



*Sacred Winds
Ensemble*

Scott Bersaglia, Music Director

SIXTY-THIRD ANNUAL
Kentucky Music Educators Association
In-Service Conference

Virtual Performance Premiere

17

FEBRUARY

5:40PM

in partnership with
Okolona Christian Church
Louisville, KY



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SACRED WINDS MINISTRIES
in partnership with Okolona Christian Church of Louisville, KY, presents the

Sacred Winds Ensemble
Scott Bersaglia, Music Director

Recorded live on 6 December 2020 at Okolona Christian Church ↔ Louisville, KY
for the
Sixty-Third Annual Kentucky Music Educators Association
State In-Service Conference

Virtual Performance Premiere ↔ 17 February 2021 ↔ 5:40 PM

**PROGRAM**

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| <i>Canzona per Sonare No. 2</i> (1608) | Giovanni Gabrieli (1554-1612)
edited by Scott Bersaglia |
| <i>Overture for Winds</i> , Op. 24 (1824) | Felix Mendelssohn-Bartholdy (1809-1847)
edited by John Boyd |
| <i>Suite in F for Military Band</i> , Op. 28, No. 2 (1911) | Gustav Holst (1874-1934)
edited by Frederick Fennell |
| <i>Combination March</i> (1896) | Scott Joplin (1868-1917)
arranged by Gunther Schuller |
| <i>Praise to the Lord</i> (1974) | Vaclav Nelhybel (1919-1996) |

Program Notes
by Dr. Gary Schallert



Canzona per Sonare No. 2 (1608)
Giovanni Gabrieli (1554-1612)
Edited by Scott Bersaglia
manuscript

As organist and chief composer of Saint Mark Basilica in Venice, Giovanni Gabrieli was a pioneer in instrumental church music. His canzonas originated as arrangements of French polyphonic songs called chansons. After a while, the canzonas evolved into their own form being played during portions of the church service. *Canzona per Sonare* translates “song for winds” and is the second canzona from the collection *Canzoni per sonare con ogni sorte di stromenti* meaning, “songs to play with all sorts of instruments.” The 1608 anthology is among the earliest works intended for performance specifically by instruments rather than voices. The work helped pave the way for what would soon become the new Baroque concerto style, which remains popular to this day.



Overture for Winds, Op. 24 (1824/1838)
Felix Mendelssohn-Bartholdy (1809-1847)
Edited by John Boyd
Ludwig

Written two centuries after Gabrieli’s *Canzona per Sonare No. 2*, Mendelssohn’s *Overture for Winds*, op. 24 was composed in July 1824 for the court orchestra of the local Grand Duke Friedrich Franz I in the town of Bad Doberan along the Baltic coast near Rostock in Northern Germany. The Duke’s court ensemble was a small wind band that Mendelssohn befriended during his visit to the city. The 1824 score was written for flute, two clarinets, two oboes, two bassoons, two horns, trumpet, and an English bass horn which is as a conical V-shaped brass serpent with a flaring bell, six in-line finger holes, a swan shaped bocal, and a cupped mouthpiece.

Though the original 1824 manuscript was lost, Mendelssohn reworked the piece in 1838 for 23 winds and percussion to be better suited for publication and performance by German and English military bands of the time. Tonight's performance represents the instrumentation from the 1838 version.



Suite in F for Military Band, Op. 28b, No. 2 (1911)

Gustav Holst (1874–1934)

Edited by Frederick Fennell

Ludwig

English composer, Gustav Holst wrote his *Second Suite in F for Military Band* in 1911. Along with Holst's *First Suite for Military Band in E-Flat*, the *Second Suite* serves as a cornerstone for modern wind band repertoire. Tonight's performance employs the composer's original 1911 instrumentation.

The suite's four-movements utilizes seven English folk songs as its source material. The suite opens with an exciting march based on a five-note motif first heard in the tuba and echoed by the woodwinds. From there, three folk songs – *Glorishears*, *Swansea Town*, and *Claudy Banks* – are incorporated to construct three distinct sections of the March. The second movement, *Song Without Words, I'll Love My Love*, is a stark contrast to the first movement featuring beautiful and expressive solos of clarinet with oboe, and solo trumpet. Following the haunting lyricism of movement two is the bold, syncopated, and spritely *Song of Blacksmith*, incorporating the tune *A Blacksmith Courted Me*. Alternating meters of four-four and three-four, along with syncopated rhythmic figures, as well as sounds of a percussionist hammering the blacksmith's anvil, is heard in this short but invigorating movement. The final movement is *Fantasia on the Dargason*. The tune is first stated with a solo alto saxophone playing the *Dargason*, a sixteenth-century English dance tune. The fantasia continues through several variations showcasing Holst's keen ability for counterpoint and orchestration. The final folk tune quoted in the suite, *Greensleeves*, is cleverly layered with the *Dargason*. At the movement's climax, the two themes are juxtaposed

resulting in the suite's exciting climax. As the movement winds down, a tuba and piccolo duet harkens back to the beginning of the Suite with the competition of low and high registers.



