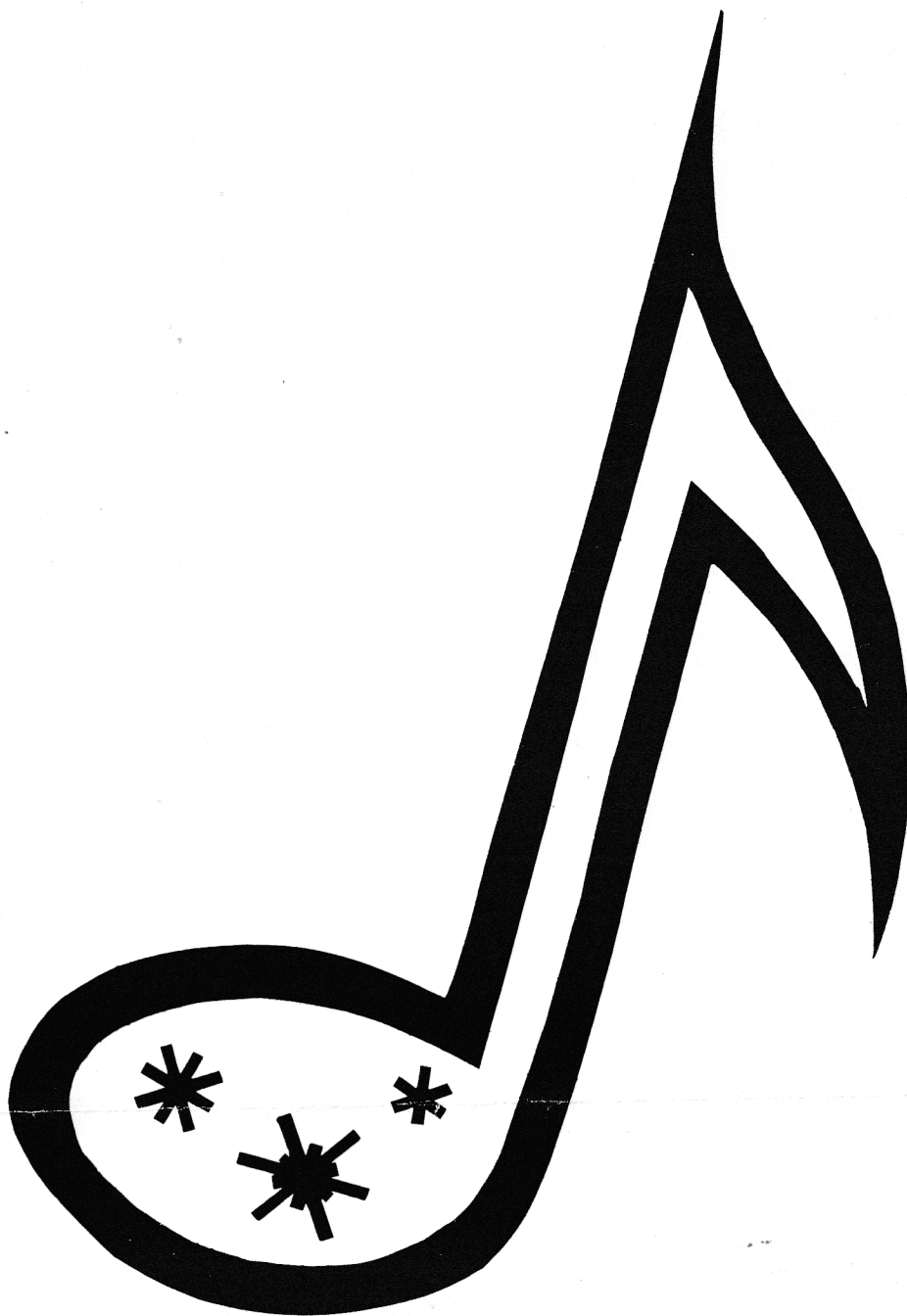


come see it SNOW in Sanders!



harvard wind ensemble

world premieres david snow's "a baker's tale"

**in a CONCERT of
INTERNATIONAL WIND MUSIC**

FRIDAY DECEMBER 4 1987

SANDERS THEATER

8 PM

featuring
mary benander '88
trumpet soloist

tickets

Adults	\$ 3
Students	\$ 2
Seniors	

Tickets Available at 495-2000, Holyoke Center Ticket Office, and at door

APP'D 12/5/87 HWE

The Harvard University
Wind Ensemble
Presents

The Annual Winter Concert

Sanders Theater
Friday December 4, 1987
8:00 p.m.

