HERITAGE
Valued objects and qualities such as cultural and historic traditions that have been passed down from previous generations

Fanfare für die Wiener Philharmoniker [Vienna Philharmonic Fanfare] (1924)
Richard Strauss, a German-born composer, was the son of the well-known horn player, Franz Strauss. His first compositions were written for his father and family members, often featuring the horn in a prominent fashion. Growing up in a musical environment, Strauss demonstrated musical aptitude and talent at a very young age. He began taking harp lessons at the age of four and by the age of eleven, had begun serious study of composition and orchestration. When Strauss was twelve, his first piece, Festmarch, an orchestral march, was published. Strauss is considered one of the most famous German composers of the 1900’s; Debussy referred to him as “the dominating genius of our time.” Strauss is perhaps most recognized for his symphonic tone poems; his new innovations for symphonic works were extremely important in the development of twentieth-century music.

The Fanfare für die Wiener Philharmoniker was composed in 1924 for the Philharmonic’s first benefit ball, which was in an effort to raise money for the musician’s pension fund. Held on March 4 of 1924, the ball took place during the holiday called Fasching (similar to Carnival or Mardi Gras in other countries). The piece was played while honoring guests as they arrived to the event. The Fanfare continues to be played every year since at the annual ball for the Vienna Philharmonic.

Being the son of the principal horn player for the Munich Court Orchestra may have influenced the composer’s ability and desire to write for brass. The Fanfare für die Wiener Philharmoniker is originally scored for a large brass ensemble and two sets of timpani. Tonight’s performance features a smaller instrumentation, but all material is stated exactly as it is in the original. The opening phrase is simple, with one note in the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other instruments enter one at a time: trombones, horns, and timpani, each adding rhythmic and textural complexity. The main theme continues and is then marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet material. After a few measures, the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, it is easily understandable why this fanfare would remain in the Philharmonic’s repertory for eighty years.

–Note compiled by Emily Threinen

Fantasia and Fugue in C minor, BWV 537 (c. 1723)
Johann Sebastian Bach, widely considered one of the greatest composers in Western musical history, created masterpieces of choral and instrumental music, both sacred and secular. More than 1,000 of his compositions survive today, including works in virtually every musical form and genre in use in eighteenth-century Germany. Bach was a renowned organist, composer and violinist during his lifetime. He held positions in Weimar as court organist and Concert Master under Duke Wilhelm Ernst (1708-1717), Cöthen as Kapellmeister to Prince Leopold (1717-1723), and in Leipzig as director of music in the churches of Saint Thomas and Saint Nicholas and cantor of the Thomasschule (1723-1750). During his lifetime he enjoyed greater renown as an organist than as a composer, and although later composers held his work in great esteem, it was not until nearly a century after his death that the broader musical public came to appreciate the level of craftsmanship his works embody. Bach’s music is now regarded as the high point of the Baroque era, which lasted from 1600 to 1750, the year of his death.

Fantasia and Fugue in C minor, BWV 537 is a piece composed originally for organ. It was composed while Bach was organist and member of the court orchestra in Weimar. During this time in Weimar, many of his greatest organ works emerged, including Toccata and Fugue in D minor, BWV 565. Fantasia and Fugue in C minor was composed in the latter part of his tenure in Weimar, but the exact year is unknown.
The first adaptation of Fantasia and Fugue in C minor was by Edward Elgar. Elgar had a friendship with Richard Strauss dating back to the German premiere of Elgar's The Dream of Gerontius in 1901. Elgar and Strauss met in 1920 (in reaction to World War I) and Elgar proposed that they orchestrate the Fantasia and Fugue in C minor. Strauss agreed to orchestrate the Fantasia and Elgar agreed to complete the Fugue. Elgar finished the Fugue in the spring of 1921, but Strauss never kept his part of the agreement. Elgar proceeded to orchestrate the Fantasia and the final combined orchestration was first performed in the 1922 in Gloucester, England.

Tonight’s scoring for wind band was created by Donald Hunsberger, Conductor and former Music Director of the Eastman Wind Ensemble. His note in the score states:

Many compositions by J. S. Bach have been the source for wind orchestrations over the past century. The four voice chorale settings, the chorale preludes, and especially the contrapuntal largescale works for organ, have provided editors, transcribers and arrangers with a high level of musical inspiration as well as ample opportunity for the development of wind timbres and textures.

