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The University of Georgia Wind Ensemble

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THE UNIVERSITY OF GEORGIA
DEPARTMENT OF MUSIC

presents

THE UNIVERSITY OF GEORGIA
WIND ENSEMBLE

ALBERT LIGOTTI, conductor

assisted by

THEODORE JAHN, clarinetist

CONCERTS ON TOUR

- | | |
|----------------|--|
| March 20, 1978 | University of South Carolina at Aiken
Aiken, S.C., Gymnasium--8:00 p.m. |
| March 21, 1978 | Davidson College, Davidson, N.C.
Love Auditorium--8:15 p.m. |
| March 22, 1978 | University of Richmond, Richmond, Va.
Camp Memorial Theater--8:15 p.m. |

PROGRAM NOTES

By

Dr. J. Harris Mitchell

MUSIC FOR THE ROYAL FIREWORKS

The Fireworks Music was written in 1749 to be performed as an added attraction to a grand fireworks display in London to celebrate the signing of the Treaty of Aix la Chapelle.

Handel's original intention was to use about one hundred musicians divided about equally between strings and wind instruments. However, upon learning that the King preferred 'martial' instruments, Handel revised his thinking and included only wind and percussion instruments. Later, he added strings and performed the work with full orchestra.

The performance of the Overture by the University of Georgia Wind Ensemble uses the original version for winds and percussion.

ADAGIO

Although Rodrigo has been blind since the age of three, he has been an active composer and has served as Professor of Music History at the University of Madrid. His compositions have placed him as one of the unquestioned leaders of twentieth-century Spanish composers.

The themes in the Adagio are of unmistakably Spanish character and are stamped with Rodrigo's particular melodic style. The harmonic fifths tend to create a harmonic vagueness.

CANZONA FOR WINDS AND PERCUSSION

Canzona was written by John McCabe, a contemporary English composer. The work was commissioned for the 1971 Farnham Festival.

The form known as the instrumental canzona goes back to the 16th and 17th centuries and is characterized by an imitative opening. The present composition begins in such a manner with three close statements of the main subject. The development, however, is carried on not so much with the theme, but rather with intricate rhythmic patterns which emphasize syncopation.

A contrasting lyrical middle section is followed by a concluding section which, although reminiscent of the first, is varied in many details.

RONDO-FINALE

Mahler conducted the first performance of his Symphony No. 7 in Prague in 1908.

Much of the music preceding the Finale might be described as "nocturnal" in character. The opening of the last movement suddenly turns to a bright sun-lit mood with a festive theme announced by the timpani, horns, and trumpets

The movement is cast in a rondo structure but with a group of four related themes serving as the ritornello instead of the traditional single one. One or the other of the four parts of the ritornello is varied in the course of the movement.

In the rather extended coda, Mahler combines a theme from the opening of the Symphony with the rondo material. Fanfares and flourishes are set against the 'noise' of timpani, bass drum, triangle, and bells to conclude the work in an exhilarating fashion.

The version to be played was especially transcribed for The Wind Ensemble by its conductor, Albert Ligotti.

SCENES FOR WIND INSTRUMENTS AND PERCUSSION

Verne Reynolds, Professor of Horn at The Eastman School of Music, completed Scenes in 1971. The work was written especially for the Eastman Wind Ensemble.

There are several scenes played without pause. Some of these are for the whole ensemble; others are for small groups and some are for solo instruments. Although serial technique is used within the composition, jazz rhythms and improvisatory sections are also present.

The main thrust of the work is to provide scenes or settings in which the instruments can make effective use of their colors, technique, and expressive qualities.

INTRODUCTION, THEME AND VARIATIONS FOR CLARINET

The Introduction, Theme and Variations for Clarinet by Rossini was composed in 1809 and was one of the earlier works for solo clarinet. It is clear that Rossini thought of the clarinet as an idealized coloratura soprano with the emphasis on virtuosity.

THE UNIVERSITY OF GEORGIA WIND ENSEMBLE

The work begins with an introduction which is followed by a short, lyrical theme with four variations. The first three variations elaborate on the theme with increasing technical demands on the performer. The fourth variation is slow but gradually builds in intensity to the brilliant final section.

