Dartmouth College Wind Ensemble
Dan Buchner, interim director

Bernstein @ 100

Duration: 40 minutes


Sat • October 20, 2018 • 8 pm
Spaulding Auditorium • Dartmouth College
Program Notes

**Awayday**
Adam Gorb (born 1958) studied music at Cambridge University and composition at the Royal Academy of Music in London, where he graduated with the highest honors including the Principal’s Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded worldwide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the US and Canada. He has been featured composer at Luton and Bromsgrove music clubs. His concert band composition *Metropolis* has won several prizes, including the Walter Beeler Memorial Prize in the US in 1994. Three other Wind Ensemble works—*Towards Nirvana*, *Adrenaline City* and *Farewell*—have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quartet, the BBC Singers, the Tokyo Kosei Wind Ensemble, the Royal Marines and the Liverpool 10/10 ensemble.

*Awayday* is the result of a challenge by conductor Timothy Reynish to write a work in the idiom of Bernstein’s *Candide*, which could replace that masterpiece in programs on occasion. It was given its first performance at the Bridgewater Hall, Manchester, on November 27, 1996. Gorb writes:

In this six-minute curtain-raiser my inspiration has come from the great days of the American musical comedy. I have tried to express in a brief sonata form movement the exhilaration of “getting away from it all” for a few short hours ... Musically the piece is an homage to the great days of the Broadway musical with its irresistible brashness and irrepresible high spirits. I can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car; I think you’ll get the idea.

**Dance Movements**
Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music, where he gained a diploma. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles. At that time, his published works appeared: *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to his several commissions, his first major one being for the Centennial Brass Championships in New Zealand, *The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC. In addition to brass band writing, Sparke’s fame eventually travelled to Japan where he was commissioned by the Tokyo Kosei Wind Orchestra. This partnership opened the door worldwide to his wind band music.
Dance Movements was commissioned and premiered by the United States Air Force Band in 1996. The piece is written in four movements with the outer two movements featuring the full ensemble and the second and third movements (which the Wind Ensemble will perform in this concert) featuring the woodwinds and brass respectively. The four movements are all dance-inspired although no specific dance rhythms are used. Phillip Sparke writes of the second and third movement:

The second movement starts with a rustic dance tune, which is continually interrupted. It passes through various keys and stages of development until a bubbling ostinato arrives on the piano, harp, glockenspiel and cello. Over this, the oboe lays a languid tune, which is then taken by soprano and alto saxophones. A new idea is introduced by clarinets and lower winds; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close.

The third movement opens with whispering muted trumpets, harp and vibraphone. Declamatory statements from horn and trombone answer each other and a slow and majestic chorale gets underway. Trumpets join to reach a climax where the original trombone statement reappears, bringing back the opening trumpet figures.

Symphonic Dances From West Side Story
Born and raised in Massachusetts, Leonard Bernstein was schooled at Harvard (where he graduated in 1939) and, following advanced work at the Curtis Institute in Philadelphia, returned to his home state. There he worked at the Berkshire Music Center at Tanglewood and was taken under the wing of Serge Koussevitzky, musical director of the Boston Symphony. In 1943, he moved to New York, the city with which he would become most famously associated. While working as assistant conductor to Arthur Rodzinski, the conductor of the New York Philharmonic, Bernstein stepped in at short notice—on November 14, 1943—to substitute for an ailing conductor (Bruno Walter) at a Philharmonic concert and, as they say, the rest is history. In 1958, he began a decade-long tenure as that orchestra’s music director.

As early as 1949, Bernstein and his friends Jerome Robbins (the choreographer) and Arthur Laurents (the librettist) batted around the idea of creating a musical retelling of Shakespeare’s Romeo and Juliet set amid the tensions of rival social groups in modern New York City. The project took a long time to find its eventual form. An early version tentatively titled East Side Story, involving the doomed love affair between a Jewish girl and a Catholic boy on New York’s Lower East Side, was altered to reflect the more up-to-date social issue of gang conflict. Much of the composition was carried out more-or-less concurrently with Bernstein’s work on his opera Candide, with music flowing in both directions between the two scores.

As the production of West Side Story moved into the home stretch it was beset with several crises. Cheryl Crawford, the producer, got cold feet about what she termed “a show full of hatefulness and ugliness,” but her partner Roger Stevens jumped in to ensure that the project would continue; and the young Stephen Sondheim, who had been brought on as lyricist, snagged the interest of his friend Harold Prince to be involved as a producer. To everyone’s amazement, Robbins announced at the eleventh hour that he would rather spend his time directing than choreographing the show, thereby jeopardizing Prince’s participation; in the end, Robbins was persuaded to stay on as choreographer and was granted an unusually long rehearsal period as an inducement.

On August 19, 1957, West Side Story opened in a try-out run in Washington, DC, with a host of government luminaries in attendance. (During the intermission, Bernstein ran into Supreme Court Associate Justice Felix
Frankfurter, who was in tears.) It proved a very firm hit when it reached Broadway, running for 772 performances, just short of two years. After that it embarked on a national tour and eventually made its way back to New York in 1960 for another 253 performances, after which it was released as a feature film in 1961. “The radioactive fallout from *West Side Story* must still be descending on Broadway this morning,” wrote Walter Kerr, critic of the *Herald Tribune*, in the wake of the opening in New York, and one might argue that his assumption remains true six decades later. *West Side Story* stands as an essential, influential chapter in the history of American theater, and its engrossing tale of young love against a background of spectacularly choreographed gang warfare has found a place at the core of Americans’ common culture.

