

5-11-2014

Sin City Winds

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Repository Citation

O'Neil, J. L., Fujiwara, C., Vander Wyst, E., Eberle, K., Holloway, J., Cannon, J. (2014). Sin City Winds. 1-4.
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Jamie Leigh O'Neil, Christopher Fujiwara, Erin Vander Wyst, Kevin Eberle, Jon Holloway, and Jonathan Cannon

UNLV | Department of MUSIC

College of Fine Arts

presents the

Sin City Winds

Jamie Leigh O'Neil, flute

Christopher Fujiwara, oboe

Erin Vander Wyst, clarinet

Kevin Eberle, bassoon

Jon Holloway, horn

Jonathan Cannon, clarinet

PROGRAM

Sir Malcom Arnold
(1921–2006)

Three Shanties, Op. 4 (1943)

Allegro con Brio

Allegro Semplice

Allegro Vivace

Franz Danzi
(1763–1826)

Woodwind Quintet Op. 56, No. 1 (1821)

Allegretto

Andante con Moto

Menuetto

Allegretto

INTERMISSION

Leoš Janáček
(1854–1926)

Mládí (Youth) for Woodwind Sextet (1924)

Allegro

Andante Sostenuto

Vivace

Allegro Animato

The Sin City Winds is coached by Jennifer Grim.

Sunday, May 11, 2014

5:30 p.m.

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

PROGRAM NOTES

Sir Malcom Arnold (1921–2006), *Three Shanties, Op. 4* (1943)

Despite receiving their first performance in a humble airport hangar in Bristol, England, this short collection of shanties based on well-known folk songs has become one of the most oft-performed works by woodwind quintets worldwide. Each movement cleverly spins a well-known folk song into a clever and entertaining movement. The first movement uses the tune usually known as “What Shall We Do With the Drunken Sailor,” the second, “Boney Was a Warrior” and the third, “Johnny Come Down to Hilo.” A trumpet player with the London Philharmonic beginning in 1941, British composer Malcom Arnold is notable for his exceptional writing for wind instruments. His large output includes chamber music for winds in myriad combinations from duet and trio up to much larger ensembles. Arnold is also known for his film score composition (he wrote 132 such scores), especially “Bridge on the River Kwai,” for which he won an Oscar. He is also known for his stage works, particularly his ballets “Sweeney Todd” and “The Three Musketeers.”

Franz Danzi (1763–1826), *Wind Quintet in B-flat Major, Op. 56, No. 1* (1821)

An almost exact contemporary of Ludwig van Beethoven (1770-1827), German composer Franz Danzi is usually overshadowed the master symphonist, despite having an equally large output spanning just as many genres. A product of Manneheim and the classical school of composition from that city, Danzi studied cello with his father and later succeeded his father as cellist in the Munich orchestra. In addition to supporting himself as a composer, he held positions as Kappelmeister in the courts of both Munich and Stuttgart. His output spans nearly every musical genre, from cantatas and masses to concerti and the German “Singspiel.” The present wind quintet is one of three that make up Opus 56, which are Danzi's first compositions for this instrumentation. Though not generally considered very adventurous compositionally, all of Danzi's quintets have become an important part of the repertoire for this ensemble. Along with the works of Anton Reicha (1770-1836), they serve as stepping-stones between the earlier woodwind quintets by Giuseppe Cambini (1746-1825) and those of Claude-Paul Taffanel (1844-1908) and August Klughardt (1847-1902) that would follow a generation later.

Leoš Janáček (1854–1928), *Mládí (Youth)* for Wind Sextet (1924)

Moravian composer Leoš Janáček is known today primarily for his operas, especially *Jenůfa* and *The Cunning Little Vixen*. He spent most of his life and career in the city of Brno, which during his life alone changed political allegiances several times. Today, the city lies in the southeast region of the Czech Republic, near the country's borders with Austria and Romania. While Janáček certainly includes winds in his operatic scoring, *Mládí (Youth)* is his only composition for winds outside of a large orchestral or operatic setting, save one exception. *March of the Bluebirds* or *March of the Blue Boys* for piccolo and piano, often with military-type drum was written in 1924 as well. Janáček would, later that year, rework the piece as the third movement (Vivace) of the present sextet. The composer's reasons for adding a bass clarinet to the traditional woodwind quintet instrumentation are unclear, though it is certain that Janáček was familiar with the small wind ensembles called “Wind Harmonies” that were fixtures at St. Thomas' monastery in Brno, where Janáček resided for some time earlier in his career. These ensembles, though usually larger than the present sextet, were ever-present reminders of the compositional colors available when writing for winds. The origin of the work's title, “*Mládí (Youth)*,” is less mysterious. 1924 was a nostalgic year for Janáček; the first biographical materials about him were published and he wrote several articles for German periodicals recalling events of his past, particularly those during his residence at the monastery in Brno. Both *Mládí* and *March of the Bluebirds* fit nicely into the composers apparent desires to reminisce about his earlier years as he approached his monumental seventieth birthday. *Mládí* is a work full of surprising tonal colors and rhythmic contrasts that continuously engage both the performer and the audience; Janáček successfully blends the folk idioms of his youth into a cohesive, four-movement work that continues fascinate listeners ninety years after it's composition.