

JACKSONVILLE SYMPHONY ORCHESTRA

Garrett Allman, Music Director & Conductor

FUN AND SPOOKY MEMORIES

PROGRAM NOTES

Toccata and Fugue in D Minor, BWV 565

Johann Sebastian Bach
(1685-1750)

The famous Toccata and Fugue in D minor was composed by a young Bach, probably between 1703-7, but no one is sure of the exact date, since no original manuscript survives. It wasn't first published until 1833, during the Bach revival led by Felix Mendelssohn. Bach scholars even disagree as to whether it was actually written by Bach. Spooky connotations associated with the music probably began in the early days of film, when it was played in movie theaters as accompaniment to silent horror films. It has continued to be a favorite of film makers and audiences whenever a mood of dark drama is needed.

Bipperies for French Horn Duet

Lowell Shaw
(b. 1930)

Composer and performer Lowell Shaw grew up in Joliet, Illinois, and played second horn in the Buffalo Philharmonic Orchestra from 1956 to 1994. He served as horn instructor and band director at the University of Buffalo, where he wrote "frivolous, fun, light-hearted" chamber music for his horn students, in order to teach them how to perform in the swing style typical of big band music. He coined these chamber works "Fripperies," to be followed later by Bipperies, Tripperies, Quipperies, and Just Desserts. We will hear three of the Bipperies tonight, works that channel the silly side of Halloween.

Bipperies No. 1 is suggested to be played either quickly and softly, or slowly and loudly. Both interpretations will be realized tonight.

Bipperies No. 5 weaves a short story of cooperation and strife. For much of the piece, the players work together to alternate notes and rests, creating the effect of only one player performing the melody over a bass line. Toward the end, a sudden bombast of dissonances and disjointed stress perhaps resembles two young siblings fighting, each desperate to get the last word.

Bipperies No. 6 is the "spookiest" of the three duets performed tonight. Marked "Whimsically", it is the only one of these three pieces to have a melody that reappears throughout.

Sealed With A Kiss

Peter Udell & Gary Geld

arr. Jay Althouse

The popular song *Sealed With a Kiss* first became a hit in 1962, when it was sung by Brian Hyland. The original recording of the song was by The Four Voices, which was released as a single in 1960 without becoming a hit. Later recordings of the song were by Gary Lewis and The Playboys (1968), Bobby Vinton (1972), and Jason Donovan (1989). The lyrics are from the point of view of one of two lovers who have had to part ways over the summer. The narrator promises the lover who has had to leave that he will send his love and dreams in daily letters “sealed with a kiss”. The two also bind each other to a pledge, under seal of a kiss, that they will reunite in September.

Allegro, from 16 Duets for Two Flutes

Giulio Briccialdi

(1818-1891)

Born in Terni, Italy, Giulio Briccialdi began flute studies with his father, but after his father’s death, the 14-year old Briccialdi moved to Rome to pursue a musical career and avoid family pressure to join the priesthood. He later became flute teacher to royalty and others in Naples and Milan. In London, he became a director of the instrument making firm Rudall and Rose, where he was a technical innovator of the flute, and was responsible for several mechanical developments still in use today, including the invention of the Bb thumb key for the Boehm flute. Professor at the Conservatory in Florence, he was a prolific composer for the flute, and a renowned virtuoso, sometimes known as “the Paganini of the flute”.

Plaisir d’Amour

Jean-Paul Egide Martini

(1741-1816)

arr. Eric Varner

Born in Bavaria as Johann Paul Aegidius Martin, he moved as a young man to France, where he changed his name to what we know today. He was a successful court musician, directing concerts for queen Marie Antoinette, then adapted to the changing regimes during the French Revolution, even writing music for Napoleon’s wedding. Later a professor of composition at the Paris Conservatoire, his church music was very popular, as were his chansons, including “Plaisir d’Amour.” Written in 1784, this classical French love song was very popular in its day, and has continued to be so ever since. Elvis Presley based his 1961 pop standard “Can’t Help Falling in Love” on this song, and the 20th century Christian hymn “My God Loves Me” also uses the tune. The song has appeared in several films over the years, and has been sung by artists as diverse as Elizabeth Schwarzkopf and Joan Baez.

Concerto for Two Violins and Piano in D Minor, BWV 1043
I. Vivace

Johann Sebastian Bach
(1685-1750)

It is unknown just when this concerto was written, and it was not published until 1852, more than a century after Bach's death. The two solo parts and a basic keyboard part survive in an autograph manuscript by his son Carl Philipp Emanuel Bach from around 1730. This concerto was reworked into a Concerto for two harpsichords in C minor, BWV 1062, and is one of Bach's most well-known works. The energetic first movement features large interval jumps in the solo parts and a long fugal exposition, an unusual element in this genre.

INTERMISSION

Three Halloween Pieces for French Horn and Piano

David Burndrett

- 1. The Hairy Hobgoblin**
- 2. The Creepy Castle**
- 3. Pumpkin Party!**

David Burndrett is a British freelance double bass player and a popular composer, arranger and music educator. He is a regular extra player with many of the major British symphony orchestras, as well as an active jazz player. He is one of the top self-publishers in the Digital Print Publishing program offered through Sheet Music Plus. These Three Halloween Pieces are an example of his very accessible style, light and fun!

