

Hudson Valley Chamber Winds

Adam Fontana, Founder and Conductor



2012 CBDNA Eastern Division Conference
Indiana University of Pennsylvania
March 3, 2012
4:00pm

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~2011-2012 Season~

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- | | |
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| Overture to <i>Le Nozze di Figaro</i> , K. 492 (1786) | W.A. Mozart
(1756-1791)
arr. Wendt |
| Figures in the Garden (1991)
Dancing in the Dark
Susanna in the Rain
A Conversation
Barbarina Alone
The Countess Interrupts a Quarrel
Voices in the Garden
Nocturne: Figaro and Susanna | Jonathan Dove
(b. 1959) |
| Tetris (2009) ~U.S. Premiere Performance~
Keep moving
Gutter People
Getting busy
Keeping busy | Lior Navok
(b. 1971) |
| Chamber Concerto No. 1 (2012) ~World Premiere~
A Dispute with One's Self (Over Nothing)
Two Interludes (Death and Taxes)
Superfly
Rigor Vitae
Living with a Lead Foot
Joseph Abad, soprano saxophone | Jess Turner
(b. 1983) |

2011-2012 Season Repertoire

September 24, 2011

Washingtonville, NY

Mozart Serenade No. 11 in E-Flat, K. 375
Beethoven Rondino
Navok Tetris

November 12, 2011

Washingtonville, NY

Mozart Overture to Le Nozze di Figaro
Dove Figures in the Garden
Gál Divertimento, Op. 22

March 3, 2012

CBDNA Eastern Division Conference

Indiana, PA

Mozart Overture to Le Nozze di Figaro
Dove Figures in the Garden
Navok Tetris
Turner Chamber Concerto No. 1 for Soprano Saxophone and
Wind Octet

March 24, 2012

Washingtonville, NY

Weber Overture to Der Freischütz
Gounod Petite Symphonie
Strauss Serenade in E-Flat, Op. 7
Ludwig Missa Brevis

May 19, 2012

Washingtonville, NY

Debussy Prélude à l'après-midi d'un faune
Golijov Lullaby and Doina
Mahler Um Mitternacht
Turner Chamber Concerto No. 1 for Soprano Saxophone and
Wind Octet
Harbison Music for Eighteen Winds

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Overture to *Le Nozze di Figaro*, K. 492

Wolfgang Amadeus Mozart

Born: January 27, 1756

Died: December 5, 1791

Composition Completed: April 29, 1786

World Premiere: May 1, 1786, Wolfgang Amadeus Mozart, conductor

HVCW Premiere: November 12, 2011, Washingtonville, NY

Duration: ca. 4 minutes

Publisher: Musica Rara

Le Nozze di Figaro (*The Marriage of Figaro*), K. 492, is an opera buffa composed in 1786 by Wolfgang Amadeus Mozart. The libretto, by Lorenzo Da Ponte, is based on a stage comedy by Pierre Beaumarchais, *La folle journée, ou le Mariage de Figaro* (1784).

Le Nozze di Figaro is one of the most beloved and performed operas in the world. The overture is especially famous and is often performed alone as a concert piece. While the overture captures the style and energy well, it contains no actual themes from the rest of the opera.

Figures in the Garden

Jonathan Dove

Born: July 18, 1959

World Premiere: May 25, 1991, Orchestra of the Age of Enlightenment, for the bicentenary of W.A. Mozart's death

HVCW Premiere: November 12, 2011, Washingtonville, NY

Duration: ca. 17 minutes

Publisher: Faber Music

For their 1991 Mozart bicentenary celebrations, Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected in some way with one of Mozart's operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede *The Marriage of Figaro*.

Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che spaete*, *Deh vieni, no n tardar*, and Susanna and the countess' letter-writing duet *Canzonetta su sull 'aria'*.

I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes – it would be disastrous if the audience were tired of them before the opera had even begun – but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Susanna sings her aria in the rain

(because it's an English garden), and Figaro and Susanna finally enjoy a moment of shared tranquillity that is denied them in the opera.