The Fantasia and Fugue in C minor is unique among Bach compositions in that little is known about its origin. According to F. K. Griezenkerl (1845), the piece was found in a book, from the estate of J. L. Krebs, a famous pupil of Bach, in a very careful manuscript copy with the inscription “Soli Deo Gloria den 10, Januarii, 1751.” This would indicate that it had been copied less than one half a year after Bach’s death.

Note compiled by Emily Threinen
This arrangement was created for the Florida State University Symphonic Band and was premiered on April 17, 2002. The professional premiere by the Dallas Wind Symphony, Jerry Junkin conducting, was that same year at the Meyerson Symphony Center in Dallas, Texas.

--Note by Emily Threinen

Serenade for Winds in E-flat major, Op. 7 (1881)

Richard Strauss, a German-born composer, was the son of the well-known horn player, Franz Strauss. His first compositions were written for his father and family members, often featuring the horn in a prominent fashion. Growing up in a musical environment, Strauss demonstrated musical aptitude and talent at a very young age. He began taking harp lessons at the age of four and by the age of eleven, had begun serious study of composition and orchestration. When Strauss was twelve, his first piece, Festmarch, an orchestral march, was published. Strauss is considered one of the most famous German composers of the 1900’s; Debussy referred to him as “the dominating genius of our time.” Strauss is perhaps most recognized for his symphonic tone poems; his new innovations for symphonic works were extremely important in the development of twentieth-century music.

Strauss wrote four works for small wind ensemble, two from the start of his career (Serenade for Winds in E-flat major, Op. 7 and Suite in B-flat major, Op. 4) and two from the end (Sonatina No. 1 in F, Op. 135 “From an Invalid’s Workshop” and Sonatina No. 2 in E-flat major, Op. 143 “The Happy Workshop”). Strauss composed the Serenade for Winds in E-flat major, Op. 7 when he was seventeen years old. The work is scored for pairs of flutes, oboes, clarinets, bassoons, four horns, and contrabassoon or contrabass. It represents a late stage in the development of Harmoniemusik, small wind ensemble literature dating back to the court of Louis XIV.

Conductor Hans von Bülow called the composer’s Serenade for Thirteen Winds, Op. 7 (1881), evidence that the young man was “by far the most striking personality since Brahms.” Bülow not only performed the work, but encouraged the young composer in his efforts, launching him on a career that would carry the flag of 19th-Century Romanticism throughout the first half of the twentieth century.

--Note compiled by Emily Threinen

Symphony in B-flat major (1951)

Paul Hindemith, a German-born composer, is considered one of the leading masters of twentieth-century music. He began his career at age of nine studying the violin, and at age fourteen, he began studying at the Hohsch Conservatory in Frankfurt. Hindemith served as professor of composition at the Academy of Music in Berlin from 1927-1940. In 1933, Hindemith began to experience some difficulties both artistically and politically with the rise of Hitler’s regime. At this time, Hindemith began to accept engagements abroad and eventually relocated in America. In 1940, he was appointed to the faculty of the Yale University School of Music where he taught for the remainder of his life.

Hindemith is known for his works for band and orchestra, having written at least one sonata for each orchestral instrument (string, brass, and woodwind), and his system of music composition described in his volumes titled The Craft of Musical Composition. This system is well illustrated in his Ludus Tonalis (Tonal Game, 1942), a series of interludes and three-part fugues for piano modeled on J. S. Bach’s Well-Tempered Clavier.

Symphony in B-flat major was completed in 1951, at the request of Major Hugh Curry, who had invited Hindemith to appear as guest conductor of the U.S. Army Band. The three-movement symphony displays Hindemith’s late compositional style through developed contrapuntal skill and organized logic of thematic material. Lean, yet complex counterpoint, strong rhythmic power, expansive lyricism, and a balance of tutti and chamber sections, are interlaced into a 20-minute tour de force for the wind ensemble.

The first movement is set in sonata-allegro form with recapitulations of three themes that shift between the woodwinds and brass. The second movement is thinly scored to emphasize the tonal colors of the woodwinds. Hindemith quietly completes the opening theme before beginning a contrasting, fresh theme marked “fast and gay” in compound meters. The opening duet theme, set by the alto saxophone and cornet, provides the melodic material for the complete movement. The third movement opens with a heavy and stately motive through unusual orchestration. The trumpets and cornets establish the first theme, which is used as the basis of the fugue. The closing phrase rises in intensity until the brass and percussion adamantly declare a statement with a powerful final cadence. Symphony in B-flat has been hailed as a model symphonic work of length, breadth, and content that served as an inspiration to other twentieth century composers.

--Note compiled by Emily Threinen