Combination March (1896)
Scott Joplin (1868-1917)
Arranged by Gunther Schuller
Shawnee Press

Scott Joplin was "the King of Ragtime Writers," a composer who elevated "banjo piano playing" into an American art form loved by millions. Joplin was the first classically-trained African-American composer in the United States and eventually became a familiar household name. *Combination March* was the second published march by Joplin and is one of his earliest works. The meaning of "combination" is unknown. Gunther Schuller orchestrated the march in the early 1970s for wind band, capturing the lightness and spirit of Joplin's early works for piano. The work contains Joplin's trademark syncopated or "ragged" rhythms which were often referred to as a *Two-Step*, a dance form popular in America until 1911.



Praise to the Lord (1974)
Vaclav Nelhybel (1919-1996)
E.C. Kirby Music

Praise to the Lord was commissioned by Donald H. Ripplinger for the Point Music Camp of the University of Wisconsin, Stevens Point and was premiered in 1974. The work draws its thematic material solely from three hymns: *Praise to the Lord* (1665), *Now Thank We All Our God* (1598-1662) and the *Doxology* (1551). The composition evokes the splendor of the antiphonal brass choirs of the late Renaissance as well as the polythematic architecture of the Baroque fugue.

Sacred Winds Ensemble

Scott Bersaglia, Music Director

PICCOLO

Susan Froedge

FLUTE

Christina Bishop

Susan Froedge

Meredith Patton

OBOE

Madison Bishop

Blake Johnson

Allison Weitkamp

CLARINET

Stephanie Mora

Carrie RavenStem (Eb)

Brad Rogers

Adria Sutherland

Megan Watson

Audrey Worrell

BASS CLARINET

Willow Cooper

BASSOON

Tara B. Brown

Alexis Cerise

Heather Kulengowski

Nathan Shepherd

ALTO SAXOPHONE

Austin Gilliatt

Paul Shepherd

TENOR SAXOPHONE

Jim Geiger

TRUMPET AND CORNETT

Timothy M. Hamilton

Joshua Harney

Steffanie Skiles

Ricky Spears

Joel Watson

HORN

Colin Dorman

Benjamin Duncan

Mary Haddix

Jody Patrick Hurt

Josh Shepherd

TROMBONE

Matt Baucum

Jeremy Bell

Evan Hatter

Ben Lay

BASSTROMBONE

J.D. Handshoe

EUPHONIUM

David Centers

Noah Centers

Shelly Molinary

TUBA

Lawrence Banks

Stephen Bishop

PERCUSSION

Collin Barth

Ben Cantrell

Tyler Cantrell

Adam Hopper

Jordan Smith

Members are listed alphabetically as recognition of each person's invaluable contributions to the ensemble.

SACRED WIND MINISTRIES, INC.

Where there is no guidance, a people falls, but in an abundance of counselors there is safety.

Pro 11:14

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Chartered in February 2008, SacredWinds Ministries, Inc. qualifies as a 501(c)3 non-profit public charity and is in strict compliance with all requirements of federal, state, and local authorities. SacredWinds Ministries, Inc. is the governing body to the SacredWinds Ensemble.



Sacred Winds Ministries, Inc.

exists to proclaim the Gospel of Jesus Christ by providing opportunities that edify people in Biblical knowledge and understanding. Therefore, in defense and confirmation of the Gospel, and undergirded by the ministry of music, the organization seeks to:

- + provide study, sound teaching, and exposition of the Holy Scriptures;
- + assist people in the areas of music, music ministry, discipleship, and curriculum; and
- + present lectures, services, concerts, educational symposia, and collaborative projects that assist in the spiritual development of individuals and the church.

The Sacred Winds Ensemble was founded upon the core beliefs that the highest excellence in music-making should be found within the Christian community as a symbol of our reverence and adoration of a perfect God and that music as an art form and an act of worship can have powerful and transforming effects when based upon the truths of the Holy Scriptures. For these reasons, the ensemble seeks to:

- + renew the spirit of excellence once found within Christendom in respect to music making, promoting no agenda of musical styles, idioms, or preferences, but seeking freedom from human limitations through dependence upon the Holy Spirit of God in the programming, commissioning, and performing of sacred repertoire;
- + commission new works and arrangements of the highest caliber by today's art music composers for the expansion of repertoire;
- + foster the appreciation of music in the community through innovative programming and artistic performances while maintaining accessibility to our audiences;
- + allow musicians, both professional and amateur, to enjoy the high calling of making music for the glorification of God and as a ministry to others; and
- + present the Gospel of Jesus Christ unashamedly.

For more information about the Sacred Winds Ensemble, visit www.sacredwinds.org or Facebook.com/SacredWinds.

Program Design by Ashley Kjos | NovelDesign, Austin, TX
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Christ has died. Christ has risen. Christ will come again.



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