The Sound of Silence

Paul Simon
(b. 1941)

arr. Pentatonix & Mac Huff

The song *The Sound of Silence* was written by Paul Simon over several months in 1963 and 1964. A studio audition by the American duo Simon and Garfunkel led to them signing a record deal with Columbia Records, and the original version of the song was recorded in March 1964. Released in October 1964, the album was a commercial failure and the duo disbanded. In 1965, the song began to attract airplay at radio stations in Boston and throughout Florida. The song was remixed, overdubbing electric instruments and drums, and was released in September 1965. It hit No. 1 on the Billboard Hot 100 in January 1966, leading the duo to reunite, and the rest is history. The song is now considered "the quintessential folk rock release." Art Garfunkel summed up the song's meaning as "the inability of people to communicate with each other, not particularly internationally but especially emotionally, so what you see around you are people unable to love each other." The arrangement heard tonight was made for the internationally famous a cappella group Pentatonix.

Funeral March of a Marionette**Charles Gounod
(1818-1893)**

Charles Gounod wrote the Funeral March of a Marionette for solo piano in 1872 and orchestrated it in 1879. In the storyline, the Marionette has died in a duel, and we hear the music of the funeral procession, including a central section in the music where the mourners take refreshments before returning to the funeral march. In 1955, Alfred Hitchcock chose this piece as the theme music for his television series *Alfred Hitchcock Presents*, which ran for ten years, and gave this march its widest audience.

**Presto, Movement III, from Symphony No. 1 in E-flat, K.16 Wolfgang Amadeus Mozart
(1756-1791)**

This symphony was written in 1764, when Mozart was just eight years old. He was already notable at this time as a child prodigy performer, and was just at the beginning of his great compositional career. The music was written in London in the summer of 1764, during the Mozart family's Grand Concert Tour of Europe, in the house at 180 Ebury Street, Westminster, and was first performed on February 21, 1765.

Rondeau, from Incidental Music to *Abdelazer***Henry Purcell
(1659-1695)**

Abdelazer was a 17th century masque, a presentation of poetry, dance and instrumental music, especially popular at the court of James I of England. Purcell wrote a lot of incidental music for the theatre, which in some ways was used as film music is used today – to set different moods and transport the audience between different parts of the drama. This rondeau is a short dance in the masque, which was later immortalized by the great twentieth century British composer Benjamin Britten as the theme in his *Young Person's Guide to the Orchestra*. A tidbit of information about Mr. Purcell from BBC.com: “Purcell died aged just 35 or 36. It seems that he was late home from the theatre and his wife locked him out. He caught a chill after spending the night outside and died shortly after from it.” England's greatest composer until the twentieth century, Henry Purcell is buried in Westminster Abbey, and was mourned as a “very great master of music.”

Aragonaise, from *Carmen***Georges Bizet
(1838-1875)**

Aragonaise is a Dance of Aragon, a region of Spain, the location of Bizet's great masterpiece, the world-famous opera *Carmen*. This is a driving triple meter dance, traditionally accompanied by guitars, castanets and hand clapping. When *Carmen* first opened in Paris in 1875, the reviews were terrible. Many critics said there were no good tunes in it, so audiences stayed away. And Bizet died at 36 in the middle of one of the first performances. Four months later, *Carmen* opened in Vienna and was a smash hit. Bizet never knew that audiences would come to consider it his greatest work.

Cindy Garretson and Cathy McGuire would like to thank Historic Grace Lutheran Church, Springfield, for the use of their sanctuary for recording, and J.B. George, the Music Cantor from Grace Church, for performing with them.

In the Hall of the Mountain King, from *Peer Gynt*

**Edvard Grieg
(1843-1907)**

Edvard Grieg was Norway's most famous composer, whose use and development of Norwegian folk music in his own compositions brought the music of Norway to world-wide attention. *In the Hall of the Mountain King* was originally a piece of orchestral music composed by Grieg in 1875 for the Sixth Scene of Act II in Henrik Ibsen's 1867 play *Peer Gynt*. A more correct English translation would recognize that this king is actually a king of the trolls, that Peer Gynt invents in a fantasy. In the storyline, Peer Gynt enters the Hall in a dream-like trance, where there is a crowd of troll courtiers, gnomes and goblins. The Troll King sits on his throne, with crown and sceptre, surrounded by his children and relatives. Peer Gynt stands before him. There is a tremendous uproar in the hall, as the music becomes faster and increasingly louder and more frenetic. With trolls, gnomes and goblins, this is perfect Halloween music!

Theme from *The Addams Family*

**Vic Mizzy
(1916-2009)**

Vic Mizzy was a prolific composer of film and television music, and best-known for writing the memorable theme songs for two 1960's sit-coms: "Green Acres" and "The Addams Family". For Mizzy, who owned the publishing rights to "The Addams Family" theme, it was an easy payday: "I sat down; I went 'buh-buh-buh-bump [snap-snap], buh-buh-buh-bump,'" he recalled in a 2008 interview on CBS' "Sunday Morning" show. "That's why I'm living in Bel-Air: Two finger snaps and you live in Bel-Air." We conclude this Halloween program of "Fun and Spooky Memories" with the quintessential fun, spooky, and silly theme song: "They're creepy and they're kooky, mysterious and spooky, they're altogether ooky: the Addams family."