~Jonathan Dove

Born in London in 1959 to architect parents, **Jonathan Dove's** early musical experiences came from playing the piano, organ and viola. He studied composition with Robin Holloway at Cambridge and, after graduation, worked as a freelance accompanist, répétiteur, animateur and arranger. During these formative years, Dove got to know singers and the complex mechanics of the opera house through playing for rehearsals and devising outreach projects for large- and small-scale opera companies. In 1987 he briefly joined the music staff at Glyndebourne, beginning an informal association which lasted for a decade. Glyndebourne gave Dove his first major professional compositional projects, the community operas *Hastings Spring*, *Dreamdragons*, and *In Search of Angels*, and a work for wind octet *Figures in the Garden*, an al fresco amuse-oreille for the picnicking audience of Mozart's *Le Nozze di Figaro*.

~© Peters Edition Ltd

Tetris

Lior Navok

Born: September 6, 1971

World Premiere: 2009, The Hindemith Woodwind Quintet

Duration: ca. 18 minutes

Publisher: Lior Navok, www.liornavok.com

Tetris was written during fall 2009 in New York City. The city, with its fast pace of life, neurotic flowing, continuous stream of people, traffic and information serves as the inspiration for this piece.

Watching from the side, the fast-moving people appeared to me like robots controlled by an above force, mechanically moving from one place to another, fighting against the clock, against the part of the brain that says – “Relax!” and against each other. Survival in a jungle of brick walls and tall buildings. It seemed to me that people could not enjoy a full basic inhale exhale process. Good breathing consumes too much time... people were constantly looking for ways to juggle between many things at the same time. They seemed to me like Tetris players who try to match the bricks to a certain pattern, constantly in demand to increase speed. Though to the stranger this pace of life looks fascinating and exciting, I felt that deep inside things look a bit different, quite tragic.

The piece consists of four connected sections: Keep moving, Gutter People, Getting busy and Keeping busy. The first and fourth movements refer to the continuous, breathless pace of life. The third movement is a short satire about restless people. The second movement is inspired by the thousands of people who

Musicians of The Hudson Valley Chamber Winds

Flute

Brianne Olsen

Torin Olsen

Oboe

David Cyzak

Emily Burt

Clarinet

Melanie Guerin

Kate Forman-Quayle

Kristen Johnsen

Bassoon

Thea Groth

Sasha Gee Enegren

Schuyler Jackson

Allison Nicotera

Saxophone

Joseph Abad

Horn

Adam Schommer

Tim Takagi

Trumpet

Steve Austin

Joseph Hart

Trombone

Matthew Russo

Bass Trombone

Samuel Shackleton

String Bass

Melody Kunej

HVCW wishes to thank the following for their support:

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Patricia and John Fontana

Bobbie Trager

Nancy Popoloski

The Doris Family

The Orange County Post

The Times-Herald Record

Kelly Mailler

Hailing from Union City, California, **Joseph Abad** is a Doctoral student in Saxophone Performance at The Hartt School of Music, studying with Professor Carrie Koffman.

As a solo musician, Mr. Abad's repertoire spans from Bach, Debussy, and Berio, and many of today's leading composers—performing in venues throughout the nation, and masterclasses in Japan and Italy. As a concerti soloist, he has also performed with the Hartt School Wind Ensemble, the Hartt Symphony Orchestra, the University of California (Davis) Symphony Orchestra, the UC Davis Wind Ensemble, and the James Logan High School Wind Symphony.

Active as a chamber musician, he is the soprano saxophonist of the Ineo Saxophone Quartet (2012 MTNA Eastern Division Winners; 2009 MTNA Connecticut State Winners; 2009 MTNA Eastern Division participants), and holds the co-saxophonist chair in The Hartt School's honors chamber ensemble, Performance 20/20.

His previous musical studies are from the University of California, Davis (BM) and at Arizona State University (MM), studying under the guidance of Dr. Keith Bohm, Dr. Michael Hester, and Dr. Timothy McAllister.

Adam Fontana is the conductor and founder of the Hudson Valley Chamber Winds, a professional chamber wind ensemble based in New York's Hudson Valley. Under his direction, HVCW has been selected to participate at the 2012 College Band Directors National Association Eastern Division Conference at Indiana University of Pennsylvania, where they will perform the U.S. Premiere of Lior Navok's *Tetris* and the World Premiere of Jess Langston Turner's *Chamber Concerto No. 1 for Soprano Saxophone and Wind Octet*.

