The United States Air Force Band of the Golden West

Travis Air Force Base, CA

Chamber Recital Series

April 2014

www.bandofthegoldenwest.af.mil

Program

Boléro.....Maurice Ravel
(1875-1937)
trans. SrA Matthew Garza
Brass Ensemble

Shepherds of Provence, Op. 43.....Eugene Bozza
(1905-1991)

2. Call at Dawn
1. Pastorale Provençale

MSgt Coreen Levin, *oboe* and SSgt Whitney Isbell, *English horn*

2-Bit Contraptions.....Jan Bach
(b. 1937)

1. Second Lieutenant
2. Calliope
3. Gramophone
4. Pinwheel

TSgt Beth Honaker, *flute* and A1C Dan Nebel, *horn*

Concertino Piccolo.....Jan Koetsier
(1911 – 2006)

Captain Jason Plosch, SSgt Jason Nickell, SrA Matthew Garza,
SrA Benjamin Paille, A1C George Brahler, *trumpets*

Five Fantasies of Natural Origin.....David Gillingham
(b. 1947)

1. Soaring on the Wings of an Eagle
5. Riding on the Fast Hooves of the Gazelle

MSgt Sherry Garza, *flute* and TSgt Christi Gilley, *marimba*

No More Blues.....Antônio Carlos Jobim
(1927 – 1994)

SMSgt Rick Thorp, TSgt Scott Ruedger, SSgt Ryan Terronez,
trombones, SSgt Jeff Dahlseng, *bass trombone*,
TSgt Christi Gilley, *percussion*

Serenade in E-Flat Major, Op. 7.....Richard Strauss
(1864 – 1949)

Capt Plosch, *conductor*
MSgt Sherry Garza, TSgt Beth Honaker; *flute*
MSgt Coreen Levin, SSgt Whitney Isbell, *oboe*
A1C Alaina Pritz, A1C Brian Wilmer; *clarinet*
MSgt Ryan Miles, SSgt Robbie Mayes, SSgt Eddie Ochsner,
A1C Dan Nebel; *horn*
MSgt Jeremiah True, SSgt Caleb Brinkley; *bass clarinet*
MSgt Heather Kirschner, *euphonium*

Benny's Gig.....Morton Gould
(1913 - 1996)

2. Brisk, with drive
3. Very slow and hesitant
4. Brisk
6. Calypso Serenade – Moderately moving

SSgt Andy Peck, *bass* and A1C Brian Wilmer, *clarinet*

Concertino, Opus 94.....Dmitri Shostakovich
(1906 – 1975)

Arranged by Michael Allen

Brass Ensemble, Capt Jason Plosch, *conductor*

Program Notes

Boléro
Maurice Ravel (1875-1937)

The guest conductor at the San Francisco Symphony concerts of February 3 and 5, 1928, was a tiny man, fine-featured, with a long nose and a mouth like a horizontal line. His tightly contained white hair made him look older than his not quite fifty-three years; a certain diffidence betrayed the fact that he rarely found himself on a podium before an orchestra. Maurice Ravel had in fact led the Boston and Chicago symphonies and the Cleveland Orchestra within the past few weeks, and when he acknowledged the ovations in the Curran Theatre he was about one-quarter of the way through a triumphal tour that took him, between January 4 and April 21, to twenty-five cities in the United States and Canada. He was celebrated and prosperous; with few exceptions, he had already written the music that made him so. Those exceptions included *Boléro*, which would quickly become the most famous of all his works.

Before leaving for America, Ravel had promised Ida Rubinstein a new work for her ballet troupe. He was on vacation at Saint-Jean-de-Luz, just across the bay from his birthplace, and Gustave Samazeuilh, music critic of La Républicaine, was his guest. As the two were about to go out for their pre-breakfast swim, Ravel made a detour via his piano and played a melody. "Don't you think this theme has a certain insistent quality?" he asked. "I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." As soon as Ravel returned to Le Belvédère, his villa west of Paris, he began his new score. His first working title was Fandango, but realizing that the increase in speed and the sudden stops characteristic of that dance were contrary to his idea for the new piece, he retitled the piece *Boléro*. Ida Rubinstein's dance, in its smoky Spanish café setting, enjoyed considerable success, but it was only when her exclusive performance right elapsed and the first concert presentations took place that the staggering popularity of Boléro began.

