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Sin City Winds

Christina McHugh

University of Nevada, Las Vegas

Alexandra Gilroy

University of Nevada, Las Vegas

Erin Vander Wyst

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Ashlea Sheridan

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Jon Holloway

University of Nevada, Las Vegas

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College of Fine Arts

presents

Sin City Winds

Christina McHugh, flute

Alexandra Gilroy, oboe

Erin VanderWyst, clarinet

Ashlea Sheridan, bassoon

Jon Holloway, horn

PROGRAM

Paquito D'Rivera
(b. 1948)

Aires Tropicales for Woodwind Quintet

Alborada

Son

Habanera

Vals Venezolano

Contradanza

Afro

INTERMISSION

David Maslanka
(b. 1943)

Quintet for Winds, No. 3

Slow - Moderate

Moderato

Very fast

The Sin City Winds are coached by Jennifer Grim.

November 17, 2012

2:00 p.m.

Dr. Arturo Rando-Grill Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas

PROGRAM NOTES

Born in Havana, Cuba, clarinetist/alto saxophonist/composer Paquito D'Rivera has become one of the most well known cross-over artists in the music field today. His numerous appearances as classical clarinet soloist with symphony orchestras, rave reviews as a jazz and Latin artist on both clarinet and saxophone, and appearances on the David Letterman, Regis and Kathie Lee, and Sunday Morning shows are just part of his diverse experience in the music field. Since his defection from Cuba in 1980, D'Rivera has taken command of his role as cross cultural ambassador, creating and promoting a multinational style that moves from Mozart to bebop to Latin. He has served as co-director of the United Nation Orchestra, a post formerly held by his mentor, Dizzy Gillespie, as well as touring with his own quintet and co-leading the "Caribbean Jazz Project" with Dave Samuels and Andy Narell. Mr. D'Rivera is the recipient of three Grammy awards, including the 1997 award for Best Latin Jazz Artist.

Aires Tropicales

This exciting seven movement work for quintet was commissioned by the Aspen Wind Quintet. It was premiered in 1984 in New York City at the Frick Collection by Bärli Nugent, flute, Robert Ingliss, oboe, Todd Levy, clarinet, Chris Komer, horn, and Susan Heineman, bassoon. The movements are as follows: *Alborada*, a slow introduction, *Son* with an ostinato Latin bass line in the bassoon and horn, *Habanera*, a trio movement for flute, clarinet and bassoon in the style of Ravel, *Vals Venezolano*, a lively Venezuelan waltz, *Dizzyness*, an homage to the late, great Dizzy Gillespie, *Contradanza*, an upbeat Cuban dance honoring Ernesto Lecuona, and *Afro*, which begins with a flute solo, followed by an energetic, rhythmic six-eight dance over an African ostinato. This piece makes an unusual recital work and the individual movements also work well for jobs or educational concerts. Scored for flute (doubling on piccolo with optional alto flute), oboe (doubling on English horn), clarinet, horn, and bassoon.

Quintet for Winds, No. 3

In recent years I have developed an abiding interest in the Bach chorales, singing and playing them daily as a warm-up for my composing time, and making my own four-part settings in the old style. The chorales now regularly find their way into my music, and have become a significant "leaping off" point for me.

The first movement of Quintet for Winds, No. 3 from 1999 opens with the chorale *Ihr Gestirn, ihr hohlen Lufte* (Your stars, your cavernous sky). The movement is a "continuous play" kind of piece. After the chorale there is a sharply contrasting first theme that works its way over time into a second theme, and this becomes the subject of a short and very pushy set of variations. There is a restatement of the first theme, and the movement ends with the blunt presentation of a new chorale *Christ, der du bist Tag und Licht* (Christ, you are day and light).

In the second movement, the chorale *Ermuntre dich, mein schwacher Geist* (Take courage, my weak spirit) serves as a backdrop for an impassioned flute soliloquy. This is an intimate and personal music. The movement closes with a simple and uninterrupted statement of the chorale. The third movement is exceptionally demanding for the performers because of its speed and length. It is something of a sonata form. However, the second theme, which sounds like a chorale melody, becomes the subject of a set of variations. The movement finishes with a partial recapitulation and a coda.

Quintet, No. 3 was commissioned by the Missouri Quintet with a grant from the University of Missouri Research Board. The premiere performance was given on March 14, 2000 in Columbia, Missouri.

- David Maslanka