

**HUXFORD SYMPHONY ORCHESTRA
AND BAMA BRASS**

Thursday, November 16, 2023
Concert Hall

**BAMA BRASS – 7 P.M.
ANTHONY DIMAURO, CONDUCTOR**

PROGRAM

Fanfare for the 99th Fighter Squadron	William Grant Still (1895-1978)
Redstone Fanfare (world premiere)	Timothy Amalavage-Smith (b. 1997)
Fanfares Liturgiques Evangile Procession du Vendredi-Saint	Henri Tomasi (1901-1971)

**HUXFORD SYMPHONY ORCHESTRA – 7:30 P.M.
RANSOM WILSON, CONDUCTOR**

PROGRAM

Overture to <i>Fidelio</i>	Ludwig van Beethoven (1770-1826)
Symphony No. 8 in B Minor, D. 759, “Unfinished” Allegro moderato Andante con moto	Franz Schubert (1797-1828)

INTERMISSION

Symphony No. 4 in A Major, Op. 90, “Italian” Allegro vivace Andante con moto Con moto moderato Saltarello. Presto	Felix Mendelssohn (1809-1847)
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50th Program of the 2023 - 2024 season

PROGRAM NOTES

Bama Brass – “Fanfares”

In this dynamic program, three distinctive fanfares converge, each highlighting their composer’s unique vision. William Grant Still’s *Fanfare for the 99th Fighter Squadron* resonates with patriotic vigor, an homage to the individuals of the 99th Fighter Squadron, the first African-Americans who overcame racial segregation and discrimination to serve as fighter and bomber pilots during World War II. Despite facing prejudice, the 99th distinguished themselves in combat, escorting bombers and engaging in aerial missions with skill and bravery. Their success played a significant role in breaking down racial barriers in the U.S. military and contributed to the eventual desegregation of the armed forces.

The world premiere of Timothy Amalavage-Smith’s *Redstone Fanfare* introduces a contemporary voice, interweaving thoughtful brass writing with innovative textures. The title refers to the Redstone Arsenal near Huntsville, AL, famed for its development of the Redstone rocket, which played a crucial role in the early years of America’s space program. The Redstone rocket was used in the Mercury and early Gemini missions, including the historic flight of the first American in space, Alan Shepard. Amalavage-Smith’s complex contrapuntal writing explores a modern harmonic landscape, alongside militaristic rhythms and bold colors. Prepare for a glorious ascent.

Henri Tomasi’s *Fanfares Liturgiques* were originally written as part of a larger opera, *Don Juan de Mañara*, a piece which chronicles the life story of Miguel de Mañara, a real-life Don Juan character who, according to history, ultimately redeemed himself by joining a monastery and living a life of piety. Indeed, Tomasi himself wrote a large part of the opera while contemplating taking up a monk’s cowl during World War II. He ultimately opted out (Tomasi renounced his faith in response to the horrors of the war), but the work remained. *Fanfares Liturgiques* is a set of four fanfares for brass and percussion excerpted from the opera and originally published in 1948. The work is unusual for its time, being one of the first pieces written for modern chamber brass by a composer of primarily classical music. It remains a foundational component of the repertoire to this day. We are performing two movements tonight. The first, “Evangile,” features a hefty trombone cadenza – which is certainly in dialogue with other sacred trombone solos (for example, those from Mozart’s *Requiem* and Rimsky-Korsakov’s *Russian Easter Overture*) – as well as a number of fanfares, ranging from the bombastic to the sublime. “Procession du Vendredi-Saint” is set over a Good Friday procession, during which the main character of the opera is inspired by a heavenly voice. This movement outlines a journey from somber penitence to a truly transcendental finale.

Beethoven: Overture to Fidelio

“Of all my children, this is the one that caused me the most painful birth pangs and the most sorrows.”

Amidst the tumultuous political and artistic landscape of early 19th-century Vienna, Beethoven conceived *Fidelio*, his only opera, as a powerful testament to the triumph of love and liberty. Beethoven attempted this opera several times, each time composing a new overture for it. As a result, we now have several opera overtures by Beethoven to choose from! This overture encapsulates *Fidelio*'s themes of courage, sacrifice, and the indomitable spirit of human perseverance.

After four measures of brisk allegro, the overture commences with an airy, spacious slow introduction, during which the horns announce their significance. After one more interruptive outburst, the piece begins a long, gradual crescendo which culminates in a pastoral allegro. Listen for light melodies, precise string playing, Beethoven's signature sforzando outbursts, and a thrilling presto finale.

Schubert: Symphony No. 8 in B Minor, D. 759, “Unfinished”

The mysterious allure of Franz Schubert's Symphony No. 8 in B minor, often referred to as the “Unfinished,” lies not only in its hauntingly beautiful melodies but also in the enigma surrounding its incomplete state. Composed in 1822, six years before his death, Schubert left this symphony with only two movements, yet these substantial fragments stand as a testament to his unmatched gift for lyrical expression and emotional depth.

The first movement opens with a dark, brooding introduction in the cellos and basses before giving way to a somber, but somewhat urgent, main theme. The luxurious second theme, cast in G major, changes the mood entirely. As it continues, the movement explores sudden, dramatic shifts between high and low dynamics, as well as intense articulations and rhythmic interplay.

