

he wrote no other music worthy of survival since the *Universal Judgment* is in every sense an accomplished tone poem. Written originally for winds, it won in 1878 a national competition for band held in Naples. While there may have been others which have by now passed into oblivion, this is the only tone poem for winds still performed. The title of the work and the surprising brass fanfare sections all suggest that the work originally had a programme but if there were one it does not appear to have survived. The style is very reminiscent of the tone poems of Tchaikovsky with a liberal dash of the Verdi of *Rigoletto*.

GREG STROH

Mr. Gregory Stroh, a recent music graduate from Wilfrid Laurier University, is a member of one of the Waterloo Region's most distinguished musical families. In keeping with his family's traditions he performs on a wide variety of instruments but in playing the flute and piccolo with the Wellington Winds he returns to his instruments of choice.

Wellington Winds

*concerts in
Guelph & Waterloo*

1986/87 season

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WELLINGTON WINDS

Sunday, November 2, 1986

University of Guelph — 3:00 p.m.
St. John's Lutheran Church — 8:00 p.m.

GREGORY STROH, Piccolo Solo
MICHAEL PURVES-SMITH, Conductor

Ballet Music from Faust

Charles Gounod

transcribed L. P. Laurendeau

Waltz for the Corps de Ballet
Ensemble of Helen and her Trojan Maidens and Cleopatra and
her Nubian Slaves
Entry of the Nubian Slaves
Pas Seul of Cleopatra
Entry of The Trojan Maidens
Pas Seul of Helen
Bacchanage and Entry of Phryne

Symphony in B Flat for Concert Band

Paul Hindemith

I Moderately Fast, With Vigor
II Andantino Grazioso and Fast and Gay
III Fugue

INTERMISSION

Concerto for Piccolo

Antonio Vivaldi

transcribed Alfred Reed

Allegro
Siciliano
Allegro Molto

Circus Polka (Composed for a Young Elephant)

Igor Stravinsky

The Universal Judgment, Symphonic Poem

Camille De Nardis

Modern Orchestration, Antonio Cafarella

The Wellington Winds

Flute

Anne Monkhouse
Greg Stroh (piccolo)
Len Bradfield
Tracey Klaehn

Oboe

Beryl Hultin
Jonathan Fischer

E♭ Soprano Clarinet

Virginia Lyons

Clarinet

Larry Moser
Shannon Purves-Smith
Mark Carbone
Brian Gardiner
Warren Leighton

French Horn

Fred Budd
Paul Pietrkiewicz

Alto Clarinet

James Bard

Bass Clarinet

Tilly Prudom

Saxophone

Wendy Milton
Derek Bond
Jeff Ford
Andrew Smutniak

Bassoon

Ralph Hodgins
Michael Murase

Trumpet

Derek Milton
Rob Douglas
Gerald Achtmichuk
Rob Murray
Ken Brubacher

French Horn

Earl McCluskie
Judy Douglas
Colleen Robertson
Chris Hofner

Trombone

John Monkhouse
David Davidson
Karrie McCluskie
David Arthur

Euphonium

Harvey Gleiser

Tuba

David Arthur
Kim Luther
Don Metzger

String Bass

Leon Stroh

Percussion

Alfred Ho
Karen Tomlin
Christine Fazackerley

Keyboards

Alison McNeill

Programme Notes

Charles Gounod was a prolific and highly esteemed composer who is remembered today primarily for two operas, *Faust* and *Romeo et Juliette*. While the operas are still occasionally performed, the music that Gounod wrote for the ballets of these operas contains some of the most familiar tunes ever written.

The version of this music on today's programme, comes from an earlier band tradition which placed heavy emphasis on transcriptions of 19th century orchestral and operatic favourites. During the past two decades a vast new repertoire has emerged, written specifically for band. Consequently many bandmasters refuse to programme arrangements, save those of "popular" music. This is a great pity since works, such as Gounod's ballet music, are orchestrated, often brilliantly, having a predominant wind sound, so that a careful transcription will often depart but little from the spirit of the original. Nonetheless, listeners to this performance will note the transference of a large part of the upper string music to the clarinet section, which characteristically substitutes for the violins in older transcriptions.

Written in 1951, the symphony in b flat for concert band is one of the finest works of one of the 20th century's finest composers, Paul Hindemith, and is clearly a masterpiece. This symphony is possible for only the most technically advanced ensembles and is likewise very difficult to comprehend musically, as it rewards many repeated hearings. Hindemith seems always to have been deeply interested in counterpoint and he has sometimes been criticized for allowing this to interfere with the natural flow of his music. In this work however, the melodic lines fit together with the same miraculous ease which we so admire in J.S. Bach's densest counterpoint.

This does not mean that the music is other than satisfying on first hearing. For one thing the orchestration is very pleasing, exploring with great originality the inherent possibilities of a wind orchestra. Hindemith makes skillful use of the brass-woodwind contrast to outline his formal designs and even listeners who do not enjoy the inherent dissonance of this music will be fascinated by the intricate interplay of musical ideas. To put it differently, listeners are encouraged to listen to the music horizontally rather than vertically - to listen into the core of the music.

The first movement is a series of contrapuntal variations, the material for which is all derived from the first glorious melody, presented to us by the massed trumpets.

The second movement divides into three parts: the first is slow and is marked by an imitative dialogue between the first alto sax and principal cornet; this is followed by a fast section which might be the scherzo of a normal four movement symphony; finally, with the entrance of the tutti brass, these two sections are amazingly combined.

The last movement, entitled fugues, is indeed a tour de force of fugal device. In the first place, it is a double fugue with two subjects each of which is given its own exposition in the manner of a traditional double fugue. The first subject is bright and lively, the second, derived from the first, is contrastingly broad and sombre. Both these expositions employ extensive close overlapping of subject entries (stretto) which, while very difficult to perform, have a marvelously kaleidoscopic effect. Finally to conclude the whole work the two subjects of the fugue are combined. At the same time the trombones sound out in slow notes (augmentation) the first theme from the first movement. This theme has in fact provided the material for not only the first movement, but for the second and third movements as well. Not even Bach, the past master of all things contrapuntal ever attempted anything so involved. The miracle here is that Hindemith makes all seem so natural. While we can but regret that this work, a large scale work by a great composer, is almost unique in band literature, we are privileged to perform it.

The piccolo with its merry, piping voice is one of the most successful soloists with a wind ensemble and this piccolo concerto by Vivaldi is probably the most frequently performed. The work was originally written for soprano recorder, an instrument which is in fact very close in sound and character to the piccolo. In complete contrast to the Hindemith, this concerto is musically very simple being for the most part a succession of sequential passage work. This should not make us think the less of the music. Since this sort of thing was the bread and butter of Vivaldi's compositional career, he knew how to choose and combine these passages with a felicity and charm which is very difficult to imitate.

When in 1942 Ringling Brothers and Barnum and Bailey needed some new music for their elephant acts they commissioned Igor Stravinsky, newly arrived in America. He must have been amazed but the idea undoubtedly touched his sense of humour. He complied with the Circus Polka which is written for the resources of a circus band including a Hammond circus organ. In it Stravinsky exactly captures the lumbering gait of an elephant and expertly parodies the circus march, even including obvious quotations from the most universally recognizable of all marches, Schubert's *Marche Militaire*. Like so much of original band music the Circus Polka, has gained a wider currency through orchestral transcription, but as Stravinsky's sense of colour is so exact the work deserves to be heard more frequently, as now, in its original form.

Aside from the fact that he was for a long time director of the Naples Conservatory of Music, very little is known about Camille de Nardis, the composer of the last work on the programme. It seems hard to believe that