



## “Three Concertos”

Edward C. Harris, conductor

Pavitra Rengarajan, flute

Peter Cheng, clarinet

Emily Liu, marimba

*Sunday, April 5, 2009, 3:00 p.m.*

*San Jose State University Music Building Theater*

*San Jose, California*

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R. STRAUSS    Königsmarsch

WEBER    Concerto No. 1 in F Minor

III. Allegretto

*Peter Cheng, clarinet*

HOLST    First Suite in Eb for Military Band

*In honor of the work's 100th anniversary*

I. Chaconne

II. Intermezzo

III. March

MAHR    Fantasia in G

INTERMISSION

ROSAURO    Concerto for Marimba

IV. Despedida (Farewell)

*Emily Liu, marimba*

BRICCIALDI    The Carnival of Venice

*Pavitra Rengarajan, flute*

SAINT-SAËNS    Pas Redoublé

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*This concert is sponsored in part by a grant from the city of San Jose*

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## ABOUT THE ARTISTS

**DR. EDWARD C. HARRIS** is in his seventh season as music and artistic director of the San Jose Wind Symphony. After an extensive national search in 2001, Harris was named as only the second conductor in the group's 51-year history. Dr. Harris brings to his position a broad knowledge of both traditional and contemporary wind band literature. Under his direction the San Jose Wind Symphony has gained wide recognition for its diverse, creative and entertaining programs.

Dr. Harris has been director of the School of Music & Dance and the director of bands at San Jose State University since 2000. Born and educated in Santa Monica, Dr. Harris received his bachelor of music degree in music education and master of arts degree in clarinet performance from San Francisco State University. He received his doctor of arts degree in conducting and clarinet performance from the University of Northern Colorado, where he studied under Eugene Corporon.

Before joining the San Jose State faculty, Dr. Harris served in a similar capacity at California State University, Stanislaus; Humboldt State University; and at the University of Wisconsin, Platteville. Preceding these appointments he served as director of instrumental music at Sequoia High School in Redwood City from 1971 to 1978. Dr. Harris maintains an active schedule as guest conductor and lecturer throughout the United States. He has guest conducted honor groups and festivals in over eight states and has been selected to conduct both the California Community College All-State Honor Band and the California All-State Honor Band.

The San Jose Wind Symphony's annual **YOUNG ARTIST SOLO COMPETITION** is open to outstanding high school music students throughout the greater San Jose area. This year's competition was held at San Jose State University on January 10, 2009. The judges heard many very fine players and were impressed with the high level of musicianship. The superior quality of the contestants made the selections very difficult. Our three finalists were each awarded a cash prize and given the opportunity to perform a solo concerto with the Wind Symphony at today's concert.

**PAVITRA RENGARAJAN** (first prize, \$500) is a ninth-grade student at the Harker School in San Jose. She began studying music at an early age and performed her first solo piano recital at the age of 9 at a concert sponsored by the Almaden School of Music.

Winning music competitions has become a familiar experience for Pavitra. She has won first place in the International Areon Chamber Music Competition, Junior Division; the Flock of Flutes Competition, Junior Division; and the El Camino Youth Symphony Concerto Competition.

Pavitra is the principal flutist of the El Camino Senior Symphony. She is the youngest member of the South Valley Symphony (for adults) and the youngest flutist in the San Jose Youth Symphony Philharmonic Orchestra. She was the youngest member of the San Jose Youth Orchestra Flute Choir in 2004-2005. Pavitra is also a member of the El Camino Youth Symphony Chamber Wind Ensemble. She currently studies flute with Teresa Orozco-Petersen.

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**PETER CHENG** (second prize, \$300) is a senior at San Ramon Valley High School. His mother started giving him piano lessons when he was only four or five years old. He continued these piano lessons until the seventh grade, when he decided to concentrate on the clarinet. He began playing clarinet in fourth grade, choosing that instrument “because I thought it was the one that fit me well; it seemed to symbolize the state of being calm and mellow.”

Peter is currently a member of his high school’s Symphony Band. He has three years of participation in the Contra Costa County Honor Band and two years of participation in the California All-State Honor Band. He has studied clarinet for the past five years with Mary Hofer Farris.

Peter hopes to attend UC Berkeley and study mathematics. He also plans to continue his musical career. “I’m going to stay in music throughout college, and hopefully, afterward will be able to participate in a professional-level wind symphony.”

