

UC SAN DIEGO WIND ENSEMBLE

Michael Jones, Director

Friday, June 2th, 2023 – 7:30 p.m.
Mandeville Auditorium

<i>Slava!</i> (1977)	Leonard Bernstein
<i>Hush Peace</i> (2023)	Hailey Myers
<i>Sea Songs</i> (1924)	Ralph Vaughan Williams
<i>Tugboat Igloo (adapted for ensemble)</i> (2023)	Hailey Myers
<i>Placemaking</i> (2018)	inti figgis-vizueta
<i>Analog Fiesta!</i> (2023)	Hailey Myers
<i>Mañanas Mexicanas</i> (1934, revised 1967)	Carlos Chávez
<i>Spellcaster's Prelude</i> (2023)	Hailey Myers
<i>Incantaion and Dance</i> (1963)	John Barnes Chance

PROGRAM NOTES:

Slava!

When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Mussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word “Slava!”, meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

- Program Note by Jack Gottlieb

Hailey Myers – various miniatures

Little bites of music are fun, both to play and to write! These short snippets were carefully designed to echo the pieces of the UC San Diego Wind Ensemble’s spring concert. We had a lot of fun in rehearsal workshopping and testing these, and I’m so glad that I was able to contribute in this way to a group I hold so dear in my heart.”

– Hailey Myers, composer and Wind Ensemble saxophonist

Sea Songs

Written in 1923 for the following year’s Wembley Exhibition, Sea Songs is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that Sea Songs was originally intended to be the final movement of Vaughan Williams’s Folk Song Suite.

- Program Note by Nikk Pilato

Placemaking

reaching sap-slow towards sky.

- Danez Smith, from *summer, somewhere*

Mañanas Mexicanas

Mexican Mornings is a simple, melodic, piece, very much seasoned by Mexican quality and suggesting a bit of the Mexican landscape. Not one single quotation of folkore is to be found in these *Mornings*, but the colors of the land, the scent of the orchards and the accent of the ocal speech make it relate to idiomatic expression. Musically, it is a set of free variations that develop in constant, contrasting flow. It was composed in 1934 and refurbished in 1967.

Incantation and Dance

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

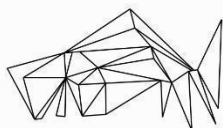
Incantation and Dance was premiered as Nocturne and Dance by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The original version (saved by Hazelman) has several interesting differences, including 31 additional measures. It was programmed at the NBA convention in New Orleans in June 1995 by Robert Pouliot and the City of Fairfax Band.

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Matthew Wilson, Technical Director - Mandeville Auditorium



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