Here is Ravel on *Boléro*: "I am particularly anxious that there should be no misunderstanding as to my *Boléro*.

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It is an experiment in a very special and limited direction, and it should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece…consisting wholly of orchestral texture without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity.... I have done exactly what I have set out to do, and it is for listeners to take it or leave it."

Ravel notes by Michael Steinberg

Shepherds of Provence, Op. 43
Eugene Bozza (1905-1991)

Shepherds of Provence is a delightful duet for oboe and English horn written by Eugene Bozza during the 1930's. Bozza was born in Nice, April 4, 1905 and died in Valenciennes in 1991. He was best known for his woodwind chamber music during his lifetime. This particular piece was dedicated to Albert Andraud who played oboe with the Cincinnati Symphony Orchestra and compiled a book known as *Vade-Mecum of the Oboist*, which translates to "The Everything of the Oboist." The book truly fulfills its title, which makes it fitting that this beautiful piece by Bozza should be included. The piece is programmatic in that the title, *Shepherds of Provence*, and the titles of individual movements are meant to prepare the listener to imagine the life of a shepherd in the rural provinces of Bozza's homeland.

Bozza notes by Meagan Kaiser

2-Bit Contraptions
Jan Bach (b. 1937)

Jan Bach's four *2-Bit Contraptions* for the unique instrumentation of horn and flute was written in 1964 while he was serving as a horn player with the US Army Band in Fort Meyer, VA. Bach eventually became a distinguished professor of music theory and composition at Northern Illinois University. Bach's music is full of humor, yet is by no means trite or inconsequential; his horn compositions are technically some of the most difficult to master.

Concertino Piccolo
Jan Koetsier (1911 – 2006)

Jan Koetsier was born August 14, 1911, in Amsterdam, the son of singer Jeanne Koetsier and teacher Jan Koetsier-Muller. The family moved to Berlin in 1913 and at age 16 he entered the Berlin Hochschule für Musik as a piano student. Koestier also began studies in score-reading and music theory with Walther Gmeindl and conducting with Julius Prüwer. His skills in both of these studies, along with the encouragement of pianist and teacher Artur Schnabel, pointed toward the direction his musical career would follow—conducting and composition. Koetsier took up a position as a répétiteur at the Stadttheater in Lübeck in 1933. But after just one concert season, he returned to Berlin and began working as a conductor, touring with theatre ensembles such as the Deutsche Musikbühne and the Deutsche Landesbühne, adding music for theatre to his dossier.

During the '30s and '40s in Europe, Koetsier successfully worked as a conductor. His career began in 1936 as the conductor for a short-wave broadcasting station in Berlin, directing broadcasts of his own folk music arrangements, including arrangements of South American and African songs. The increasingly difficult political situation (Koetsier was labeled a non-national and therefore an outsider) forced Koetsier to leave Berlin in 1940. During the war years he returned home and was fortunate to find work as conductor of the newly-founded Kammeropera in The Hague. This post was followed by a position as second conductor of the Concertgebouw Orchestra in Amsterdam (1942–48). He then spent a short period as conductor of the Residentie Orkest and as conducting teacher at the Royal Conservatory in The Hague before being invited by Bavarian Radio to become principal conductor of its new Symphony Orchestra in 1950. Koetsier held this position for 16 years, working intensively on studio productions for daily broadcasting. He also conducted public concerts, including some in the Bavarian Radio "musica viva" series. In 1966 he became professor of conducting at the Hochschule für Musik in Munich. After his retirement, Koetsier concentrated mainly on composing. He founded the International Jan Koetsier Competition in 1999 for the encouragement of young brass ensembles.

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Koetsier's work with instrumental soloists and ensembles led to numerous commissions, especially for brass ensembles but including numerous string and piano works. Written for Claude Rippas' trumpet ensemble, Jan Koetsier was fascinated by the unusual formation, containing two concertante piccolo trumpets in A, accompanied by three trumpets in C .

Koetsier notes © by Stephanie Mauder

Five Fantasies of Natural Origin
David R. Gillingham (b. 1947)

MSgt Garza and TSgt Gilley will perform the first and last movement of David Gillingham's *Five Fantasies of Natural Origin*. As the name suggests, the movements carry titles derived from the animal kingdom. The first movement, "Soaring on the Wings of an Eagle," reflects the swift and graceful flight of this large and elegant bird with sweeping lyrical lines in the flute and marimba. The final fantasy, "Riding on the Fast Hooves of the Gazelle," is suggestive of the speed and grace of the African Gazelle depicted by some pretty fancy footwork by both players. This performance is dedicated to two of MSgt Garza's beloved pets, Willie, the African Grey parrot, and Shadow, the sometimes-gazelle-like Doberman pinscher.