**EMILY LIU** (third prize, \$200) is a freshman at Homestead High School in Cupertino. At the age of 8, she joined the Mei-Ling music school in Taiwan, where she was a member of the percussion ensemble for two years. In August 2006, Emily moved to the United States with her family. She is currently a member of Homestead High School marching band, symphonic band and winter percussion ensemble.

Emily was chosen as the mallets specialist for California Band Director Association Junior High School State Honor Band in both 2007 and 2008. Emily is a member of the San Jose State University Preliminary Percussion Ensemble, under the direction of Galen Lemmon. Emily also studies privately with Mr. Lemmon.

For six years, Emily has also studied piano. Music is her passion. In addition to performing, she creates her own compositions; in the last two years, she has composed seven pieces for mallets.

## **PROGRAM NOTES**

### **Königsmarsch**

*Richard Strauss (1864-1949), arranged by Roger Barrett*

Richard Strauss enjoyed early success as a conductor and composer and was influenced by the work of Wagner. He developed the tone poem to an unrivalled level of expressiveness and achieved great success with a series of impressive operas. His relationship with the government in Germany was ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland.

*Königsmarsch* was first performed in an orchestral version in 1907 at a palace concert for Kaiser Wilhelm II of Germany, conducted by the composer. It is characterized by “romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power.”

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## **Concerto No. 1 in F Minor, Op. 73 (Movement III: Allegretto)**

*Carl Maria von Weber (1786-1826), transcribed by Peter Schmalz*

As a boy, Carl Maria von Weber studied piano and violin in Salzburg and Vienna. His father arranged performance tours for Carl all over Europe until the death of his mother. He later joined the choir-boys school in Salzburg. Weber became known as the founder of German romantic opera.

In 1810, Weber met the virtuoso clarinetist Heinrich Baermann during a concert tour. Weber wrote a concertino for Baermann and they performed it at a court concert for King Maximilian of Bavaria. The King immediately commissioned two full-length concertos from Weber. Written in 1811, the *Clarinet Concerto in F Minor* was the first of these two concertos.

## **First Suite in Eb for Military Band**

*Gustav Holst (1874-1934)*

Gustav Holst was one of England's most prominent composers and was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music and songs. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls School in the Hammersmith borough of London.

Written in 1909, the *Suite in E-Flat* is generally regarded as a cornerstone work for concert band and is one of the few band pieces that have been transcribed for symphony orchestra. The opening theme of the "Chaconne" is repeated by various instruments as others weave varied filigrees around the ground theme. In the middle of the first movement, the principal theme is inverted for several repetitions. The "Intermezzo" is based on a variation of the "Chaconne" theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The "March" is introduced by a British band quick-march pulse from the brass and followed by Holst's "Land of Hope and Glory" version of the "Chaconne" theme in the great tradition of the singing chorus. Eventually, the two themes are combined in a thrilling counterpoint leading to the end with a dynamic marking of *ffff* (fortiss-iss-iss-imo)!

## **Fantasia in G, "Freude, Schöner Götterfunken"**

*Timothy Mahr (b. 1956)*

Timothy Mahr was born in Reedsburg, Wisconsin. He graduated with two bachelor degrees summa cum laude from St. Olaf College in 1977 and 1978. He received a master's degree in trombone performance and a Doctor of Musical Arts in instrumental conducting from the University of Iowa. In 1994, Mahr joined the faculty of St. Olaf College, where he serves as Professor of Music and Director of Bands. Active also as a composer, Mahr has over 50 works to his credit, many of which are published for band. He is sought after as a guest conductor and clinician.

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The composer writes: “*Fantasia in G* is a joyful celebration for winds and percussion. The piece was inspired by the opening line of Friedrich von Schiller’s poem, *Ode to Joy*: “Freude, Schöner Götterfunken” (“Joy, bright spark of divinity”). The same text was used by Ludwig van Beethoven in his famed *Symphony No. 9*.”

The piece is dedicated “To Miles H. Johnson and the St. Olaf College Band, Northfield, Minnesota.”

