl Orff (1895-1982) was one of the most compelling twentieth century musical educators and composers. In a fit of personal criticism in 1935, he tossed out almost everything he had composed up to that point and dedicated himself to finding new forms of expression and a new orientation. The Romantic and Classical period had “run their course” in his mind, and it was time to begin anew. Orff found his new niche in music which relied heavily on plainchants, repetitive rhythmic forces, blazing orchestration, encapsulated in a wild neo-primitivism. All of these came to roost in *Carmina Burana*. *Carmina Burana (Songs of Beuren)* is based on a collection of 13th century Goliardic poems and songs found in a manuscript at the *Monastery Benediktbeuren* (located approximately 50 miles southwest of Munich) in 1803. These 250 poems/songs/and tiny plays addressed corruption of the clergy, fate and its fickle nature, and also included lusty love songs, drinking and gaming songs, written both in Latin and the vernacular. Friedrich Wanek arranged these five movements for wind dectet in 1981.

– Indianapolis Symphony Orchestra

Suite from *Carnival of the Animals* CAMILLE SAINT-SAËNS/arr. THOMPSON | 25'00"
(1835-1921)

I.	Introduction et Marche Royale du Lion	Introduction and March of the Royal Lion
II.	Poules et Coqs	Hens and Roosters
III.	Hémiones	Wild Asses (Swift Animals)
IV.	Tortues	Tortoises
V.	L'Eléphant	The Elephant
VI.	Kangourous	Kangaroos
IX.	Le Coucou au fond des bois	The Cuckoo in the Depths of the Woods
XII.	Fossiles	Fossils
XIII.	Le Cygne	The Swan
XIV.	Finale	Finale

The ensemble begins in hushed anticipation: trembling and murmuring. Suddenly, the pianists tumble up and down the keyboards, calling us to attention. The show is about to begin! Camille Saint-Saëns was a curious soul, fond of a laugh, of parlor games, of creating light-hearted musical satires. He was also obsessed with animals: their intelligence, their individuality, their fearlessness. Aged 51, Saint-Saëns was nursing the wounds of a disastrous concert tour. He escaped to a tiny Austrian village, where ideas for a suite of animal portraits tickled him. "It's too much fun!" he wrote.

Carnival of the Animals was first heard during Paris's carnival season before Lent. Amid parades and parties were private house concerts, where Saint-Saëns' joyful animal-portraits were given open-armed welcomes. Saint-Saëns crams his score to the brim with musical in-jokes. Tortoises dream of a tortoise-paced "Can-can," and an elephant attempts light-footed dances. Skeleton rattle along to nursery rhymes, and the pianists (played by the winds in this version) — struggle through scales.

Carnival also displays a unique musical imagination. The aquarium's water seems to tremble and gleam, the donkeys hee-haw with experimental flourishes. And the swan stretches its long neck in music of infinite grace.

– Tim Munro

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NEXT CONCERT | "The Roaring 20's"

Featuring Stravinsky's *Octet*

April 23, 2023 at 4:00 PM CST

St. Mark's Episcopal Church

315 E. Pecan St (next to Travis Park)

Part of the *St. Cecilia Guild series*

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