

WILLAMETTE VALLEY
SYMPHONY

Works for
Strings
Woodwinds
& Brass



Recorded
May 2021

STRING ORCHESTRA VIDEO PROGRAM

Voyage for String Orchestra

John Corgiliano

Lyric for Strings

George Walker

Trois Morceaux pour Piano

Lily Boulenger/ orch. Hector Aguero

D'un vieux jardin (Of an Old Garden)

D'un jardin clair (Of a Bright Garden)

Ein kleine Nachtmusik, K.525

Wolfgang Amadeus Mozart

Allegro

Romance

Minuet and Trio

Finale

MUSICIANS

Héctor Agüero, Conductor

Violin 1

Sandy Byers, *Concertmaster*

Signe Danler

Sidran Olson

Stephen Pierce

Doreen Thorusen

Violin 2

Liane Ingalls, *principal*

Claire Feigener

Chelsea Forman

Marjory Lange

Rebecca Salcido

Viola

Joyce Eberhart, *principal*

Michelle Eckroth

Veronica Johnson

Donna Stevenson

Cello

Tommy Leinonen, *principal*

Alexandra Barber-Taylor

Teddi Crotti

Josh Koller

Bass

Allen Reigner, *principal*

Danielle Meyer

Voyage for String Orchestra (*notes by the composer*)

John Corgiliano

Voyage string orchestra (1976) is an instrumental version of a 1971 a cappella choral work that was a setting of Richard Wilbur's translation of Baudelaire's famous *L'Invitation au voyage*. Wilbur's poignant setting pictures a world of obsessive imagination — a drugged version of heaven full of sensual imagery. The music echoes the quality of the repeated refrain found in this lush translation: "There, there is nothing else but grace and measure, richness, quietness and pleasure."

Lyric for Strings (*notes by the composer*)

Geroge Walker

Written in 1946, this work was premiered that year under the title *Lament* by the student orchestra of the Curtis Institute of Music conducted by Seymour Lipkin in a radio concert. In the following year it received its public premiere by the National Gallery Orchestra conducted by Richard Bales as part of an annual American music festival in Washington. The work, which lasts approximately six minutes, carries the dedication "To my grandmother."

This work was completed after the death of the composer's grandmother. He was a graduate student at the Curtis Institute of Music at that time.

After a brief introduction, the principal theme is stated by the first violins with imitations appearing in the other instruments. The linear nature of the material alternates with static moments of harmony. After the second of two climaxes, the work concludes with reposeful cadences that were presented earlier.

Trois Morceaux pour Piano

Lili Boulanger/orchestration by Hector Aguero

Lili Boulanger was a trailblazer. She was the first woman composer to win (at the age of 18) the Rome Prize, an important competition for French composers who received an invitation, and funding to live and compose in Rome. Following the success at the Prix de Rome, Lili stayed at the Villa Medici, where she composed the *Trois morceaux pour piano*. These short pieces are charming and meticulously crafted musical moments. Her serious composition background is evident in her masterful use of harmony and texture.

The first piece *D'un vieuxjardin* (“Of an Old Garden”) is based on a single melodic line whose fragments appear throughout the piece. The parallel fourths and fifths create the unmistakably French sound world, with the serene accompaniment of the melody evocative of Satie, an episode of calm and contemplation. The second piece, *D'un jardinclair* (“Of a Bright Garden”) is another musical episode closely related in style. The elegant melody of the opening measures becomes intertwined in fuller harmonic textures, leading into a series of cascading intervals of fourths that spans every register.

Ein kleine Nachtmusik **Wolfgang Amadeus Mozart**

In Mozart's time, composers used the term “Nachtmusik” (night music) synonymously with “serenade.” Classical era serenades — instrumental works of several contrasting movements — featured pleasant, unobtrusive melodies. Unlike concertos or symphonies heard in concert halls, serenades served as musical background for private parties or sumptuous multi-course meals. It is possible that Mozart was commissioned to compose *Ein kleine Nachtmusik* for such an event, and since Mozart's financial situation was always precarious, the opportunity to earn easy money would have been too tempting to decline.

When he completed K. 525, Mozart detailed its movements in his catalogue: “An Allegro, Minuet and Trio, Romance, Minuet and Trio, and Finale.” Although Mozart mentioned two different minuet and trios, the score for K. 525 includes only the second. The whereabouts of the first minuet, and when or why it was cut, are unknown.

In its remaining four movements, *Ein kleine Nachtmusik* showcases, by turns, the sparkling clarity, vivacious wit, and lyrical expressiveness of Mozart at his best.

