



# Lynn Wind Ensemble

Wind Works wit' Wit

**LYNN**  
Conservatory of Music

# Wind Ensemble Roster

## FLUTE

Jared Harrison  
Scott Kemsley  
Alla Sorokoletova

## OBOE

Paul Chinen  
Walker Harnden  
Trevor Mansell  
John Weisberg

## CLARINET

Tsukasa Cherkaoui  
Jacqueline Gillette  
Cameron Hewes  
Christine Pascual-Fernandez  
Shaquille Southwell  
Isabel Thompson  
Amalie Wyrick-Flax

## BASSOON

Sebastian Castellanos  
Michael Pittman

## ALTO SAX

Matthew Amedio  
Dannel Espinoza

## TENOR SAX

Kyle Mechmet

## BARITONE SAX

Michael Sawzin

## FRENCH HORN

Mileidy Gonzalez  
Shaun Murray

## T'anna Tercero

Hugo Valverde Villalobos  
Robert Williams

## TRUMPET

Zachary Brown  
Kevin Karabell  
Mark Poljak  
Alexander Ramazanov  
Luke Schwalbach  
Natalie Smith

## TROMBONE

Mariana Cisneros  
Halgrimur Hauksson  
Zongxi Li  
Emily Nichols

## EUPHONIUM

Brian Logan  
Ryan Ruark

## TUBA

Sodienye Finebone  
Joseph Guimaraes

## PERCUSSION

Isaac Fernandez Hernandez  
Tyler Flynt  
Juanmanuel Lopez  
Bernadette Manalo

## DOUBLE BASS

August Berger

## PIANO

Alfonso Hernandez

Please silence or turn off all electronic devices, including  
cell phones, beepers, and watch alarms.  
Unauthorized recording or photography is strictly prohibited

# Lynn Wind Ensemble

Kenneth Amis, music director and conductor

7:30 pm, Friday, January 15, 2016

Keith C. and Elaine Johnson Wold

Performing Arts Center

## *Onze Variations sur un theme de Haydn*

*Introduzione – Thema*

*Variation 1: Pochissimo più vivo*

*Variation 2: Moderato*

*Variation 3: Allegro*

*Variation 4: Adagio*

*Variation 5: Mouvement de valse viennoise*

*Variation 6: Andante*

*Variation 7: Vivace*

*Variation 8: Mouvement de valse*

*Variation 9: Moderato*

*Variation 10: Molto tranquillo*

*Variation 11: Allegro giocoso*

Jean Françaix

(1912-1997)

## Circus Polka

Igor Stravinsky

(1882-1971)

## Hommage à Stravinsky

*I.*

*II.*

*III.*

Ole Schmidt

(1928-2010)

## Spiel, Op.39

*I. Ouverture*

*II. Idyll*

*III. Buffo*

Ernst Toch

(1887-1964)

INTERMISSION

## Snurra (Whirl)

Hans Gefors

(b.1952)

## Popcopy

*I. More Cowbell!*

*II. One Time at Band Camp*

*III. Serenity Now*

Scott McAllister

(b.1969)

## Theme and Variations, Op.43a

*Theme: Poco allegro*

*I. Variation*

*II. Variation: Allegro molto*

*III. Variation: Poco adagio*

*IV. Variation: Tempo di valse*

*V. Variation: Molto moderato*

*VI. Variation: Allgero*

*VII. Variation: Moderato*

*Finale: Moderato*

Arnold Schoenberg

(1874-1951)



### Kenneth Amis, music director

World-renowned composer-performer, Kenneth Amis, enjoys an international career of high acclaim. Amis began his musical exploits in his home country of Bermuda. He started playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. A Suite for Bass Tuba, composed when he was only fifteen, marked his first published work. A year later, at age sixteen, he enrolled in Boston University where he majored in composition. After graduating from Boston University he

attended the New England Conservatory of Music where he received his Master of Music Degree in Composition.

An active composer, Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was the Composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003, Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Amis is presently the tuba player of the Empire Brass and the Palm Beach Opera Orchestra, a performing artist for Besson instruments, the assistant conductor for the Massachusetts Institute of Technology Wind Ensemble, and, in addition to being a member of Lynn University's esteemed faculty, serves on the faculty at

Boston University, Boston Conservatory, Longy School of Music and the New England Conservatory of Music.

