



SUN September 29, 2024 | 4:00 PM

Trinity University
Ruth Taylor Recital Hall

TUE October 1, 2024 | 7:30 PM
University of the Incarnate Word
Bennack Concert Hall

**SAHarmonie.org** 

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# WELCOME!

"Looking Back" celebrates our ensemble's roots in repertoire for the classical harmonie ensemble, featuring selections written in the late 18th century, most likely performed in the palaces and homes of European aristocracy, along with other important for chamber winds. Opera arrangements and tafelmusik served a very specific function in the residences of the wealthy, and these editions of Mozart's Don Giovanni and lesser-known composer Josef Myslivecek's three wind octets open a window into a world where small chamber wind bands flourished in these homes.

And while Amy Beach's *Pastorale*, Op. 151 was published in the mid-20th century, the work's nostalgic, peaceful aesthetic harkens back to a simpler time or rural setting, creating a sonic environment that could be found a hundred years earlier. Finally, it is somewhat suprising that French composer Émile Bernard wrote only one work for chamber winds, but his *Divertissement*, is regarded by many as a very significant piece for winds, demanding virtuosic technique and sensitive musicianship from the ensemble. It is a truly remarkable work.

I extend to you my best wishes for joy and fulfillment from these timeless works and extraordinary artist-performers.



Brett A. Richardson

<u>Conductor and Artistic Director</u>

### W.A. MOZART (1756-1791)

arr. Josef Triebensee **Overture to** *Don Giovanni* (1787)

DURATION | 3'45"



# JOSEF MYSLIVEČEK (1731-1781)

Wind Octet No. 2 in E-flat (1777/1778)

DURATION | 10'00"

I. Allegro spiritoso

II. Largo, sotto voce

III. Rondo: Allegretto

SHORT BREAK

**AMY BEACH (1868-1917)** 

**Pastorale, Op. 151** (1941)

DURATION | 5'00"

INTERMISSION (10 minutes)

## **ÉMILE BERNARD (1843-1902)**

Divertissement, Op. 36 (1895)

DURATION | 22'00"

I. Andante; Allegro

II. Allegro vivace

III. Andante; allegro non troppo







#### **FLUTES**

Danielle Aicher Stephanie Hulsey

#### **OBOES**

Erin Mallard, *Principal* Leo Benavides

#### **CLARINETS**

Don Bierschenk, *Principal*Stephen C. Moore

#### **BASSOONS**

Sarah Wildey-Richmond, *Principal* Katie Martz

#### **HORNS**

Jeff Rowland Brittany White

#### **DOUBLE BASS**

George Fahlund

### SPECIAL THANKS

- Evan Feist and Dr. Orit Amy Eylon, Chair, University of the Incarnate Word Department of Music
- Erin Hawkins and Dr. Jim Worman, Interim Chair, Trinity University Department of Music
- Jonathan Richard Mallard, Photographer | Instagram:
   ejmallard5
- Erin Mallard, Librarian, and Sarah Wildey-Richmond, Social Media

## W.A. MOZART (1756-1791)

arr. Josef Triebensee

Overture to *Don Giovanni* (1787)

#### **PROGRAM NOTE**

Portions by English National Opera

Don Giovanni is an opera in two acts with music by Wolfgang Amadeus Mozart. First performed in 1787, Don Giovanni is Mozart's exhilarating retelling of the Don Juan legend, filled with some of his most famous and much-loved music. Combining comedy and tragedy, the opera follows the notorious womanizer as he lusts his way towards his dramatic downfall. As was common in the Classical period, arrangements of famous operatic works were completed for small chamber winds and performed for the wealthy and commoner alike.

# JOSEF MYSLIVEČEK (1731-1781)

Wind Octet No. 2 in E-flat (1777/1778)

I. Allegro spiritoso

II. Largo, sotto voce

III. Rondo: Allegretto

#### **PROGRAM NOTE**

Portions by the Kennedy Center for the Arts

Josef Myslivecek was a Czech composer popularly known as "The Divine Bohemian," and regarded by some as one of the most celebrated opera composers in Italy in the 1770s. At one time a close friend of Mozart, Mozart described his character as "...full of fire, spirit and life." He was born in Prague to a family of prosperous millers. During his youth his father arranged music lessons for him. After failing at university, Myslivecek entered the family business, becoming a master miller in 1761. Finding music more to his liking, he went to Venice in 1763 where he studied composition with Giovanni Pescetti. His first great success came with the opera Il Bellerofonte in 1767, and, until the failure of his opera Armida, he remained popular throughout Italy. Interestingly, in 1770, Myslivecek met the 14 year old Wolfgang Amadeus Mozart in Bologna. He was close to the Mozart family until 1778, when the friendship ended after he failed to keep his promise to secure an opera commission for Mozart at the Teatro San Carlo in Naples. His instrumental works – symphonies, concertos, wind octets, quartets, and trios – were as popular as his vocal music.

## **AMY BEACH (1868-1917)**

**Pastorale, Op. 151** (1941) for Woodwind Quintet

#### **PROGRAM NOTE**

Portions by Hildegard and Tetractys Music Publishing

Amy Beach (noted as Mrs. H. H. A. Beach in many of her scores) was fond of nature and often chose to work near parks and woodland. This landscape is reflected in the Pastorale, originally composed for wind quintet in 1941 at the MacDowell Colony in Peterborough, New Hampshire. After failing health forced her — most regretfully — to decline further invitations to return to the MacDowell Colony, this piece became her penultimate published work and her only composition for woodwind quintet. Pastorale is developed from earlier sketches, including a 1921 version in D for solo cello with flute and piano. A second version for cello and organ was published in a collection of five pieces for cello and piano. The music for the quintet version is written in a relatively conservative style, and Beach reworks the original sketches in a contrapuntal texture. The piece is written in the form of a sicilienne in ABA form and is Beach's only work for woodwind quintet.

# **ÉMILE BERNARD (1843-1902)**

Divertissement, Op. 36 (1895)

# PROGRAM NOTE

Robert J. Garofalo

The French term divertissement (divertimento in Italian) was frequently used in the 18th and 19th century to identify an instrumental composition written in a light vein and used primarily for entertainment. The title was often given to an enormous variety of music written for chamber ensembles consisting of three to eight or more players. Closely related types are the serenade, cassation, and nocturne. Over the years the divertimento has evolved into many different styles and forms. Émile Bernard's *Divertissement*, for example, is an outstanding three-movement wind symphony in a late Romantic style.

Bernard, a French organist and composer, studied at the Paris Conservatory and was suprisingly enough, not a prolific composer. However, his serious and reflective disposition is shown in almost all of his works, including the *Divertissement*. Composed around 1894 for wind dectet and first performed by the Parisian Société des Instruments à Vent, the *Divertissement* was played at least three times by the Longy Club of Boston between 1900 and 1905. A critic for the Boston Transcript wrote of the Club's 1904 performance: "
[The work is] so well written that the lack of strings does not make itself so clearly felt as usual."



# **FEBRUARY 9 and 11, 2025**

FLORENT SCHMITT | Lied et Scherzo

ESTHER BALLOU | Suite for Winds

MARY CHANDLER | Cassation

FRIGYES HIDAS | 8 + 1