Adam recently served as a Guest Conductor of the Hartt Wind Ensemble, The Hartt Symphony Band and the Greater Hartford Youth Wind Ensemble. In 2010, he was one of 6 conductors chosen to participate in the advanced track of the University of Michigan's Energize conducting workshop, where he worked closely with Michael Haithcock and Jerry Schwiebert. He has also studied at workshops with H. Robert Reynolds, Jerry Junkin, Mallory Thompson, John Lynch, Robert Ambrose and Eugene Corporon.

Adam currently teaches instrumental and general music in the Newburgh Enlarged City School District. He has over 7 years of public school teaching experience, all in the Hudson Valley. He has studied conducting with Glen Adsit, Dino Anagnost and Timothy Topolewski. He holds degrees from The Hartt School, Columbia University and The Crane School of Music.

spend all their life in the cellar of a restaurant or shop after immigrating from far away, only to serve the ever-hurrying people above them.

TETRIS was written for the Hindemith Woodwind Quintet. It was commissioned by the Hochschule für Musik, Mainz with kind support from the Annie Eisler Lehmann Stiftung.

~Lior Navok

The music of **Lior Navok** was described by the Boston Globe as “colorful, haunting, accomplished and exciting.” With a vast catalogue spanning over 70 works for the stage, orchestra, choral and chamber music, Navok has gained his position as one of the leading young composers of our time.

Performed at halls such as Carnegie Hall, Berlin Philharmonie and the Sydney Opera House, Navok's music seeks for the human drama within the notes. He enjoys collaborations with world leading orchestras such as the NDR Radiophilharmonie, Israel Philharmonic, Queensland Symphony, Bogota Philharmonic, Boston Modern Orchestra Project among many other chamber ensembles.

A sought-after composer, Navok's music has been commissioned by orchestras, ensembles and foundations such as the Koussevitzky Music Foundation, Fromm Music Foundation, National Endowment for the Arts, Jerome Foundation and many others. Prizes and honors include the Lili Boulanger Memorial Fund Award, Israel Prime Minister Award [twice], Massachusetts Cultural Council Award, America-Israel Cultural Foundation, ACUM [twice] and fellowships from the Tanglewood Music Center, Cité Internationale des Arts, Aspen Music Festival and the MacDowell Colony.

On stage, Navok is an innovative live-composition pianist. His recent CD, “Urban Nocturnes” for solo piano received critical acclaim. A founding member of the “Butterfly Effect Ensemble” he develops new film scores for silent films. Navok works regularly with leading choreographers, directors, actors, movement artists and visual artists.

Currently, Navok is working on an opera, commissioned by the Frankfurt Opera for the 14/15 season.

He shares his time between Berlin and Tel Aviv (depends on the weather.)

Chamber Concerto No. 1, for Soprano Saxophone and Wind Octet

Jess Langston Turner

Born: September 11, 1983

World Premiere: March 3, 2012, Hudson Valley Chamber Winds, CBDNA Eastern Division Conference, Indiana, Pennsylvania

Publisher: Jess Langston Turner, www.jesslangstonturner.com

Duration: ca. 17 minutes

The Chamber Concerto No. 1 for solo soprano saxophone and wind octet explores the common ties that bind every human being together in some small way. The concept of “six degrees of separation,” which has been in vogue since after World War I may now be passé due to the advent of the World Wide Web, social media, and faster and more readily available transportation. In fact, recent experiments using the social networking sites Facebook and Twitter have resulted in a calculation of 4.74 and 3.435 degrees of separation respectively between two random users. Our world is becoming smaller and smaller directly in proportion to the extent of the development of our networking capabilities.

The first movement, “An Argument with One’s Self (over nothing)” explores the potential for opposing ideological forces within any given person at any time and the internal decision-making struggle created by these opposing forces. The first 16th note run played by the solo saxophone consists of interlocking 3-pitch units consisting of a perfect 4th, a minor 3rd, and a major 2nd. This opening statement is capped off with another 3-note motive consisting of a major 3rd and a minor 3rd. It is out of these two motives that all of the musical material for the rest of the piece is drawn. The individual components of these two motives are occasionally separated out or arranged in different combinations in order to represent a complex problem-solving thought process such as the human mind is capable of undertaking.

