

Brandeis

SPRING 2022

**CONCERT SERIES**

Slosberg Music Center

BRANDEIS  
**WIND**  
ENSEMBLE

Tom Souza, *director*

**Sunday, May 1, 2022 | 7 p.m.**

Slosberg Music Center | Brandeis University

PART OF THE **LEONARD BERNSTEIN FESTIVAL OF THE CREATIVE ARTS**

# BRANDEIS **WIND** ENSEMBLE

Tom Souza, *director*

## Flutes

Nicole O'Toole (+piccolo)

Natalie Cardin

Sara Champion-Egan

Cailan Frink

## Oboe

Erica Hwang

Deb Hencke (+English Horn)

## Bassoon

Mark Thornton

## Clarinets

Erin Magill

Emma Gold

Jared Silverman

Aviva Gornick

Eleanor Flynn

Lily McCarthy

Zoe Popovic

## Bass Clarinet

Daniel Fryburg

## Alto Saxophones

Andy Wilds

Anthony Courounis

## Tenor Saxophone

Marco Ferral

## Baritone Saxophone

Scott Kaplan

## Trumpets

Eric Cooper

Mark Olson

John Cardin

Ken Arsenault

## Horns

Max Ansonoff

Hannah Messenger

Kristin Olsen

Alan Venture

## Trombones

Daniel Dischino

Ken Kirio

Bob Piankian

Esther Horwich

## Euphonium

Justin Leung

## Tuba

Gavin Hunt

## Percussion

Tanner Eustace

Owen Chan

Michael Newman

Hector E Saint-Hilaire

Kate Jansens

# BRANDEIS **WIND** ENSEMBLE

Tom Souza, *director*

**Sunday, May 1, 2022 | 7 p.m.**

Slosberg Recital Hall

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## PROGRAM

March from 'Symphonic Metamorphosis  
of Themes by Carl Maria von Weber

Paul Hindemith

From The Delta

William Grant Still

1. Work Song
2. Spiritual
3. Dance

Lux Aurumque

Eric Whitacre

Cajun Folk Songs

Frank Ticheli

1. La Belle et le Capitaine
2. Belle

The Lion King

Music by Elton John, Lyrics by Tim Rice,  
Original Score by Hans Zimmer  
and Arranged by John Higgins

## PROGRAM NOTES

### March from 'Symphonic Metamorphosis of Themes by Carl Maria von Weber ... Paul Hindemith

In early 1942, Hindemith was discussing plans for two ballets to be choreographed by Leonide Massine, one of which was to utilize the music of Carl Maria von Weber. The composer spent only a few days working on the Weber ballet, when he rejected the idea. But the work was not wasted, since it formed the basis of the *Symphonic Metamorphosis*, which he composed in the summer of 1943, turning the Weber pieces into a suite. The first, third, and fourth movements are based on compositions for piano duet by Weber. The second movement, the march, is drawn from Weber's incidental music for Schiller's translations of Gozzi's *Turandotte*. Hindemith, himself, asked Keith Wilson, a colleague at Yale, to transcribe the "march" for concert band in 1960.

- Program Note by David Holsinger  
for Lee University Wind Ensemble concert program, 10 April 2017

### From The Delta ... William Grant Still

Often considered the dean of African-American composers, William Grant Still was responsible for achieving many firsts as a black classical musician during his distinguished career. Not only was he the first African-American to have a symphony played by a major orchestra (his renowned *Afro-American Symphony*), in 1936, but he was the first African-American to conduct a major orchestra, have an opera premiered by a major opera company (*Troubled Island*, 1937), and conduct an orchestra in the deep South.

*From the Delta* was composed in 1945 for the Goldman Band of New York City. Its three movements (*Work Song*; *Spiritual*; *Dance*) were meant to capture the essence of what life was like on the Mississippi Delta. *Work Song* illustrates a chain gang singing their way through days of hard labor. *Spiritual* is a more somber movement, meant to convey the pain felt by African Americans living in slavery. The final movement, *Dance*, is the liveliest of the three movements and paints a portrait of friends coming together to celebrate one another in spite of their daily hardships.

- Program Note compiled by Garison Baker

## Lux Aurumque ... Eric Whitacre

"*Lux Aurumque* began its life as an a-capella choral work that I (Eric Whitacre) wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green."

