CHARLOTTESVILLE
MUNICIPAL
BAND

Winter Ensemble Concert

Municipal Arts Center

Sunday, March 9, 2014
2:00 pm
Program

Furry Leaves  Gretchen Morse
Quintet  Alessandro Scarlatti
Dance of the Blessed Spirits  Chr. W. von Gluck
12th Street Rag  Euday L. Bowman
The Prayer  Carol Bayer Sager & David Foster
Rhumba  Michael Coolen

Flute Ensemble

Jetzt geht's los! (They're Off!)  Alford
Yankee Doodle Polka  Latouche and Duke
Waltz Medley  arr. Buchtel
Polka Medley  arr. Buchtel
Turkey in the Straw  Wood & Bonnell
The Entertainer  Scott Joplin
Livery Stable Blues  Lopez & Nunez
High Society  Steel & Melrose

The Rivanna Winds

Quartet  Joe Wolfe

1. Fast and syncopated then steady
2. Andante
3. Minimal movement
4. Waltz
5. Brisk but unhurried

C.A.S.E.
Charlottesville/Albemarle Saxophone Ensemble
Ensembles

Flute Ensemble
Addie Brown, Mary Ann Episcopo Stumbaugh, Lisa Lampe, Hayley Parrish, Chauna Phiri, Mary Reitsma Sharon Reitsma, Lynne Taylor, Jessie Tosto, Christine Willard—Director

Rivanna Winds
Basil Istwany, tuba
John LaPrade, trombone
Burt Marks, clarinet and tenor saxophone
Fred O’Bryant, clarinet
Jeff Vaughan, trumpet

Charlottesville / Albemarle Saxophone Ensemble
Robert LaRue, soprano saxophone
Glenn Lankford, alto saxophone
David Moody, tenor saxophone
Brian Hamshar, baritone Saxophone

We hope you will join us for our ninety-second season Spring Concert on Sunday, April 13 at 3:30 pm at the V. Earl Dickinson Theater at Piedmont Virginia Community College. Admission is FREE but you will need a ticket which you can get by sending a self addressed stamped envelope to:

Charlottesville Municipal Band
1119 5th St SW
Charlottesville, VA 22902
Please Join Us for Our
92nd Season
Spring Concert

Sunday, April 13, 2014
3:30 pm
V. Earl Dickinson Theater
Piedmont Virginia Community College
Program Notes for the Wolfe Quartet

Joe Wolfe is a professor of acoustical physics and cryobiology at the University of New South Wales in Australia. He is also an amateur saxophonist and composer. His Quartet For Flute, Alto Saxophone, Bassoon and Violoncello, was composed in 1998 and was immediately transcribed for saxophone quartet by Ellis Hendriksen. The transcription is an exact parallel of the original instrumentation, with the soprano sax covering the flute part, the tenor sax the bassoon part, and the baritone sax the cello part. The alto sax part is the same in both versions.

The work has received a growing popularity over the years, both in its original format and as a saxophone transcription, and the composer has made both scores available on the web for free. (The composer does, however, ask that a donation be made by performers to UNICEF or to some other charitable organization. He also requests that ensembles who play the piece send him a memo for his records.)

More of Joe Wolfe’s music—as well as links to his work in musical acoustics—can be found on his web site http://www.phys.unsw.edu.au/jw/Joe.html

His quartet comprises five movements, each with a different character. The first movement, “Fast and Syncopated, Then Steady” is tense and agitated, switching feverishly among 5/4, 3/4, 4/4, 6/8, and 7/8 meters, before resolving into a slower 4/4 section that features a plaintive melody introduced by the baritone. The movement then returns abruptly to the original tempo and character, featuring a new motif played by the alto. The movement continues to build as all the previous themes and percussive elements are overlaid and passed among the instruments, the movement gaining in excitation until the final section, which slows again and restates the plangent cello theme. The movement concludes quietly.

The second movement, simply entitled Andante, is in a gentle, singing style that has much of the 18th century in its construction and feel, combining counterpoint, sequencing and lyrical melodies coupled with more modern harmonic invention.

The third movement is called Minimal Movement and is composed—as its title suggests—in a quasi-minimalist style. This movement begins at an allegro tempo, featuring haunted, unresolved eighth-note sequences in the alto saxophone, while a sustained-note melody is developed in the soprano and lower instruments. Themes from the first movement are recalled by the soprano while the lower instruments begin a counterpoint in descending quarter note-triplet lines. Then follows a subito tempo change to a largo section. Here the melody is traded between the tenor and baritone saxophones, followed by a reprise at the slower tempo the repetitive eighth-note sequences. The last section of “Minimal Movement” returns us to the original tempo, and then ends abruptly.

The 4th movement—entitled “Waltz”—has a haunting, European fin-de-siècle sound, recalling perhaps a Paris music hall number or a Yiddish theater piece. “Waltz” sounds like nothing so much as missing song from Kurt Weil’s Three Penny Opera.

The last movement, entitled “Brisk But Unhurried,” closes the quartet in a major key. The movement has a cheerful, celebratory feel to it—almost like a sprightly, 1960’s era pop tune. The composer has said of his handling of this movement that he wanted the audience to go out whistling happily to themselves.

Program notes by R. LaRue