The second movement is a sonic representation of the two proverbial certainties in life, Death and Taxes. While Taxes may not be as certain for some people as others, Death is a universally shared human experience that has or will affect each and every one of us.

Jack is a happy person. He is 18, a large trust fund has just been released to him, his application to the small exclusive liberal arts university where his parents are venerated donors has just been accepted (with a free ride!), and he is preparing for a summer of backpacking through Europe with his two best friends. He has no responsibilities, more money than he knows what to do with, and a future that is beyond bright. In short, he is a Superfly kind of guy. He strolls jauntily down the street singing and whistling snatches of melody and high-fiving complete strangers. Soon the inhabitants of his small town begin to celebrate his good fortune with him. The festivities begin to take the form of a lively ensemble number at the end of a Broadway musical until the town’s citizens begin to realize that, while Jack may be footloose and fancy-free, they all have a variety of responsibilities to attend to. Eventually they drift away, leaving Jack to celebrate alone.

“Rigor Vitae” is a play on the Latin term “Rigor Mortis” as well as a general description of common human affliction. Job 5:7 reads “Yet man is born to trouble, as the sparks fly upward.” Every person, rich, poor, or in between experiences

some sort of suffering in life. I thought it was fitting to style the music of this movement in a distinctly Medieval manner, using techniques of organum, cantus firmus, and canon to harken back to a time in history where there was no health care, very little personal freedom (except for the nobility and clergy), no social safety net whatsoever, and a 75% poverty rate.

The final movement, “Living with a Lead Foot,” has a dual meaning. The first is figurative, describing the speed at which contemporary society moves. Seemingly everyone has 500+ Facebook friends, an active Twitter account, and a blog in addition to the million other things on the schedule every day. Connections between individuals are perpetually being formed and broken as we dash madly through each day. The other purpose of this movement is to describe my experiences navigating the freeways, skyways, throughways, beltways, and expressways of the major cities of the eastern seaboard of the U.S.A. In turns terrifying, comical, and frustrating, this movement brings the Chamber Concerto No. 1 to a dramatic and virtuosic close.

~Jess Turner

Jess Turner was born in 1983 into a musical family. He began his musical training at the age of 7 with piano lessons. At the age of 9, Jess began studying trumpet. Jess later shifted his main musical focus to trumpet, going on to earn a bachelor’s degree as well as a master’s degree in trumpet performance from Bob Jones University. Jess first began showing an interest in composition in his early high school years. Throughout his undergrad and graduate years, Jess worked on various composition projects in his spare time, several of which have won national composition awards. These awards include 1st place in the MTNA Young Artist Composition Award, finalist in the NATS Art Song Composition Contest, the John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Awards, and most recently, the Walter Beeler Memorial Prize. Jess’ teachers have included Dr. Dwight Gustafson, Dr. Dan Forrest, Dr. Kenneth Steen, and Dr. Robert Carl. In addition, Jess has participated in master classes with prominent American composers Nancy Galbraith and Monica Lynn as well as Pulitzer Prize-winning composers Michael Colgrass and William Bolcom. Jess is currently pursuing a DM in music composition from the Indiana University in Bloomington, Indiana, where he resides with his wife, Kalyn and daughter, Svana.

The **Hudson Valley Chamber Winds** is a professional chamber wind ensemble based in New York’s historic Hudson Valley region. Founded in 2010 by conductor Adam Fontana, the ensemble is comprised of musicians from The West Point Band, Juilliard, the Manhattan School of Music, Yale and The Hartt School. Critics have hailed HVCW as “virtuosic,” noting their, “solid confidence and sonorous results” (Times-Herald Record). The 2011-2012 season will see HVCW perform at the 2012 CBDNA Eastern Division Conference for the U.S. Premiere of Lior Navok’s *Tetris*, and the World Premiere of Jess Langston Turner’s *Chamber Concerto No. 1 for Soprano Saxophone and Wind Octet*, HVCW’s first commission piece.