

Northwest University
Wind Ensemble

7:30 pm

Friday, November 13, 2009

Butterfield Chapel

Directed by Kathy Boone

**Featuring Music by Gustav Holst, Cole Porter,
Sousa, Telemann, Beethoven and more**

**Northwest
UNIVERSITY**

Flute/piccolo

Bethany Hascall
Amy Glenn

Oboe

DeAnna Ankrum
Michelle Anderson

Bassoon

Amanda Young

Alto Saxophone

Brian Neilson
Dustin Sikstrom
Marisa Pacchiarotti

Tenor Saxophone

Breanna Miller

Baritone Saxophone

Danielle Slade

Trumpet

Brian Swanson

French Horn

Brian Swanson

Trombone

Jeremy Hinkle
Eric Lee

Bass Trombone

Evan Powell

Baritone

Jordan Henderson

String Bass/Keyboard

Emily Lickey

Percussion

Kenneth Priest
Mary Knight
Thien-An Lai
Cherri Steinloski

Many thanks to:

The Wind Ensemble students for their hard work in making this ensemble a truly "All Northwest University Wind Ensemble"
The NU Marketing Department, for posters and pictures
The Talon, for a great newspaper article
Jocelyn Pacchiarotti, Music Department Admin. Assistant

This concert is free. Donations will be accepted in the Foyer. All donations go towards the purchase of Wind Ensemble instruments.

Please join us for future Music Dept. Performances this semester in Butterfield Chapel

Piano Recital, Tuesday, 11/24/09, 7:30 pm
Christmas Jazz Concert, Friday, 12/4/09, 7:30 pm
Honors Music Recital, Saturday, 12/5/09, 3:00 pm
Voice Recital, Saturday, 12/12/09, 3:00 pm
and our final Fall 2009 performance:

The NU Concert Choir with University Presbyterian Church Choir
And the Rainier Symphony

Presents

An English Christmas

Benaroya hall, Tuesday, 12/15/09

Tickets available at the NU Bookstore (425-889-5268)

or www.benaroyahall.org

Program

Chorale Prelude	J. S. Bach
<i>Du Lebensfürst, Herr Jesu Christ</i>	Arr. Mayhew Lake
First Suite in E-flat for Military Band Op. 28 No. 1	Gustav Holst
1. Chaconne	Edited by Colin Matthews
2. Intermezzo	
Overture Baroque from Suite in A Minor	G. P. Telemann
	Abridged and Arranged by Clair W. Johnson
Quintet in E-flat	Ludwig van Beethoven
	Arranged from the Sextet, Op. 71 by the Philadelphia Woodwind Quintet
1. Adagio/Allegro	
Rhythmic Metamorphosis	Kenneth Priest
	Snare drum
Etude for Percussion Quartet	Garwood Whaley
New York, New York	John Kander
	Arr. Elkjer
Selections from Kiss Me Kate	Words and Music by Cole Porter
	Arr. John Moss
The Stars and Stripes Forever	John Philip Sousa
	Edited and Interpreted by William D. Revelli

Program Notes

Chorale Prelude, Du Lebensfürst, Herr Jesu Christ

Music composed by J. S. Bach, text by Johann Rist; English version by G. Mar

This Chorale was arranged by Mayhew Lake from "Sixteen Chorales by J. S. Bach"

*Thou Prince of Life, O Christ our Lord, Ascended to Thy Father,
Where in sweet heavenly accord the chosen righteous gather,
How shall I prize the victory through struggle bitter won by Thee
And meet devotion render To Thee, our one Defender?*

Johann Sebastian Bach (1685-1750) mastered the violin and clavier and devoted himself to the study and mastery of the organ at an early age. As court organist at the age of eighteen, Bach became interested in composition, devoting every leisure moment to improving his skills. A devout Lutheran, Bach, like his fellow baroque composers, felt that everything a man does and believes comes from his personal devotion to Jesus Christ and should be done for His glory alone. This Chorale embodies his mantra, and is decidedly the philosophy of our Wind Ensemble.

