

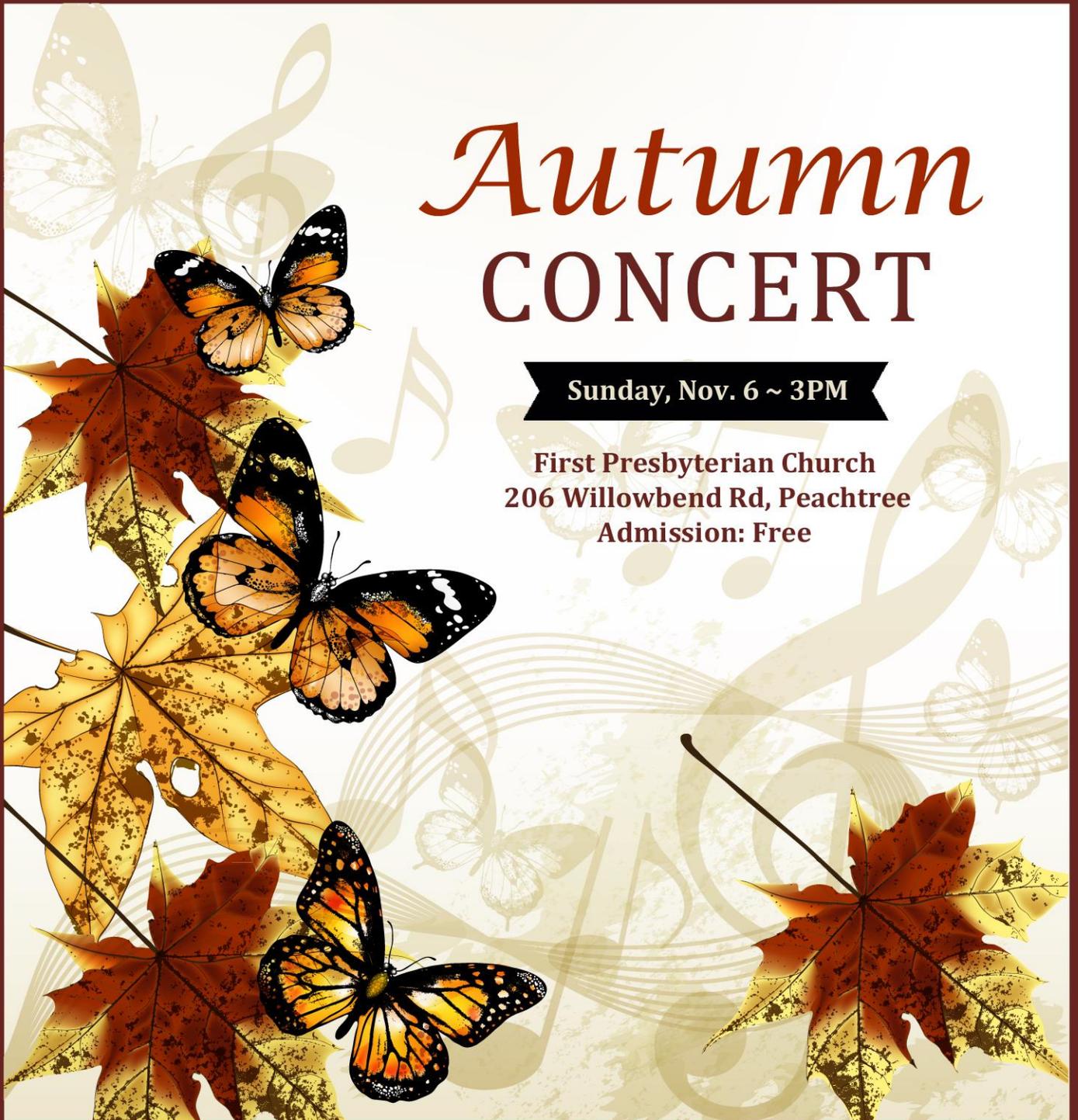
Peachtree Chamber Players

PRESENTS

Autumn CONCERT

Sunday, Nov. 6 ~ 3PM

First Presbyterian Church
206 Willowbend Rd, Peachtree
Admission: Free



Program

Sextet Op. 45..... Theodor Blumer (1881-1964)

Thema, I. Improvisation, II. Capriccio, III. Pastorale, IV. Slavic Dance, VI. Humoresque, Finale

Theodore Blumer was born in the German city of Dresden. He studied at the Dresden Conservatory, and enjoyed a long career as a teacher, conductor, and composer. His works for piano and woodwinds were especially important to him as they were intended for performance by himself on piano and the famous Dresden Woodwind Quintet.