WIND & BRASS PROGRAM

Fanfare for an Angel (2010)

James M. Stevenson

Harmony Music No. 1

Edward Elgar

Canzon septimi toni no. 2

Giovanni Gabrieli

MUSICIANS

Flute

Marvil Vigil
Julie Rodgers

French Horn

Daniel Harlan
Cindy Lefton

Oboe

Katie Rasmussen

Trumpet

Mark Rasmussen
Trevor Wilson

Clarinet

Cheryl Martinez

Trombone

Tom Bruch
Jim Martinez
Mark Tarasawa
Brian Wilson (Gabrieli only)

Bassoon

Kerry Anne Mammone

WIND & BRASS PROGRAM NOTES

Fanfare for an Angel (*notes by the composer*) **James M. Stephenson**

In the fall of 2009, I had heard about a well-known trumpet teacher, Jeanne Pocius, doing a nation-wide lesson tour, and that she would be stopping in the Chicago area. Figuring it might be time to finally make a last-ditch effort to figure out exactly how to play the trumpet (once again, after a 2 year hiatus), I decided to get in touch with Jeanne to set up a lesson. Little did I know the event would have such a lasting significance.

First, I'll cut to the chase: no, I didn't get any better at trumpet (through no fault of hers). The significance was on a much larger scale. I only spent an hour with her, as both of our schedules were tight, and then we parted ways. However, during that hour, I got to know someone on a different level than just trumpet playing. Jeanne is a special human being that cares deeply about people, and works tirelessly for the better of others.

Such was the case when she was in Haiti on January 12, 2010, working with young musicians, teaching, and providing musical instruments to those otherwise not so fortunate. That Tuesday was also the day the massive and deadly earthquake struck the region.

Jeanne was fortunate – she survived with “only” a broken arm and several deep bruises, having been the victim of a collapsed roof. Even with her injuries, she stayed in Haiti, working tirelessly to help others for days, with little or no food or shelter.

She stayed there for 3 more months, dedicated to re-starting and re-organizing her program in Haiti, before returning home to Boston – again just a short stay before returning once again to Haiti.

Fellow trumpeters Mark Schwartz and Pat Shaner knew of Jeanne’s return to Boston on April 16th, and organized a surprise mass trumpet greeting for Jeanne right there at Logan airport. Wanting to help show support and respect for Jeanne, I asked if I could add a composed fanfare to the activities. And so with the help of Mark, Pat and Michael Anderson, and the many trumpeters who volunteered for the event, “Fanfare for an Angel” was born, dedicated to and inspired by Jeanne Pocius. Subsequently, the “Fanfare” was performed at Jeanne’s Wedding in 2011. notes by the composer

Harmony Music No. 1

Edward Elgar

Elgar’s first Harmony Music, was written in April 1878 and comprises just one movement, a lively Allegro molto. Elgar’s seven works titled Harmony Music (from the German *Harmoniemusik*, music for wind ensemble) were among the pieces he wrote between the years 1878 and 1881 for the wind quintet he played in with his friends. Other works for the quintet included sets of Four Dances, Five Intermezzos, and Six Promenades, an Adagio Cantabile (subtitled Mrs Winslow’s Soothing Syrup) and an Andante con Variazioni (Evesham Andante). The Harmony Music shows the self-taught composer’s development in the use of form as well as his enjoyment of experiments with harmony. The first four works are single movements, the lengthy No.5 is a carefully crafted little symphony with four movements, and the Nos.6 and 7 with two movements each show on-going maturity. The players for whom Elgar wrote the quintets were his young friends, who met regularly for music on Sunday afternoons. He wrote for the instruments available and to suit the capabilities of their players.

Canzon septimi toni no. 2

Giovanni Gabrieli

During the 16th and 17th centuries, no city in Italy — and probably no city in Europe — had a musical tradition that rivaled that of Venice. With its immense wealth, the city developed a highly ornate style of music for both voices and instruments that suited its taste for ceremonies and festivals. And much of its greatest music was inspired by the acoustical properties of its most famous edifice, the richly Byzantine St. Mark's Basilica.

The greatest composer of the Venetian High Renaissance, Giovanni Gabrieli spent most of his life in and around St. Mark's, finally becoming its chief organist and music director from 1585 until his death in 1612. His uncle and teacher, Andrea Gabrieli, had preceded him in the post and was almost as illustrious a creator. Building on Andrea's innovations, Giovanni developed a spectacular style of music for both voices and instruments that gloried in the dramatic antiphonal effects that could be created by ensembles divided among the cathedral's upper galleries. Today we still prize Gabrieli for having composed some of the most thrilling music ever devised for brass instruments.

Gabrieli's elaborate canzoni are notable for their artful alternation between polyphonic (many independent lines) and homophonic (chordal) textures, their vivacious rhythmic play producing deliciously conflicting cross-rhythms, and, above all, their splendid use of antiphonal dialogues between the instruments. In this Canzon, the phrase "septimi toni" refers to the Renaissance mode or scale on which the piece is based.