First Suite in E-flat for Military Band, Op. 28a - Date: 1909

Composed by Gustav Holst (1874-1934) Revised & edited by Colin Matthews

Gustav Holst was thoroughly at home in the world of military and brass bands, for he had been a trombone player at the age of eighteen. As a composition student at the Royal College of Music, he supplemented his scholarship by playing during the college holidays.

The Royal Marine Band probably performed the premiere of First Suite in E-flat at Kneller Hall in 1922. It was published in 1921 by Boosey & Co. in the form of a set of parts with a reduction for piano-conductor.

The piece is today considered one of the cornerstones of twentieth-century band literature and certainly of the English Wind-band repertoire. Recent analysis of Holst's manuscript has provided evidence that the Suite originally was composed with a smaller ensemble in mind.

Overture Baroque from Suite in A Minor – G. P. Telemann (1681-1767)

Abridged and Arranged by Clair W. Johnson

Telemann is often described to be the most prolific music composer in history. Self-taught in music, he studied law at Leipzig University. He was a contemporary of Bach, Handel and Vivaldi. Telemann traveled widely, absorbing various musical styles and incorporating them into his own compositions. He held a series of important musical positions, culminating in that of music director of the five largest churches in Hamburg from 1720 until his death.

This Overture was taken from his Suite in A Minor TWV55, originally for recorder, two violins, a viola, and basso continuo. In this version, one alto saxophone replaces the recorder soloist with the remainder of the saxophones covering the violin, viola, and basso continuo.

Quintet in E-flat – Ludwig van Beethoven (1770-1827)

Arranged from the Sextet, Op. 71 by the Philadelphia Woodwind Quintet

So much has been written about Beethoven that a summary of his life is difficult. He was mainly a pianist and composer. He ceased performing in 1805, when his deafness made it too difficult to perform. He did however continue to compose, using a number of hearing devices to aid him. He was a crucial figure in the transitional period between the Classical and Romantic eras in western classical music and remains one of the most acclaimed and influential composers of all time.

This Quintet was originally written for six woodwind instruments – two clarinets, two bassoons and two horns in E-flat. This arrangement is a wonderful addition to the classic wind quintet combination of flute, oboe, clarinet, bassoon and horn.

New York, New York – music by John Kander and words by Fred Ebb

New York, New York is the theme song from the Martin Scorsese film *New York, New York* (1977). Frank Sinatra recorded it in 1980 for his album *Trilogy: Past Present Future* (1980). It should not be confused with the song *New York, New York* from Leonard Bernstein/Adolph Green Green/Betty Comden's musical *On the Town*. Kander and Ebb attribute the song's success to actor Robert De Niro, who rejected the original theme for the film because he thought it was "too weak". The song became popular after Frank Sinatra's Radio City Music Hall Concert in October of 1978.

This version, arranged by Elkjer for four trombones, has as much pizzazz as the Sinatra version.

Selections from Kiss Me Kate – words and music by Cole Porter (1891-1964)

Cole Porter was an American composer and songwriter. He was one of the greatest contributors to the *Great American Songbook*. The songs represented tonight include: *Another Op'nin, Another Show, Why Can't You Behave, Brush Up on Your Shakespeare, Too Darn Hot and So In Love*. *Kiss Me Kate* is structured as a "play within a play", where the interior "play" is a musical version of William Shakespeare's *Taming of the Shrew*. *Kiss Me Kate* was Cole Porter's biggest hit, running for more than 1,000 performances on Broadway and winning the first Tony Award presented for Best Musical in 1949.

Stars and Stripes Forever – John Philip Sousa (1854-1932), edited by William D. Revelli

Stars and Stripes Forever is the official March of the USA. John Philip Sousa is known today as the "March King." He apprenticed for his Father in the Marine Band at the age of 13. After seven years, he learned his conducting skills in a local "pit orchestra". He came back to the Marine Band as head conductor from 1880-1892. During his apprenticeship he is said to have mastered all of the wind instruments while keeping his violin skills prominent.