His Op. 45 dates from 1921. As it states in the title, it is based on an original theme and a set of variations on this theme. The opening theme is presented by the woodwinds alone, while the piano remains tacit. As if to compensate, the first variation, entitled Improvisation, is given to the piano as a solo. The second variation, Capriccio, stays quite close in mood to the original theme. The third variation, Pastorale, is a kind of quiet chorale. The fourth variation, Slavic Dance, which is of the kind Dvorak wrote, but an updated version. The sixth variation, Humoresque, gives the bassoon a chance to shine. The finale, untitled, starts as a fugue, morphs into a march and then ends with a stretto.

Umoja - The First Day of Kwanzaa..... Valerie Coleman (1970-Present)

Valerie Coleman is an American composer and flutist as well as the creator of the wind quintet Imani Winds. Umoja is the Swahili word for “unity” and is the first day in seven in the African American celebration of Kwanza. The original composition calls for unity through the tradition of call and response and was first meant to be a simple family sing-along song for Kwanzaa. The melody is mainly a French horn solo with supporting rhythms from the upper winds and a constant motor player by the bassoon. Even though the meter is in $\frac{3}{4}$ time, the melody and percussive upper wind accompaniment is mostly phrased in $\frac{6}{8}$ when there is syncopation.

Pastoral Op. 21 Vincent Ludwig Persichetti (1915-1987)

Persichetti was an American composer, teacher, and pianist. A “pastoral” is a type of musical composition that is suggestive of rustic outdoor scenes. Persichetti’s Pastoral is a simply delightful piece that he wrote when he was 28. This piece is rather tonal compared to his more noted works for winds that lean towards polytonality with contrapuntal density and incisive rhythms. The folk songs and dances that are integrated into the piece show the influence that Aaron Copland had on Persichetti’s early compositions. The opening of the Pastoral begins with a tender and flowing flute and clarinet duet that leads to various serene country scenes. As the piece continues the winds interweave creating a tapestry of sound in the country dance that gives way to the affectionate expressionism of the flute. Similar to the beginning of the piece, the flute and clarinet duet concludes these pastoral images.

Pop! Weasel.....arr. Christopher Weait (1939-Present)

Chris Weait is an American music educator, professional bassoonist, composer and author. Pop Goes the Weasel is a classic children's song dating back to the 1700s. Chris’ rendition features rhythms that pop as well as a melancholy change of key before the weasel is finally resolved to his fate.



Program

Quintet in Eb for Piano and Winds Op. 16 (Rondo)..... Ludwig van Beethoven (1770-1827)

The Op. 16 sonata, composed in 1796, is Beethoven's only piano-and-wind Quintet. This work is often said to have been modeled on Mozart's Quintet, K. 452, which is scored for the same ensemble (oboe, clarinet, bassoon, and horn, plus piano), but there are as many differences as similarities between the two scores.

The Rondo's nonchalant theme soon picks up speed as it is embellished and embroidered by the piano and the winds in a whirl of activity. As in a piano concerto, Beethoven leaves room for a solo cadenza in the first half of the finale. It is reported that the composer (who played the piano part himself when the work was new) would indulge in some extra improvisational activity, fooling the wind players, who – at first amused and then disgruntled – were waiting to come back in.

Jupiter, The Bringer of Jollity Gustav Holst (1874-1934); arr. Kara LaMoure

Jupiter, is the exuberant central movement of Holst's 'The Planets' suite, arranged here for wind quintet. Holst began writing The Planets suite at the outbreak of the First World War. Each of the seven movements is named after a planet and its corresponding astrological character. They are presented in the order of their distance from Earth: Mars, the Bringer of War; Venus, the Bringer of Peace; Mercury, the Winged Messenger; Jupiter, the Bringer of Jollity; Saturn, the Bringer of Old Age; Uranus, the Magician; and Neptune, the Mystic.