### **Concerto for Marimba and Wind Ensemble (Movement IV: Despedida)**

*Ney Rosauero (b. 1952), arranged by Dr. Thomas McCutchen*

A native of Rio de Janeiro, Brazil, Ney Rosauero has developed a successful international career as a percussionist, composer and pedagogue. He is an immensely popular composer of percussion concerti, with an average of 1,200 performances each year by distinguished orchestras and wind ensembles worldwide. His numerous compositions and method books have become standards in the percussion repertoire, and his CDs have been hailed by critics, percussionists and general music-lovers alike. As a soloist and teacher, he has presented courses, solo concerts and performances with orchestras around the world.

The *Concerto for Marimba and Orchestra* was written in 1986 and is dedicated to the composer’s son Marcelo. The work was originally written for marimba and string orchestra and was premiered in the U.S. with the Manitowoc Symphony Orchestra in Wisconsin. The wind ensemble version is arranged by Dr. Thomas McCutchen. With the commercial success of a CD and video, the *Concerto* rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto today and has been performed by more than eight hundred orchestras worldwide.

The concerto contains four movements, which follow the fast-slow-fast pattern, with a medium-tempo third movement added before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout the piece, and the solo explores the many possibilities of modern four-mallet technique. According to a review from *Percussive Notes* magazine, “...the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba.”

### **The Carnival of Venice, Solo with Band**

*Giulio Briccialdi (1818-1881), band arrangement by Anton Coppola, edited by Wilkins, Meister & Davis*

Giulio Briccialdi was born in Terni and died in Florence. Although his flute-playing father gave him some lessons, he also wanted him to enter the church. After moving to Rome, Briccialdi found employment in a theater orchestra. His precocious talents were further recognized when he was made a member of the exclusive *Accademia di S. Cecilia* at age 15, and he was later hired as flute teacher to the brother of the King

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of Naples. He gave concerts throughout Europe and in America. Living for a time in London, he advised the firm of Rudall and Rose on the construction of a flute with a special B key. This device became known as the Briccialdi B. By the year 1870, he was the flute professor at the Florence Institute of Music, founding a flute-building workshop. His only opera, *Leonora de Medici*, was unsuccessful, but his flute compositions and treatises were popular. *The Carnival of Venice* has been the subject of many virtuosic arrangements.

### **Pas Redoublé (Double-Quick Step), Op. 86**

*Camille Saint-Saëns (1835-1921), transcribed for concert band by Arthur Frackenpohl*

Paris-born Charles Camille Saint-Saëns was a child prodigy, composing his first piece for piano at the age of three. He was a private student of Gounod and entered the Paris Conservatory at age 13. Saint-Saëns had total recall; any book he read or tune he heard was forever committed to his memory. He held the coveted post of organist at the Church of the Madeleine from 1857 to 1875. He was also an accomplished pianist, conductor, score reader and astronomer. As a composer, his works include operas, symphonies, concertos, chamber music, and sacred and secular choral music. His highly popular works, including *Danse Macabre* and *Samson and Delilah*, were written during a short and tragic marriage that included the loss of his two young sons within a period of six weeks. *The Carnival of the Animals* is a favorite of children of all ages, but it had only two performances during Saint-Saëns' lifetime, possibly because he had written it as a parody of some of the popular music of the time.

*Pas Redoublé* was originally written for four-hand piano. The tempo of a *pas redoublé* varies with the proficiency of the performers, as well as the wishes of the composer and the customs of the period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (*pas ordinaire*), 120 for the quick march (*pas redoublé*), and 160 to 180 for the double-quick march (*pas de charge*). Arranger Frackenpohl recommends a tempo of 144 for this march.

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Program notes for SJWS concerts are edited by Karen Berry and excerpted from the composers' notes, *Band Notes* by Norm Smith, *The Pepper Music Catalog* and:

Foothill College Symphonic Band ([www.windband.org/foothill/pgm\\_note.htm](http://www.windband.org/foothill/pgm_note.htm))

<http://en.wikipedia.org>

[http://www.vicfirth.com/artists/rosauro\\_concerto.html](http://www.vicfirth.com/artists/rosauro_concerto.html)

<http://web.ukonline.co.uk/nso/Briccialdi.htm>

<http://www.sandiego.edu/symphony/programnotess00.html>

<https://www.nwmissouri.edu/universityrelations/news/newsreleases/071018fallbandconcert.htm>

<http://www.bsu.edu/news/article/0,1370,-1019-20243,00.html>

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