# Program Notes

## Circus Polka

By Igor Stravinsky

It was early 1942, and George Balanchine had a commission from the Ringling Brothers and Barnum & Bailey Circus for a ballet. Balanchine quickly contacted his friend and fellow Russian expatriate, Igor Stravinsky, and told him he needed a polka. "For whom?" Stravinsky asked. "Elephants," came the answer. "How old?" "Young." "If they are very young, I will do it," Stravinsky declared.

Perhaps Stravinsky wanted young elephants because he thought the older ones wouldn't take kindly to the often unpredictable rhythms and surprising harmonies in his music. After all, he'd made his name 30 years earlier as the shockingly modern composer of ballets such as *The Firebird* (1910) and *The Rite of Spring* (1913) for the Ballet Russes, where the Rite's premiere had nearly caused a riot, and he'd hardly slowed down since then. From jazz to serialism, Stravinsky was always in the forefront of musical experimentation. And now, elephants. Why not?

Stravinsky quickly completed a piano version of the polka in February. Robert Russell Bennett was too busy to orchestrate, so at Bennett's suggestion Stravinsky hired film composer David Raksin (*Laura*, *Forever Amber*, *The Bad and the Beautiful*) to score it for wind band. The *Circus Polka* premiered at Madison Square Garden in the spring of 1942, performed by the Ringling Circus Band and starring, according to the program, "Fifty Elephants and Fifty Beautiful Girls in an Original Choreographic Tour de Force, featuring Modoc, a premiere ballerina." Modoc, of course, was an elephant, and the *New York Times* reported that "Modoc the Elephant danced with amazing grace, and in time to the tune, closing in perfect cadence with the crashing finale." Although contemporary accounts claim the other elephants were not quite as adept at following Stravinsky's rhythmic quirks, the act was a success and ran for 425 performances.

Stravinsky later adapted the work for full orchestra and premiered that version with the Boston Symphony in 1944. At least one of the corps de ballet -- or her keeper -- remembered her earlier experience with the polka, as Stravinsky writes:

"After conducting my orchestral original on radio from Boston in 1944, I received a congratulatory telegram from Bessie, a young pachyderm who had carried a ballerina and who had heard that broadcast in the winter headquarters of the Circus in Sarasota. I never saw the circus ballet, but I met Bessie in Los Angeles once and shook her foot."

Befitting its subject, the *Circus Polka* is brisk and bright. Though it maintains a 2/4 meter throughout, the music often moves in bursts and jerks within that meter, like

a dancer going in and out of step. Stravinsky makes use of typical circus music sounds, such as thumping bass drum with cymbal or fleet piccolo lines, and frequently features the low brass, evoking images of ponderous elephants prancing. The work includes an enthusiastic quotation from Franz Schubert's *Marche militaire*, which Stravinsky insisted was not used at all ironically. A series of off-beat "stamps" bring the piece to a rousing close.

-- Heninger, Barbara. "Program Notes: Igor Stravinsky Circus Polka." Accessed January 14, 2016, [http://barbwired.com/barbweb/programs/stravinsky\\_polka.html](http://barbwired.com/barbweb/programs/stravinsky_polka.html)

## Hommage à Stravinsky

### By Ole Schmidt

Ole Schmidt was one of Denmark's leading composers and conductors; his *Hommage à Stravinsky* was written in early 1985 and had already been broadcast and performed many times in Denmark. The work is a humorous and affectionate tribute to the music of possibly the most eclectic of composers, Igor Stravinsky, and this homage reflects all of the different facets of his output. Within the three short movements there are obvious references to works as disparate as the Mendelssohn Wedding March and *Rhapsody in Blue*, entwined with well-known material from all of Stravinsky's major works, as well as a more subtle employment of favorite motifs and rhythmic patterns. But much more significant than this is the striking way in which Schmidt has captured the very essence of Stravinsky's various styles in his instrumentation, harmonic and rhythmic procedures and in the overall construction of the work. One constantly feels that Stravinsky might well have produced exactly this piece if he had been asked for a witty potpourri of past works.

-- Smith, Norman. *Program Notes for Band*. Chicago: GIA Publications, 2001.

## Spiel, op. 39

### By Ernst Toch

Ernst Toch was one of the most important contemporary composers of the late Twenties and Thirties. He was active in Berlin and after 1933, in Los Angeles. As well as being a composer he was mainly a teacher. *Spiel Op. 39* for Symphonie wind ensemble was composed at the instigation of Paul Hindemith and received its first performance in 1926 directed by Hermann Scherchen at the Donaueschingen Chamber Music Festival. Toch himself wrote an alternative arrangement of the work for the wind section of a symphony orchestra. This edition has been adapted for the instruments usually found in a wind band today, with regard to the clarinets and trumpets, without altering the musical substance of the work. There is no part for Saxophone as in the original. Today *Spiel* is still considered to be one of the best compositions of concert music.