No More Blues
Antônio Carlos Jobim (1927 – 1994)

Brazilian composer and pianist Antônio Carlos Jobim is probably best known for the development of the bossa nova, a combination of traditional Brazilian rhythms and jazz. Jobim's collaboration with saxophonist Stan Getz and guitarist João Gilberto on the album, "Getz/Gilberto" solidified the bossa nova to audiences worldwide and featured many of Jobim's compositions, such as his popular *The Girl from Ipanema*, and *Desafinado*; the album later became one of the best selling jazz albums of all time. Arranger Kim Scharnberg set *No More Blues* for trombone quartet, yet incorporated another Brazilian style, the samba, in this fun arrangement.

Serenade in E-Flat Major, Op. 7
Richard Strauss (1864 – 1949)

Richard Strauss enjoyed early success as both conductor and composer, in the second capacity influenced by the work of Wagner. He developed the symphonic poem (or tone poem) to an unrivalled level of expressiveness and after 1900 achieved great success with a series of impressive operas, at first on a grand scale but later tending to a more Classical restraint. His relationship with the National Socialist government in Germany was at times ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland, from which he returned home to Bavaria only in the year of his death, 1949.

Richard Strauss is widely considered to be the most famous of the German post-Romantic composers, the dominant figure in German musical life during the first half of the 20th century. He conducted most of the great orchestras of the world and composed works for piano, chamber music, and choral music. He is best known, however, as a master of the 19th-century Lieder and for his symphonic poems, programmatic orchestral music, and operas. Strauss composed the *Serenade* when he was 17, its first performance took place on November 27, 1882 in Dresden. Although later dismissed by Strauss himself as "no more than the respectable work of a music student", the piece is considered a masterpiece of large wind ensemble music and is still often performed.

Strauss notes © by NAXOS and James Huff (from the Claremont Winds)

Benny's Gig
Morton Gould (1913 - 1996)

By the age of four Morton Gould was showing signs of musical precociousness, playing the piano by ear; and by the time he was six he had composed his first piece of music, a waltz for piano entitled Just Six. With the help of a scholarship given to him by Walter Damrosch he entered the New York Institute of Musical Art (later the Juilliard School) when he was eight, and went on to study at the New York University School of Music,

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where he completed the two-year curriculum by the time he was fifteen. Soon afterwards he was giving piano recitals in and around New York, playing the piano in dance bands, theatres and cinemas, and touring as half of the piano duo Gould and Shefter. When the RKO Radio City Music Hall opened in 1932, the young Gould was its staff pianist, and by the age of twenty-one he was conducting, composing and arranging a series of orchestral programmes called Music for Today for WOR Mutual Radio, New York. This series continued on a weekly basis for eight years, during which Gould attained national prominence by appealing to a wide-ranging audience with his combination of classical and popular musical programming. He also acquired the discipline of writing to a deadline and in place of tempo indications started to provide descriptive titles for individual movements.

Derivations, Morton Gould's jazz-inspired clarinet concerto, was written for Benny Goodman in 1956. Six years later, to celebrate Goodman's upcoming tour of what was then the Soviet Union, Gould composed for him a set of seven duos with double-bass, collectively titled *Benny's Gig*; in spite of that name, however, each player receives solo opportunities. The eighth and last duo of *Benny's Gig* was added in 1979, on the occasion of Goodman's 70th birthday. At that time, Gould dedicated the music to, "my special longtime friend and super colleague … to signify my friendship and admiration. After all," Gould continued, "how many Benny Goodmans are there at any age, or in any age. Congratulations, Benny, and keep playing."

Gould notes © by David Patmore and Andrea Lamoreaux

Concertino, Opus 94
Dmitri Shostakovich (1906 – 1975)
Arranged by Michael Allen

Dmitry Shostakovich belongs to the generation of Russian composers trained principally after the Communist Revolution of 1917. He graduated from the Petrograd Conservatory as a pianist and composer, his *First Symphony* winning immediate favour. His subsequent career in Russia varied with the political climate.