PROGRAM

Canzon Setimi-toni No. 2

Giovanna Gabrielli (1557-1612)
ed. by Robert King

Petite Symphonie

Charles Gounod (1818-1893)

- I. Adagio et Allegretto
- II. Andante Cantabile
- III. Scherzo
- IV. Finale

A Baker's Tale

David Snow (1954-

- I. Le Promenade du Patissier
(The Baker's March)
- II. Meditation á la Croissance Spirituel
(Meditations Upon Spiritual Growth)
- III. Hymne au Village Celeste
(Hymn to the Celestial Village)

--Première Performance--

INTERMISSION

Prayer of Saint Gregory

Alan Hovhaness (1911-

--Mary Benander '88, trumpet soloist--

Symphony in Bb

Paul Hindemith (1895-1963)

- I. Moderately fast, with vigor
- II. Andante grazioso
- III. Fugue, rather broad

Program Notes

Giovanni Gabrieli (1557-1612)

Canzon Septimi-toni, No. 2, from a collection of instrumental pieces entitled *Sacrae Symphoniae*, was written in Venice in 1597. St. Marks Cathedral, the spiritual and musical center of Venice, was architecturally ideal for the polychordal, spacial (antiphonal) works of Giovanni Gabrieli. According to brass scholar, Mary Rasmussen, *Canzon Septimi-toni*, No. 2, is structurally the most complex piece in the *Sacrae Symphoniae*.

Charles Gounod (1818-1893)

Gounod, noted as an operatic composer, wrote his *Petite Symphony* (1888) at the age of sixty-nine for the "Société de musique de chambre pour instruments à vent." The Society was a noted ensemble of professionals led by flutist Paul Taffanel. This explains the usual instrumentation of the classical octet (oboes, clarinets, bassoons and horns in pairs) plus the flute which provides a richer texture than what is usually associated with small wind ensembles.

Program notes of the Netherland Wind Ensemble state, "The first movement begins with a slow introduction (Adagio) which is developed out of a characteristic four note motif that forms the nucleus of the main theme of the successive Allegretto. It is extended here with an attractive rhythmical phrase which returns again in the Finale. The second movement (Andante Cantabile) is built of suavely melodious cantilenas. In the Scherzo (Allegro Moderato), the composer has given the horn two considerable solos: the horn-call figures which introduce the movement, and the obstinately reiterated dissonant seconds, which are so attractive in the middle section. The amiable chamber work ends with a very happy and lively Finale."

David Snow (1954-

David Snow states, "A *Baker's Tale* takes its title from a strange little story I wrote several years ago about a croissant maker who discovers true happiness in the art of baking, rather than in the thankless satisfaction of his customers. It ultimately became the inspiration for a piece of chamber music which was written for 'New Music for Young Ensembles, Inc.,' an organization which promotes...new music for young ensembles. The story was incorporated into the score as an optional narration, but since it required some acting skill to make it effective in performance, it

usually didn't come across. So rather than deal with the additional problem of balancing the narration against a horde of winds and drums in this transcription, I chucked it and decided to let the music do the talking. Wise move."

David Snow studied composition at the Eastman School of Music, the Yale School of Music, and Brandeis University. He is the recipient of awards from BMI, ASCAP, and the National Endowment for the Arts, and his catalogue includes works written for the Yale Band and the College Band Directors National Association. His music is published by Music for Percussion, Inc., Nichols Music Co., and Seesaw Music Corp., and is recorded on the Crest and Opus One labels. Tonight marks the première performance of *A Baker's Tale*, a wind composition based on his original piece.

Alan Hovhaness (1911-

Alan Hovhaness was born in Somerville, Mass in 1911. One of the most prolific composers of the century, Alan Hovhaness' music is based on Armenian Modes, chants and religious material. The composer states his philosophy: "To me, a tonality is against nature. There is a center to everything that exists. The planets have the sun, the moon, the earth. The reason I like oriental music is that everything has a firm center... Things which are complicated tend to disappear and get lost. Simplicity is difficult, not easy. Beauty is simple. All unnecessary elements are removed -- only essence remains."

Paul Hindemith (1895-1963)

Paul Hindemith was one of the twentieth century's craftsmen of orchestration, structure, and counterpoint. He had unique insight into orchestral instruments with actual playing knowledge of many of the instruments for which he wrote sonatas.

The *Symphony in Bb*, written in 1951 for the U.S. Army Band, remains at the pinnacle of wind/band literature and was one of the first significant extended works for the medium. The work bursts forward with energy, counterpunctual interplay, logic, and use of quartal harmony associated with the composer.

The first movement is a Sonata Allegro form in three sections with both themes appearing in counterpoint at the conclusion. The opening five notes provide the basic material for