## American Chamber Winds

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|---|---|
| Leslie Odom | Oboe * † |
| Eriko Grover | Oboe * † |
| Mitch Estrin | Clarinet * † |
| Geoff Gilliand | Clarinet † |
| Kira Bokalders | Clarinet Bassetthorn * † |
| Megan Marchek | Bassetthorn † |
| Arnold Irchai | Bassoon * † |
| Shannon Lowe | Bassoon * † |
| Amy Yeung | Contrabassoon * † |
| Paul Basler | Horn * † |
| Pat Smith | Horn * † |
| Kristen Marland | Horn * † |
| Jackie Hancock | Horn † |
| Laurie Casseday | Cello * |
| Kevin Casseday | Bass * |

* Performed on Dvorák's *Serenade*
† Performed on Mozart's *Serenade*

## Credits

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|---|---|
| Executive Producer: | David Waybright |
| Recording & Editing Engineer: | David St. Onge |
| Edits compiled by: | David Waybright |
| Photograph, "Sunflower Serenade": | MarkArt / Jennie Morette |
| Layout Design & Graphics: | MarkArt / George Ace, Jr. |

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# The Art of The Serenade

Mozart Dvorák

Mark Masters

## American Chamber Winds

## Program Notes

### Serenade No. 10 in B-flat, K. 361 'Gran Partita'

*by Wolfgang Amadeus Mozart*

Following the first performance of his opera *"Idomeneo,"* W. A. Mozart composed three Wind Serenades, all of which are commonly regarded as the crowning glory of this type of music, rising above the implications of mere "entertainment music." Featuring technical demands, richness of invention, color of tone combination, refinement of structure and composition, and depth of expression, these rise to a pinnacle of perfection, not only for Mozart himself, but for the whole history of wind chamber music. They are also used as the basis for his supreme use of wind instruments and their colors in his later piano concerti and symphonies. Among these three serenades, the first one in B-flat (K. 361) is particularly prominent. The serenade is scored for two oboes, two clarinets, two bassett horns, four horns, two bassoons, and bass.

The immediate delight in the work is the unique sound it creates. There is continuous alternation between tutti and soli and a constant use of new combinations, including the quartet of clarinets and bassett horns, the sextet of oboes, bassett horns and bassoon, the bass, oboes, bassett horns and bassoon in unison with accompaniment – all of these together creating a many-colored mixture and transparent clarity at the same time. No instrument is presented "concertante," but each displays itself, keeping its own character. The two pairs of horns provide the basis of the tone, but he uses only the first pair in the first of the slow movements. The contrasting movement to this pure Lyric is a *Romance*, whose sentiment leads almost to absurdity with its burlesque *Allegretto*. A slow, episodic third movement follows: an *Andantino* with variations, each one a masterpiece. This movement, with its sensuously glowing colors, is ethereal and supernatural at the same time. The *Finale* is a lively *Rondo* whose theme Mozart may have borrowed from one of his own four-hand keyboard sonatas.

### Serenade in D minor, Opus 44

*by Antonín Dvorák*

Dvorák, a leading Czech composer of his time, was one of many who took to the Nationalist trend in music. He thrived on the Czechoslovakian folk songs and dances of his youth. His music can be characterized by an extraordinary fertility of invention, with deceptive ease and spontaneity of expression. Serenade in D minor, Op. 44, written in 1878, is a wonderfully inspired (and greatly refined) vision of Czech village music in a rural idyll. It is written for ten wind instruments, including two oboes, two clarinets, two bassoons, contrabassoon and three horns, with the addition of cello and double bass.

The introductory *March* in a minor key is followed a *Minuetto* into which two Slavonic dances have been compressed: a sousedská and a furiant. The third movement, Andante, challenges the listener with its lilting, infectious combination of duple and triple time, derived mainly from the syncopated movements of the horns. The riotous *Finale* is a variant of the introductory *March*, which reappears in its original form towards the end of the composition.

### David A. Waybright, Conductor

Dr. David A. Waybright received his Bachelor of Arts and Master of Arts degrees at Marshall University and the Doctor of Musical Arts degree in orchestral conducting from the Cincinnati College-Conservatory of Music. He taught initially at Wahama High School in Mason, West Virginia and since that time has served as Director of Bands at Ferrum College, Plymouth State College, and Director of Bands and Orchestra at McNeese State University. Dr. Waybright is currently Director of Bands at the University of Florida, where he holds the rank of professor and is the head of the conducting area. He directs the wind symphony and supervises the band program and the graduate and undergraduate conducting curricula. Dr. Waybright is in demand as a guest conductor and clinician with wind bands, orchestras, and choirs, and has appeared in that capacity in more than 30 states, throughout Europe and Australia. He has held residencies at many of the nation's leading music schools. In addition, he is active in the commissioning and performance of new music and has won the praise of composers such as Dana Wilson, Michael Torke, Donald Grantham, and Leslie Bassett for his interpretation of their works. There are many recordings available featuring the University of Florida Wind Symphony under his direction. Dr. Waybright is an elected member of the American Bandmasters Association and a lifetime member of the World Association of Symphonic Bands and Ensembles. He is also a member of the College Band Director's National Association, Music Educators National Convention and Florida Music Educators Association. Ensembles under his direction have performed invited concerts at conferences sponsored by all of those organizations. Dr. Waybright is also a member of Pi Kappa Lambda and an honorary member of Phi Mu Alpha, Tau Beta Sigma and Kappa Kappa Psi. He is a National Arts Associate honorary of Sigma Alpha Iota.

# The Art of The Serenade

## Mozart Dvorák

## American Chamber Winds

### David A. Waybright, Conductor

### Serenade No. 10 in B-flat, K. 361 'Gran Partita'

Wolfgang Amadeus Mozart

1. I: Largo; Molto allegro *[9:27]*
2. II: Menuetto *[10:00]*
3. III: Adagio *[5:41]*
4. IV: Menuetto (Allegretto) *[4:48]*
5. V: Romance (Adagio; Allegretto; Adagio) *[8:19]*
6. VI: Theme and Variations I-VI *[9:58]*
7. VII: Finale (Molto allegro) *[3:31]*

### Serenade in D minor, Opus 44

Antonín Dvorák

8. I: Moderato, quasi Marcia *[3:57]*
9. II: Minuetto *[5:58]*
10. III: Andante con moto *[8:42]*
11. IV: Finale: Allegro molto *[6:26]*

AMERICAN CHAMBER WINDS

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