

24-25 | Season 6

SAHarmonie

Brett A. Richardson, Conductor and Artistic Director



***LOOKING
FORWARD***

SUN February 9, 2025 | 4:00 PM

University of Texas at San Antonio
UTSA Recital Hall

TUE February 11, 2025 | 7:00 PM

Texas Lutheran University
Ayers Recital Hall

SAHarmonie.org

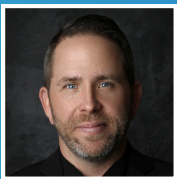
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WELCOME!

Welcome to “**Looking Forward,**” a concert by the San Antonio Harmonie Ensemble. Today we feature repertoire that showcases the sonic capabilities of the 20th and 21st centuries, and gives the listener a modern view of chamber music.

Starting with Bartók’s famous *Allegro Barbaro* for piano, the SAHarmonie presents a new, fresh setting of this class work for wind dectet and bass by Ray Thompson. Our masterwork for the concert is Florent Schmitt’s *Lied et scherzo*, a demanding, virtuosic, and at times, impressionistic, composition for double woodwind quintet featuring the principal horn. Mary Chandler’s *Cassation* hearkens back to the classic *divertimento* or *serenade* for winds, but uses a modern tonal language and almost playful treatment of rhythm. Our final piece *8 + 1*, is by Hungarian composer Frigyes Hidas and combines the classic wind octet with string bass. Eastern European compound meters and dances are set with modern jazz and harmonies reminiscent of Broadway. Think “Gershwin meets Bartok.” We hope you enjoy this eclectic combination of works for chamber winds.

I extend to you my best wishes for joy and fulfillment from these timeless works and extraordinary artist-performers.



Brett A. Richardson
Conductor and Artistic Director



PROGRAM

BÉLA BARTÓK (1881-1945)

arr. Ray Thompson

Allegro Barbaro, Sz. 49 (1911)

DURATION | 3'00"

FLORENT SCHMITT (1870-1958)

Lied et Scherzo, Op. 54 (1910)

DURATION | 10'00"

featuring Sean Holmes, *Horn*

MARY CHANDLER (1911-1996)

ed. Kristin Leitterman

Cassation (1960)

DURATION | 11'00"

I. Preamble

II. Promenade

III. Valse

IV. Sarabande

V. Gigue

FRIGYES HIDAS (1928-2007)

8 + 1 for Wind Octet and Bass (2006)

DURATION | 7'00"

FLUTES

Danielle Aicher
Stephanie Hulseay

BASSOONS

Sarah Wildey-Richmond, *Principal*
Katie Martz

OBOES

Erin Mallard, *Principal*
Leo Benavides

HORNS

Sean Holmes, *Principal*
Brittany White

CLARINETS

Don Bierschenk, *Principal*
Stephen C. Moore

DOUBLE BASS

George Fahlund

SPECIAL THANKS

- Joey Berrios and the Faculty and Staff of UTSA School of Music
- Dr. Doug Boyer, Cristina Castro, Jonathan Zitelman, and the Faculty and Staff of the TLU School of Music
- Evan Feist and Dr. Orit Amy Eylon, Chair, University of the Incarnate Word Department of Music for rehearsal space
- Jonathan Richard Mallard, *Photographer* | Instagram: @jmallard5
- Erin Mallard, *Librarian*, and Sarah Wildey-Richmond, *Social Media*
- Leo Benavides, *Audience Engagement*

BÉLA BARTÓK (1881-1945)

arr. Ray Thompson

Allegro Barbaro, Sz. 49 (1911)

DURATION | 3'00"

PROGRAM NOTE

Brooke Emery

Originally a work for solo piano, Béla Bartók's *Allegro Barbaro* remains one of his most beloved and frequently performed pieces. The composer himself was fond of using the short, fast-paced work as an encore at his recitals. In typical Bartok fashion, *Allegro Barbaro* utilizes folk elements, combining the pentatonic sound of Hungarian peasant music with the mostly-chromatic Romanian sound. Numerical series like the Fibonacci sequence are used throughout the piece, most easily heard in the pulsating F# minor chords that occur in groups of 3, 5, 8 or 13 bars. In 1979, the rock group Emerson, Lake and Palmer introduced the piece to a new audience when they arranged it for the first track of their debut album. Ray Thompson recently completed this arrangement for wind dectet and string bass.

FLORENT SCHMITT (1870-1958)

Lied et scherzo, Op. 54 (1910)

DURATION | 10'00"

featuring Sean Holmes, *Horn*

PROGRAM NOTE

Phillip Nones

One of the most interesting works by Florent Schmitt is his *Lied et Scherzo*, Op. 54, which he composed in 1910. The piece was first conceived as a work for double wind quintet, with one of the French horns acting as soloist throughout. The work was dedicated to Schmitt's fellow French composer Paul Dukas, who was famous for the *Sorcerer's Apprentice* and his own concertante work for French horn, the *Villanelle*, composed four years earlier in 1906. Musicologist Pierre Barbier describes *Lied et Scherzo* as a "surprising diptych" that begins in a "dreamy, passionate" mood followed by a "fantastic, biting scherzo." To this, I'd add that the music sounds positively "orchestral" in its conception - notwithstanding the limited number of players. The work is a virtuosic *tour-de-force* for all involved.

MARCY CHANDLER (1911-1996)

ed. Kristin Letterman

Cassation (1960)

DURATION | 11'00"

PROGRAM NOTE

Kristin Letterman

Cassation was written in 1960 for players at the Tonbridge Music Centre. *Cassation* is an 18th century term, referring to a suite of several movements, like a *serenade* or a *divertimento*, suitable for outdoor performance. Mary Chandler's *Cassation* is scored for wind octet and has five short movements. It is conventional in shape if not quite in texture and there is an element of pastiche about it, especially in the *Valse* and the *Gigue*.

Mary Chandler was a British composer, oboist, pianist, and teacher. She began her career in 1934 as an English teacher to young girls at grammar schools in London, but in 1944 left teaching for a career in music. She was principal oboist of the City of Birmingham Symphony Orchestra from 1944-1958 and was frequently featured with the orchestra as a composer, oboe soloist, and piano soloist. In 1960 she became Area Director of the Kent Music School building the new center in Tonbridge. She retired from the Kent Music School in 1971 to focus on composing and organizing concerts.

FRIGYES HIDAS (1928-2007)

8 + 1 (2007)

DURATION | 7'00"

PROGRAM NOTE

Edition Musica Budapest

Hungarian composer Frigyes Hidas, who died in 2007 at the age of 79, became known worldwide chiefly through his works for wind ensemble. His piece entitled *8+1* was composed in 2006 for the Bolero Wind Ensemble, specifically for wind octet and double bass. The work was first performed in Budapest on Hungarian Radio in January 2007.

Frigyes Hidas (Budapest, 25 May 1928–7 March 2007) studied composition at the Ferenc Liszt Academy of Music with János Visky. For fifteen years he was music director of the Hungarian National Theatre (1951–1966) and between 1974 and 1979 he performed the same function at the municipal Operetta Theatre. Hidas was a highly prolific composer who firmly believed in tunes and harmonies in a traditional sense of those terms and always wrote in an easily accessible idiom. His name is particularly well known in the world for his woodwind and brass chamber music and for his works for wind orchestra. From 1995 Hidas was a regular member of WASBE, and was numberless times jury member at competitions and resident composer at festivals in three continents.