Of Jupiter Holst wrote: "Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities." Holst adapted the stately theme from the movement's middle section to become the popular patriotic hymn, "I Vow to Thee, My Country." It has since been adopted (as the song World in Union) as the theme for the Rugby World Cup.

The Lone Ar-ranger Philip Buttall

Phillip Buttall is a piano teacher, composer and arranger, and music reviewer. Winning the Raymond Ffenell Prize at the Royal College of Music, he graduated with Distinction, studying piano with Cyril Smith, recorder with Freda Dinn, and composition with Bryan Kelly.

His Lone Ar-ranger! is a potpourri loosely based on the finale of Rossini's William Tell Overture. It incorporates many short snippets of tunes, while keeping to the overall shape of the finale. The title, of course, is based on the early TV program, The Lone Ranger, which used the William Tell theme as its signature tune!



About the Peachtree Chamber Players

The Peachtree Chamber Players formed in 2015 to offer musical friends an opportunity to play and perform together in the Southern Crescent communities of Atlanta, Georgia, USA. Our players include: LuAnn Latzanich, Piano; Tamara Grizzle, Flute; Erin Olson, Oboe; Laurie Searle, Clarinet; Becky Adams, French Horn; and Neva Velasquez, Bassoon.

The term "chamber music" is used to describe a form of classical music composed for a small group. In early times, this music was performed in the chamber of a palace or any small room. The music is composed with one performer to a part, and typically doesn't include solo instrument performances. Because of its intimate nature, chamber music has also been described as "the music of friends."

Meet the Peachtree Chamber Players



LuAnn Latzanich (piano) is a native of Atlanta and a founding member of Peachtree Chamber Players. She received a B.A. in Music from the University of North Carolina/Chapel Hill, and a M.A. in Music Theory from the Eastman School of Music in Rochester, NY. LuAnn was employed for over 20 years by Clayton State University where she taught private and group piano and coordinated the Preparatory School of Music. Currently she runs a piano studio in her home in Decatur.



Tamara Grizzle (flute) is a resident of Brooks and a member of Peachtree Chamber Players since 2016. She studied music while at Auburn University and received a BS in Speech Pathology and MCD in Audiology. Tamara has played in multiple ensembles including community bands, orchestras and choirs. She currently plays with Tamerill, a trio in residence at the First Presbyterian Church in Peachtree City; Fayette Area Flutists flute choir, and Mercer University Flute Choir.



Erin Olson (oboe) is a resident of Newnan and a member of Peachtree Chamber Players since 2020. She holds a Bachelor of Music degree from Converse College and a Master of Music from the Manhattan School of Music. She has performed with The Asheville Symphony and the Hendersonville Symphony and was principal oboist for the Columbia University Bach Society (NYC), One World Symphony (NYC) and several others. Erin has been on the teaching staff at Limestone College and the University of North Carolina at Asheville. She also sings soprano in her church choir and in the Southern Crescent Chorale.



Laurie Searle (clarinet) is a resident of Chattahoochee Hills and a founding member of Peachtree Chamber Players. She was one of the last women to enlist in the Women's Army Corps, playing clarinet in the WAC band stationed at Ft. McClellan, Alabama, and continuing her military band service for 9 years. She studied music at Jacksonville State University, and later received a BA in Journalism and an MS in Technical Communications. She restarted clarinet in 2014, after not playing for more than 30 years, and now plays in the Carrollton Wind Ensemble.



Becky Adams (French horn) is a resident of Fayetteville and a member of Peachtree Chamber Players since 2017. She studied music at the University of Arkansas and was involved in community bands and orchestras in Arkansas and Missouri before moving to Georgia in 2002. While she took a career path other than music, she has remained active in a variety of ensembles including: Southern Crescent Symphony Orchestra, Peachtree Wind Ensemble, and Atlanta Community Brass Ensemble.



Neva Velasquez (bassoon) is a resident of Fayetteville and a member of Peachtree Chamber Players since 2020. She was born in Phoenix Arizona and lived in many states before moving to Fayetteville, eight years ago. She studied music at North Central University in Minneapolis, Minnesota, and while there she was a member of Exultate, a chamber choir and orchestra. She currently plays with the Peachtree Wind Ensemble concert band in Fayetteville.