

PENNSYLVANIA SYMPHONIC WINDS MEMBERS

Flute/Piccolo

Ray Brebach
Bob Carpency
Andrea Hahn

Oboe

Rachel Edwards
John Kirkner

Clarinet

Bob Blackberg
Leslie Burnick
Bailey Claeyes
Jim Delikatny
Richard Foote
John Frank
Caitlyn Stratman
Karen Temme
Jess Weimer

E♭ Clarinet

Kristin Nelson

Bass Clarinet

Al Skipper

Bassoon

Mike Millard
Erin Trautmann

Alto Saxophone

Jeff Hart
Terri Shephard♦

Tenor Saxophone

Walt Blauvelt

Bari Saxophone

Frank Mathews

Horn

Tyler Bjerke
Rachel Braddick
Diane Frank
Kim Newell
David Reif

Euphonium

Mary Beth Kait

String Bass

Richard Conn

Trumpet

David Burkhart
Ian Currie
Mike Goodkin♦
Alison Grady
Tony June
Ginny Lockwood
Raymond Richards
Gary Van Horn
Dwight Weaver

Trombone

Ted Lenthe
Karen Marvin
Josy Conklin♦

Bass Trombone

Aaron Gould

Tuba

Jim Hicks
Chuck Neidhardt

Percussion

Tim Downey
Chris Garrell
Ben Hemsley
Robert Kirchner
Jim Lien

♦ *Guest Performer*

Keep in touch with us – we'll keep in touch with you!

WWW.PENNSYLVANIASYMPHONICWINDS.ORG



– Pennsylvania Symphonic Winds



– @PASymphWinds

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or by clicking the links on our Facebook page or our webpage.

THE PENNSYLVANIA SYMPHONIC WINDS IN CONCERT PHIL EVANS, DIRECTOR



A DAY IN MAY

SUNDAY, MAY 21, 2017

2:30 PM

RADNOR MIDDLE SCHOOL, WAYNE, PA



Welcome to our Spring Concert!

The Pennsylvania Symphonic Winds celebrate spring with a mix of traditional classical pieces, truly touching and sentimental melodies, and fiery and exciting compositions.

We greatly appreciate that you attended this afternoon and the Radnor Middle School provides an acoustically beautiful setting for you to hear our performance.

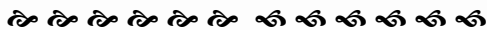
As you may know, school funding is constantly being cut, and especially for the arts. While Radnor MS has been generously hosting our concerts, they are now being forced to charge for use of their lovely auditorium.

We provide our concert today with no cover charge, however, we would request that you participate in our 50/50 drawing and give whatever feels comfortable in our donations basket at the front table. If you cannot contribute today, you can donate using the Donate link at our website:

WWW.PENNSYLVANIASYMPHONICWINDS.COM

The PSW is a 501(c) organization and all donations are tax deductible!
Please support live performance. Thank you!

Support the PSW!
Participate in the
50/50 Drawing
at the Interval!



Symphonic Dances #3: Fiesta

Clifton Williams

This is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. The composer rescored this work for band and it was first performed in 1967 by the University of Miami Band. This dance reflects the excitement and color of San Antonio's many Mexican celebrations, what the composer called "the pageantry of Latin American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador's arrival to the bullring and the finale evokes a joyous climax to the festivities.

Sheltering Sky

John Mackey

Sheltering Sky serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended. The work itself has a folksong-like quality – intended by the composer – and through this, an immediate sense of familiarity emerges. Although the melodies of Sheltering Sky have a recognizable quality (hints of contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

Farandole from L'Arlesienne #2

Georges Bizet, arr. Phil Evans

Bizet was also very good at writing dramatic music. The music he wrote for the play L'Arlesienne (The Girl from Arles) is still enjoyed today, especially the "Farandole" from the L'Arlesienne Suite No.2. A farandole is a dance from Provence, an area in Southern France. Bizet used two traditional French tunes in his "Farandole." One is a dance; the other is the "March of the Kings," a traditional French Christmas Carol.

Malagueña

Ernesto Lecuona, arr. Sammy Nestico

Written in 1928, Malagueña was originally the sixth movement of Lecuona's *Suite Andaluca*, to which he added lyrics. It has since become a popular tune in jazz, marching band, and drum corps. That unmistakable Nestico touch gives this Latin standard a fresh new sound. Sammy's brilliant brass, sparkling woodwinds, and driving Latin rhythms create a concert piece that's truly exciting.



PENNSYLVANIA SYMPHONIC WINDS



The Pennsylvania Symphonic Winds is a premiere wind ensemble comprised of local musicians in the Philadelphia area. The membership of the PSW includes both professional and dedicated amateur musicians who share a passion to create exceptional musical performances.

Under the direction of Phil Evans, the PSW plays a diverse repertoire of music, covering a wide range of styles. The PSW prides itself in possessing the advanced levels of musicality and technical proficiency most often found in professional ensembles.



You can find more information on the PSW on our website:

www.PennsylvaniaSymphonicWinds.org



Program

On the Quarterdeck Kenneth J. Alford
 The Witch and the Saint Steven Reineke
 Concerto for Clarinet Arte Shaw
Soloist: Staff Sergeant Richard Foote, United States Army retired
 Second Suite in F Gustav Holst
 Rule Britannia Thomas Arne, arr. George Miller

Interval

Song of Hope Paul Meecham
Soloists: David Burkhart, Gary Van Horn, Dwight Weaver
 Jaws Suite John Williams, arr. Phil Evans
 Symphonic Dances #3: Fiesta Clifton Williams
 Sheltering Sky John Mackey
 Farandole from L'Arlesienne Suite #2 Georges Bizet
 Malagueña Ernesto Lecuona, arr. Sammy Nestico

Please see the program notes for more information on these pieces.