In most cases, a symphonic second movement differentiates itself from the first with a new tempo or a different number of beats per measure. Like the first, the second movement of Schubert's “Unfinished” is cast in simple triple meter and uses a similar tempo. To provide contrast, Schubert instead applies an entirely different mood. Instead of brooding, the second movement introduces an angelic melody over a *pizzicato* bass line. Speculation abounds regarding why Schubert left the symphony incomplete, with theories ranging from the composer's failing health to the similarity between the movements making it difficult to complete the work in a satisfactory way. As it stands, the “Unfinished” Symphony is one of Schubert's most performed works due to its beautiful melody-writing and emotional breadth.

Mendelssohn: Symphony No. 4 in A Major, Op. 90, “Italian”

Felix Mendelssohn’s “Italian Symphony” was inspired by a trip taken by the composer in 1830-31. Composed in 1832-33 and premiered in London, the piece was immediately acclaimed. Despite this, Mendelssohn continued to work on revisions. This piece, which he once referred to as “blue sky in A major,” ironically became cause for consternation. He described working on revisions as “some of the bitterest moments I have ever endured.” The version that will be performed today is the first publication from 1851, based on Mendelssohn’s 1833 original.

The first movement is pure joy, vigorous and virtuosic. Musicologists speculate on Mendelssohn’s specific sources of inspiration for this piece – the first movement is often imagined as the rolling Italian countryside, or a bustling urban marketplace. The second movement has chant-like melodies and a stately processional feel – it is thought to allude to religious services that Mendelssohn observed on his trip. The third movement alternates flowing melody with distinctive horn and trumpet calls.

The final movement, marked *Saltarello: Presto*, is a vivacious and spirited nod to traditional Sicilian dances. The piece comes absolutely charged with intensity, challenging players to perform on the edge of a knife where technical perfection meets reckless abandon.

BAMA BRASS PERSONNEL

Trumpet

Connor Hughes
Nick Katulka
Nathaniel Shadix
Ryan Winston

Horn

Cam Bryant
Luke Cross
Sarah Hicks
Hope Moebes
Jackson Shue

Trombone

Connor Baggette
Cameron Duncan
Andrew Goodwin
Gibson Purser

Euphonium

JP Aufdemorte

Tuba

Zack Clark
Andrew Gambrell
Madeline Letson
Reid Sayle

Percussion

Zachary Langner
Matthew Sandridge
Mike Spiller

HUXFORD SYMPHONY PERSONNEL

* principal on Beethoven

^ principal on Schubert

principal on Mendelssohn

Violin 1

Iwona Augustyn (concertmaster)

Luke Mondia

Tyler Browning

Cecelia Erbe

Harry Evans

Julia Strassner

Violin 2

Daniel Torres Salazar (principal)

Teresa Ford

Jon Dickerman

Zumanah Kamal

Ruthie Nguyen

Anna Stenstrom

Emma Berry

Viola

Jake Pietroniro (principal)

Drew Goodwin

Sergio Lozano

Melissa Bonilla Parra

Caleb Joseph

Hannah Faulk

Dylan Vanderpool

Ethan Lee

Cello

Alvaro Miranda Gamarra (principal)

Lina Aldana

Haley Nicholson

Nathaniel Johnson

Julia Stouges

Amanda Green

Bryce McHenry

Sam Nguyen

Bass

Lauren Erwin (principal)
Mikey Sivertson
Alex Dunn
Daniel Waldrop

Flute

Audrey Boling
Mallory Harrison*#
Tyree Wilson^

Oboe

Gregory Lucero^#
Brett Stafford*
Michael Tijerina

Clarinet

Megan Amrine*
Jorge Diez^#
Eliana Leonard

Bassoon

Nelson Menjivar#
Katelyn Thomas*^

Horn

Harrison Bruner*^
Cam Bryant#
Sarah Hicks
Hope Moebes
Jackson Shue

Trumpet

Nick Katulka*
Nathaniel Shadix#
Ryan Winston^

Trombone

Andrew Campbell*
Cameron Duncan
Jillian Ochsendorf^
Connor Baggette

Timpani

Zachary Langner*
Matthew Sandridge^
Mike Spiller#

UPCOMING EVENTS

Early Chamber Ensemble

Monday, November 27
5:30 p.m., Recital Hall

Jazz Lab Band

Monday, November 27
7:30 p.m., Concert Hall

Jorge Diaz, Clarinet

Tuesday, November 28
5:30 p.m., Recital Hall

Madison Swann, cello

Tuesday, November 28
7:30 p.m., Recital Hall

Iwona Augustyn, violin

Wednesday, November 29
5:30 p.m., Recital Hall

Daniel Fernando Torres, violin

Wednesday, November 29
7:30 p.m., Recital Hall

Scarlett Maples, percussion

Friday, December 1
1:00 p.m., IRR

Brandon Mooney, percussion

Friday, December 1
2:30 p.m., IRR

Caleb Moyers, tuba

Friday, December 1
5:30 p.m., Recital Hall

Hilaritas

Friday, December 1
7:30 p.m., Concert Hall

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