-- Schott Music. "Description." Accessed January 14, 2016, [http://www.schott-music.com/shop/Sheet\\_Music/show,89408.html](http://www.schott-music.com/shop/Sheet_Music/show,89408.html)

## Popcopy

By Scott McAllister

Popcopy is a work in three movements that is inspired by famous catchphrases. The work's title in itself is also a catchphrase from a Dave Chappelle skit that deals with a local copy center, to which every composer can relate. The first movement, "More Cowbell!" is based on the popular "Saturday Night Live" skit featuring Will Ferrell as a fictional cowbell player for the band Glue Oyster Cult. Ferrell's character, Gene Frenkle, tells the band that since there are no songs that feature the cowbell, he would be doing a disservice to himself and the band if he didn't "play the hell out of this: cowbell. The producer then coins the famous phrase: "Guess what?! I've got a fever, and the only prescription is... more cowbell!" In this movement, four cowbell parts surround the band to emulate the struggle of balance between the band and the cowbells, but the cowbells also help in keeping the band together during complex rhythmic sections.

The second movement, "One Time at Band Camp," is a catchphrase from the movie American Pie. The character Michelle Flaherty is an eccentric nerd who tells many annoying stories about her experiences at band camp. The character in the movie plays the flute, so a flute soloist is featured. This movement portrays reminiscences of summer love found and lost.

"Serenity Now" is inspired by an episode from the final season of "Seinfeld." George's father, Frank Costanza, is advised to say "serenity now" aloud every time his blood pressure is in danger. Instead of calmly saying the phrase, Frank yells it each time. The character Kramer also uses this catchphrase, but when he finally has a mental meltdown, he discovers that saying this phrase only makes things worse. Like the episode itself, the music deals with the line between sanity and insanity with at least four other story lines going on at the same time. There are multiple band quotes scattered in the music (shrouded tributes to Holst, Hindemith, and Sousa), aleatoric and non-metered sections, and a schizophrenic form to this final movement.

-- McAllister, Scott. "Notes." Accessed January 14, 2016,  
<http://www.lydmusic.com/Lydmusic/POPCOPY.html>

## Theme and Variations, op. 43a

By Arnold Schoenberg

In 1943, Arnold Schoenberg composed Theme and Variations, op. 43a after numerous requests for a wind band composition by his dear friend and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed twelve-tone style, Schoenberg still believed Opus 43a to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer stated: "...this is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers

– here it is the bands – something better to play. I can assure you – and I think I can prove it – technically this piece is a masterwork."

Although opus 43a establishes itself clearly as a tonal work in G minor, Schoenberg gives himself free reign to assert his mastery of the contrapuntal techniques developed in his prior twelve-tone compositions by utilizing variation form. In order to achieve maximum diversity of character, Schoenberg clearly delineates each of the sections of the piece, giving these sections a specific melodic, orchestral and formal framework. Not only is the melody of the theme, heard in the first twenty-one measures, developed over the course of the work's seven variations, but background elements shift from structural scenery to predominance in the ensuing contrapuntal elaboration before the original theme reasserts itself in the climactic finale of the piece. By fracturing and passing around melody and other primary material, Schoenberg plays upon the coloristic strengths inherent in wind band instrumentation. Finally, over the course of opus 43a the formal structure of contrapuntal development receives elaboration, so the listener hears in various sections an adagio, a waltz, a strict canon and a fugato before the final variation, a "choral fantasy".

-- The Wind Repertory Project. "Program Notes." Accessed January 14, 2016, [http://www.windrep.org/Theme\\_and\\_Variations,\\_Op\\_43a](http://www.windrep.org/Theme_and_Variations,_Op_43a)

## Featured Upcoming Events

### John Oliveira String Competition Semifinals

Saturday, Jan. 16 – 12 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall  
FREE

### John Oliveira String Competition Finals

Sunday, Jan. 17 – 10 a.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall  
FREE

### John Oliveira String Competition Winner Recital

Sunday, Jan. 24 – 4 p.m.

Location: Count and Countess de Hoernle International Center | Amarnick-Goldstein Concert Hall  
\$10

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