Second Suite in F

Gustav Holst

The second suite, written in 1911, features a number of folk melodies. Holst begins unconventionally with a March incorporating the tunes "Swansea Town" and "Cloudy Banks" featuring a euphonium solo and brass choir, and an old Morris dance with lilting triplets.

The slow second movement, Songs without Words, is based on the folk song "I'll Love my Love." The quiet mood of this piece is immediately broken by the percussive strikes of Song of the Blacksmith. The separate, syncopated pulses paint the picture of the smithy at work, augmented by the sound of the hammer on anvil.

The final movement, Fantasia on the Dargason, weaves together two more folk tunes. The Dargason, a Renaissance dance melody, is best known to us as "The Irish Washerwoman," and is introduced here on saxophone, passed quickly to other instruments in succession. Holst's inventive orchestration keeps driving the dance forward, but he adds something extra: while clarinets sound the main theme, a second theme appears simultaneously in the lower brass. This tune is the familiar "Greensleeves." The dance continues relentlessly, and though Greensleeves makes a final broad appearance in the full brass, the washerwoman has the last word in an amusing duet between piccolo and tuba to close the piece.

Rule Britannia

Thomas Arne, arr. George Miller

"Rule, Britannia!" is a British patriotic song, originating from the poem "Rule, Britannia" by James Thomson and set to music by Thomas Arne in 1740. It is strongly associated with the Royal Navy and here it has been masterfully arranged for a wind ensemble.



Song of Hope

Peter Meecham Soloists: David Burkhart, Gary Van Horn, Dwight Weaver

Song of Hope is dedicated to the composer's good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, *Cancer Blows* – a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of multiple myeloma. Upon hearing the middle movement of his cornet concerto, Milestone, Ryan asked Meecham if he could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than Meecham could have ever imagined.

Jaws Suite

John Williams, arr. Phil Evans

When Williams first saw *Jaws*, he thought it was a great movie in the best time-honored tradition of adventure films. It was thrilling, at times terrifying, and always tremendously enjoyable to watch. The film plumbed the depths of our fear of the deep, and offered an opportunity for the low end of the band to sound the alarm. As the small boat, the "Orca," set out to do battle with the great white shark, the band provides a fugue to underscore the epic struggle between man and beast. *Jaws* was director's Spielberg's first great popular success, and the role that the music played in the film is something that always elicits a broad smile from the composer and what, he hopes, is a small measure of pride.

Program Notes

On the Quarterdeck

Kenneth J. Alford

This march, with its nautical flavor, was written in 1917 to commemorate the Battle of Jutland in 1916. The Battle of Jutland was a naval battle fought by the British Royal Navy's Grand Fleet under Admiral Sir John Jellicoe, against the Imperial German Navy's High Seas Fleet under Vice-Admiral Reinhard Scheer during the First World War.

The Witch and the Saint

Steven Reineke

This is a programmatic tone poem for symphonic band and is constructed of five distinct sections. The opening depicts the birth of twin sisters born in 1588 in Ellwangen, Germany. In those times, the birth of twins was considered a bad omen and as the sisters grew up, it became clear that they had the gift of second sight and could predict future events.

The thematic material representing both sisters is first introduced in this section along with a medieval Gregorian chant-type motif. The second section is the development of Sibylla's theme. This sister led a horrible life and her gift was looked down upon. Many townspeople feared Sibylla and considered her to be a witch.

After a brief transition, the theme representing the other sister, Helena, is introduced in its entirety. The third section is the development of Helena's theme. This sister was sent away to a convent when she was a child. While at the convent, Helena is revered as a saint because of her visions.

The fourth section is a turbulent section representing the struggle both sisters had in their lives. Eventually, Sibylla is imprisoned and Helena returns to the town to save her sister.

The fifth section and finale of the piece depicts the return of Helena and the rescue of her sister, Sibylla. As they are trying to escape, the sisters are captured once again, and this time, for fear of being burnt at the stake, the saint, Helena, drinks some poison. She dies in her sisters arms and Sibylla, the witch, rides off in sorrow.

Concerto for Clarinet

Arte Shaw

Soloist: Staff Sergeant Richard Foote, US Army, retired

Artie Shaw was a leading musician of the swing era whose clarinet playing has often been compared with that of Benny Goodman. Like Goodman, Shaw was also an active promoter for racial equality in jazz, hiring and recording black musicians such as Billie Holiday, Oran "Hot Lips" Page, and Roy Eldridge.

Shaw enlisted in the U.S. Navy and was asked to form a service band. He took his music into the Pacific war zones. His band played as many as four concerts a day throughout the Southwest Pacific on battleships, aircraft carriers, repair ships, and at Army, Navy, and Marine bases.

Before his wartime service, Shaw was tasked with providing music for the movie *Second Chorus* featuring Fred Astaire. The film proved to be a failure but Shaw extracted one of his works from the soundtrack, the Swing Concerto, and reworked it into his Concerto for Clarinet. The concerto was completed in 1940 and displays the full range of his talent and artistry while combining jazz, swing, and classical elements.