In the opening weeks of 1961, Bernstein revisited his score for *West Side Story* and extracted nine sections to assemble into what he called the Symphonic Dances. The impetus was a gala fundraising concert for the New York Philharmonic’s pension fund, to be held the evening before Valentine’s Day. The event was styled as an overt love-fest, celebrating not only his involvement with the orchestra up to that time but also the fact that he had agreed that month to a new contract that would ensure his presence for another seven years. In the interest of efficiency, Bernstein’s colleagues Sid Ramin and Irwin Kostal, who had just completed the orchestration of *West Side Story* for its film version, suggested appropriate sections of the score to Bernstein, who placed them not in the order in which they occur in the musical but instead in a new, uninterrupted sequence derived from a strictly musical rationale. Two of the most popular favorites of the musical’s songs are found in the pages of the Symphonic Dances: “Somewhere” and “Maria” (in the Cha-Cha section), though not the also-beloved “America,” “One Hand, One Heart,” “I Feel Pretty,” or “Tonight.”

The late Jack Gottlieb, who for many years served as Bernstein’s amanuensis, provided this summary of the sections of the Symphonic Dances and how they relate to the action in the well-known musical:

- **Prologue:** The growing rivalry between two teenage gangs, the Jets and Sharks.
- **“Somewhere”:** In a visionary dance sequence, the two gangs are united in friendship.
- **Scherzo:** In the same dream, they break through the city walls, and suddenly find themselves in a world of space, air and sun.
- **Mambo:** Reality again; competitive dance between the gangs.
- **Cha-Cha:** The star-crossed lovers see each other for the first time and dance together.
- **Meeting Scene:** Music accompanies their first spoken words.
- **“Cool” Fugue:** An elaborate dance sequence in which the Jets practice controlling their hostility.
- **Rumble:** Climactic gang battle during which the two gang leaders are killed.
- **Finale:** Love music developing into a processional, which recalls, in tragic reality, the vision of “Somewhere.”

Originally set to orchestra, it was later transcribed for band by Paul Lavender and premiered by the United States Marine Band in 2006. This arrangement is an exact copy of the orchestral version with the only difference being the omission of violin, viola, and cello.

*Daniel Buchner*
About the Artists

Daniel Buchner is a recent graduate of the University of New Hampshire where he pursued a Master of Arts in Wind Conducting. He is currently serving as the Pelham High School Band Director in Pelham, New Hampshire. Originally from Norwalk, Connecticut, Buchner holds a Bachelor of Science in Music Education from Western Connecticut State University. As an educator, he has taught various groups ranging from elementary to collegiate. His groups performed high quality repertoire and were met with the highest praise throughout their respective institutions and districts.

The Dartmouth College Wind Ensemble is a select, auditioned wind ensemble of 45 members, performing a wide variety of music from the late 19th-, 20th- and 21st- century wind ensemble repertoire. The DCWE is under the leadership of interim director Dan Buchner while a national search is under way. The DCWE serves as a melting pot for the students of Dartmouth College as well as residents of the Upper Valley, sharing music with our community and those communities beyond the boundaries of our campus through concertizing, small and large outreach projects and performances, and charitable endeavors that bring the gift of music and music making to all who welcome it.

Dartmouth College Wind Ensemble

Piccolo
Frederika Rentzeperis ’20

Flute
*Cara Ditmar ’21
Madeline Miller C
Hannah Pinkerton ’19
Sanjena Venkatesh ’21

Oboe
*Eric Forehand ’21
Zhihao Wang ’22
Madeleine Waters ’19

Clarinet
Anne Bailey ’22
Armond Dorsey ’20
Michael Geilich C
Sarah Hutchinson ’22
James Lenz C
*Elias Rosenberg ’22
Gayeong Song ’22
Marjorie Tassey C

Bass Clarinet
Christopher Coscia GR

Bassoon
Robert Castle ’20
Dillon Ford ’20
*Lucy Langenberg ’22

Saxophones
*Gao Chen ’22
Jacob Dell ’22
Evan Griffith TH
Abby Mans ’22

Horn
Daniel Garcia-Barnett ’22
James Haaf C
*Janet Proctor C

Trumpet
Margaret Ferris ’22
*Glen Griffen C
Francesco Guarnieri ’21
Karsten Kleyensteuber C

Trombone
Dennis Brown C
*Katja Kleyensteuber C
Jared Olbrys ’22
Tim Vigneau C

Baritone
Steven Gasiorowski C

Tuba
*Larry Jones C
Ben Bonner C

Percussion
Naman Goyal ’20
*Adam Rinehous ’19
Drew Siegel ’19
Thomas Smith C
Brandon Zhou ’22

Harp
Yijin Zhang ’22

* = denotes principal
C = Community member
TH = student, Thayer School of Engineering
GR = Arts & Sciences Graduate Student
Upcoming Events

Dartmouth College Glee Club
Filippo Ciabatti, interim director with guest artist Fabio Menchetti, piano
Sun • November 4 • 2 pm
Choral and piano music based on song, by Brahms, Debussy and Ravel.

The Shanghai Quartet
Tue • February 5 • 7 pm
Quartet known for sensitively melding Eastern and Western music plays diverse program including new work by famed Chinese composer Tan Dun.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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