SCHEHERAZADE

Rimsky-Korsakov was a prolific composer but without a doubt the most successful of his works is Scheherazade, a symphonic suite based on certain episodes from The Arabian Nights. The composer has given titles to each of the four movements but later he remarked that "In composing Scheherazade I meant these (titles) to direct but slightly the hearer's fancy on the path my own fancy had traveled."

The movement to be performed by the Wind Ensemble has the following descriptive episodes: Festival at Bagdad; The Sea; The Ship Goes To pieces on the Rocks, and Conclusion. Although Rimsky-Korsakov noted that he meant only to direct the listener's fancy only slightly, most listeners can readily follow the colorful and exciting events.

The University of Georgia Wind Ensemble was organized in the fall of 1974 by its conductor, Albert Ligotti, Associate Professor of Music. It is one of the most select groups on campus, numbering 31 players, all music majors. The ensemble's repertoire ranges from chamber music to the massed sonorities of the large wind and percussion works.

The Wind Ensemble places the emphasis upon a soloistic concept of performance. Players are assigned one to a part in all sections with the resultant emphasis on solo responsibility, thus each member of the ensemble must be an accomplished performer.

While only in its fourth year, the Wind Ensemble has performed 30 major concerts on campus as well as throughout the State. The group has performed by invitation for the Southern Division Conference of the College Band Directors National Association at Furman University in Greenville, South Carolina, as well as the Georgia State Music Educators Convention in Atlanta, Georgia.

CONDUCTOR

ALBERT LIGOTTI is an Associate Professor of Music at the University of Georgia where he teaches conducting, trumpet and brass methods. In addition to conducting the Wind Ensemble he serves as music director and conductor for the opera and theater productions. He holds a B.A. from Queens College and an M.A. from Columbia University. His conducting studies were done under Michael Fiviesky with some coaching with Pierre Monteaux. He has played with the New York Philharmonic Symphony, Metropolitan Opera, Goldman Band, Bell Telephone T.V. Orchestra, Augusta Symphony and Opera Association and the Florida Symphony.

SOLOIST

THEODORE JAHN is an Associate Professor of Music at the University of Georgia where he teaches clarinet, woodwind ensemble and wind methods as well as playing in the Faculty Woodwind Quintet. He holds a B.M. from Oberlin College, an M.A. from Ohio State University and a D.M. from Indiana University. He studied clarinet with George Waln, Donald McGinnis, Alvis Heine, Henry Gulick and Bernard Portnoy. He has played with the American Wind Symphony, Columbus, Ohio Symphony, Augusta Symphony and Opera Association and the Mozarteum Academy Orchestra, Salzburg, Austria.

WIND MUSIC AT GEORGIA

The University of Georgia gives major support to all facets of music and music education, and has an especially strong wind instrument program. The many bands and other wind ensembles are open to all students of the university regardless of major. Most of these groups require a playing audition. In addition to such organizations as the Wind Ensemble, the Redcoat Marching Band, the Symphonic Band, the Varsity Band and the several jazz ensembles, there are considerable numbers of smaller groups such as the Brass Ensemble, Woodwind and Brass Quintets, Sextets and other combinations. A highly organized, nationally recognized Percussion Ensemble rounds out the opportunities for performance by students.

Private instrumental instruction is given on all instruments - including guitar - to the 400 music majors, by a faculty of 55 members. Graduates of the University of Georgia Music Department are members of major musical organizations all over the world, and teaching music in an equally large number of places.

WIND AND PERCUSSION FACULTY

Betty Bennett - Flute
Ronald Waln - Flute
Teresa Bowers - Flute
John Corina - Oboe
James Burton - Bassoon
Theodore Jahn - Clarinet
Judith Moore - Clarinet
Kenneth Deans - Saxophone

David Pinkow - Horn
Albert Ligotti - Trumpet
Calvin Hasbrouck - Trumpet
Tom Wallace - Trumpet
Philip Jameson - Trombone
David Randolph - Tuba
Danny Tindall - Percussion

David A. Ledet, Head
Department of Music
University of Georgia