Program Notes

*Smetana Fanfare* ................................................................. Karel Husa (1921-2016)

This fanfare for wind ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana’s death. This short work uses two excerpts from Smetana’s symphonic poem *The Wallenstein’s Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

-Program notes from printed score

*Pale Blue on Deep* ................................................................. Aaron Perrine (b. 1979)

“I arrived at the title, *Pale Blue on Deep*, while sitting on the shore of Lake Superior. Though I’ve visited this lake countless times, I’m always mesmerized by its power and serene beauty. You don’t just see this Great Lake; It’s a feeling you experience with all your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water’s surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.” – Aaron Perrine

*Pale Blue on Deep* was the winner of the 2013 ABA Sousa/Ostwald Award.

-Program notes from the printed score
Ms. Gipps was born in 1921 and began her formal musical studies when she was four at the Bexhill School of Music, where her mother served as director. Her university studies included the Royal College of Music, where she studied with Gordon Jacob and Ralph Vaughan Williams, and concluded with her being awarded the Doctor of Music degree by Durham University in 1948. Her accomplishments in the midst of a male-dominated, brass band and military band musical culture were quite extraordinary and included the foundation of the Portia Wind Ensemble—a wind ensemble comprised entirely of women—in 1950.

*Seascape*, Op. 53, was composed for the Portia Wind Ensemble (which featured renowned British clarinetist Thea King as principal) around 1960 and written for double wind quintet. It is composed in a neo-impressionistic style, which considering the dearth of works for wind ensemble from that period, makes it all the more important to us today.

*Pines of Rome*… Ottorino Respighi (1879-1936)

In the symphonic poem *Pines of Rome*, Respighi shows himself to be a master of orchestration with varied and captivating tone colors. The composition is made up of four movements and commences with *Pini di Villa Borghese*, where children can be found playing under the pine trees of the Villa Borghese. This movement changes abruptly to the next: *Pini presso una Catacomba*: pine trees throw a shadow across the entrance to a catacomb from which a pensive Gregorian chant can be heard. The next movement, *Pini del Giancolo*, is a nocturne in which the pine trees of Giancolo gently sway in the moonlight. Then dawn breaks in *Pini della via Appia*: along the wide military road to Rome, lonely pine trees stand guard. In a vision, the poet sees a Roman consul with his army ascending towards the Capitol in the first light of day to the flourish of trumpets.