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The initial success of his opera *Lady Macbeth of the Mtsensk*, based on Leskov and later revised as Katerina Ismailova, was followed by official condemnation, emanating apparently from Stalin himself. The composer's *Fifth Symphony*, in 1937, brought partial rehabilitation, while the war years saw a propaganda coup in the *Symphony No. 7, 'Leningrad'*, performed in the city under German siege. In 1948 he fell afoul of the official musical establishment with his *Ninth Symphony*, thought to be frivolous, but he enjoyed the relative freedom following the death of Stalin in 1953. Shostakovich outwardly and inevitably conformed to official policy, but posthumous information suggests that he remained very critical of Stalinist dictates, particularly with regard to music and the arts. He occupies a significant position in the 20th century as a symphonist and as a composer of chamber music, writing in a style that is sometimes spare in texture but always accessible, couched as it is in an extension of traditional tonal musical language.

Among the friendliest of Shostakovich's works is the *Concertino for Two Pianos* that he composed in 1954 for his gifted son Maxim, then a 15-year-old student at the Central Music School, the preparatory division of the Moscow Conservatory. Maxim premiered the work at an all-Shostakovich concert on November 8, 1954 with fellow student Alla Maloletkova; father and son later subsequently recorded the Concertino together. This family affair so satisfied Shostakovich that in 1957 he wrote the *Piano Concerto No. 2* as a gift for Maxim upon his graduation from the Moscow Conservatory.

Shostakovich notes ©2010 by Dr. Richard Rodda

USAF BAND OF THE GOLDEN WEST
TRAVIS AFB, CALIFORNIA

UNITED STATES AIR FORCE BAND OF THE GOLDEN WEST

Captain Jason S. Plosch, Commander, Clinton, IA
CMSgt Michael Goetz, Band Manager, San Antonio, TX
SMSgt William Granger, Superintendent, Atlanta, GA
SMSgt Rick Thorp, Superintendent, Lombard, IL
SMSgt Michael Williams, Superintendent, Lincoln, NE

Chamber Recital Series Personnel

TRUMPET
Capt Jason Plosch*
SSgt Jason Nickell*
SrA Matthew Garza*
SrA Benjamin Paille*
A1C George Brahler*

HORN
MSgt Ryan Miles*
SSgt Robbie Mayes*
SSgt Eddie Ochsner*
A1C Dan Nebel*

TROMBONE
SMSgt Rick Thorp*
TSgt Jerome Auman*
TSgt Scott Ruedger*
SSgt Jeff Dahlseng*
SSgt Ryan Terronez*

EUPHONIUM
MSgt Heather Kirschner*
SrA Travis Hyde*

TUBA
SMSgt Bill Granger*

PERCUSSION
MSgt Becky Taylor*
TSgt Christi Gilley*

OBOE
MSgt Coreen Levin
SSgt Whitney Isbell

FLUTE
MSgt Sherry Garza
TSgt Beth Honaker

CLARINET
A1C Alaina Pritz
A1C Brian Wilmer

BASS CLARINET
MSgt Jeremiah True
SSgt Caleb Brinkley

BASS
SSgt Andy Peck, bass

**denotes brass ensemble personnel*

The Air Force Band of the Golden West is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about their Air Force and seek positions in the band program.

THE UNITED STATES AIR FORCE BAND OF THE GOLDEN WEST is stationed in the San Francisco Bay Area at Travis Air Force Base, California. The only active duty Air Force band west of the Rockies, the Band of the Golden West is comprised of 55 talented and versatile Airmen-musicians under the command of Captain Jason S. Plosch. In addition to performing for civilian communities throughout the states of California, Washington, Oregon, Idaho, Nevada, Arizona, and Utah, the band supports 13 Air Force Bases, 8 Air Force Reserve Wings, and 6 recruiting squadrons in over 250 annual performances for 1.5 million listeners.

The organization offers 8 outstanding performing groups: the Concert Band, Ceremonial Marching Band, The Commanders jazz ensemble, Mobility popular music ensemble, Travis Brass quintet, Golden West Winds woodwind quintet, Wild West Winds clarinet quartet and The Blue Yonders folk-rock band. Additionally, the Band of the Golden West provides solo vocalists for the performance of our National Anthem and solo buglers for Taps details.

For more information about upcoming tours or events, please visit www.bandofthegoldenwest.af.mil or become a fan of the US Air Force Band of the Golden West on Facebook.
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