- *Program Note from the publisher*

Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

- *Program Note by California Polytechnic State University,  
San Luis Obispo, Wind Orchestra*

## Cajun Folk Songs ... Frank Ticheli

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

*La Belle et le Capitaine* and *Belle* can both be heard in their original versions

on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). *La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

*Belle* is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

*Cajun Folk Songs* is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

- Program Note by the composer

### **The Lion King ... Music by Elton John, Lyrics by Tim Rice, Original Score by Hans Zimmer and Arranged by John Higgins**

Disney's 32nd full-length animated film, *The Lion King*, was the studio's first to be based on an original story. This blockbuster featured five songs by Elton John and Tim Rice. John Higgins' medley includes: *Circle of Life*; *Hakuna Matata*; *Be Prepared*; *I Just Can't Wait to Be King* and *Can You Feel the Love Tonight*?

- Program Note from the publisher

It was 25 years ago that *The Lion King* made its Broadway debut in 1997. In 2019 it celebrated its 9,000th Broadway performance at the 7 p.m. performance on June 5. This historic milestone has been achieved by only two other shows in Broadway history: *The Phantom of the Opera* and the revival of *Chicago*.

John Higgins (b. 1948) is an American composer, arranger and editor.

He began in the music field as the student arranger for the University of Michigan Band under Dr. William D. Revelli, and gained invaluable experience as a public school music teacher in suburban Chicago. John served as Illinois president of the American String Teachers Association, and his school concerts featured renowned soloists and conductors such as Skitch Henderson, Charlie Byrd, and Arthur Fiedler of the Boston Pops.

A co-author of the Essential Elements series of methods, John is best known for his many compositions and arrangements for choirs, bands and orchestras. As a composer of children's songs, he has collaborated with notables like John Jacobson, Roger Emerson and Emily Crocker on musicals such as *How Does Your Garden Grow?* and *A Storybook Christmas*. John has also arranged and produced a large catalog of children's music, including *The Runaway Snowman*, *Peace Child*, and Leslie Bricusse's *Scrooge*. His recording production for McGraw-Hill's Share The Music textbook series included music from Sesame Street, Disney films and a special project with the late Fred Rogers of *Mr. Rogers' Neighborhood*.

In two recent series of Broadway shows for young performers, John arranged and produced new versions of *Annie*, *Guys & Dolls*, *Fiddler on the Roof*, *The King and I* and *The Music Man*. His two Grammy award-winning projects include arranging on Sandi Patti's *Another Time, Another Place* (Best Pop Gospel Album) and co-producing on Rob McConnell's *Live in Digital* (Best Big Band Jazz Album). He recently orchestrated and conducted the music for the stage premiere of *Willy Wonka* at the Kennedy Center in Washington, D.C.

John served as president of Jenson Publications before it became a part of the Hal Leonard Corporation, where he serves as Managing Producer/Editor. In addition to his writing and producing activities, he maintains a role in music education as a guest conductor, clinician and author.

- Notes from the Wind Repertory Project

## ABOUT THE DIRECTOR

**Thomas A. Souza** has been the Wind Ensemble Conductor since 2005. During the past fourteen years the Wind Ensemble has performed over thirty concerts and worked with some of the area's finest guest conductors and clinicians such as Lewis J. Buckley of the Metropolitan Wind Symphony, Daniel Lutz and Blair Bettencourt from the University of Massachusetts Lowell. We have shared concerts with the Waltham High School Percussion Ensemble and the Symphonic Band from North Middlesex Regional High School. In the spring of 2015, we joined with the Concert Choir from Nashua High School South for a performance of Carl Orff's *Carmina Burana*.

In addition to the Brandeis Wind Ensemble, Mr. Souza is the head of the music department for the Nashua School District and the band director for Fairgrounds Middle School in Nashua, New Hampshire. In the summer, he is the conductor of the Townsend Military Band in Townsend, Massachusetts and is an instructor at the Mary Jo Leahey Symphonic Band Camp held annually at the University of Massachusetts Lowell.

Mr. Souza holds an undergraduate degree in Music Education and Music Performance as well as a master's degree in Conducting from the University of Massachusetts Lowell. Mr. Souza was also a 2015 recipient of the Ron Kraus Outside the Profession Award presented by the Nashua Education Foundation.

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## UP NEXT AT THE SLOSBERG MUSIC CENTER

### **Chamber Music Recital**

Monday, May 2, 2022, 7 p.m.

*Featuring the talented students of MUS116 with Leonard Bernstein Fellows*

### **Brandeis Improv Collective**

Tuesday, May 3, 2022, 8 p.m.

*Tom Hall, director*

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or watch the livestream at **BRANDEIS.EDU/STREAMING/MUSIC!**