

The School of Music
presents the 14th program of the 1990-91 season

The Wind Ensemble

Tim Salzman

Director

B348
1990
12-5

Guest Soloist

Robert Searle
Tuba

Wednesday, December 5, 1990
8:00 PM, Meany Theater



School
of
Music

University
of
Washington

DAT # 11.713

CASS # 11.714

Program

DAT
ID 2 Dedication Fanfare (3:53) WILLIAM SCHUMAN
Raydell Bradley, conductor

ID 3 Elegia sulla tomba di Garibaldi (8:31) AMILCARE PONCHIELLI
Richard Clary, conductor

ID 4 Transitions (11:16) HENK BADINGS
Ian Alvarez, conductor

ID 5 Concerto for Bass Tuba (12:25) RALPH VAUGHAN WILLIAMS
I. Allegro moderato
II. Andante sostenuto
III. Allegro
Robert Searle, tuba

CASS SIDE A
SIDE B ——— Intermission ———

ID 6 ... and the mountains rising nowhere (12:02) JOSEPH SCHWANTNER

ID 7 Symphony #3 (26:55) VITTORIO GIANNINI
I. Allegro energico
II. Adagio
III. Allegretto
IV. Allegro con brio

Tonight's three guest conductors appear in partial fulfillment of the requirements for the D.M.A. in instrumental conducting.

Program Notes

William Schuman, one of the towering figures of American music, has had many works performed by the world's leading musical organizations. In addition to his respect throughout the musical world, Dr. Schuman is well known as an outstanding administrator, having been president of Lincoln Center for many years. Dr. Schuman has written many works for winds, including *Chester* and *When Jesus Wept*. The *Dedication Fanfare* performed this evening was commissioned by the New Music Circle, St. Louis, for the dedication of the Gateway Arch. This work reflects the upward thrust and soaring lines of the architecture and proclaims the spiritual challenge and conquest represented by the arch.

— Raydell Bradley

As a composer of 19th Century Italian opera, Amilcare Ponchielli (1834-1886) has been considered by some second only to the great Giuseppe Verdi in stature. Born near Cremona, Ponchielli received his early musical education from his father, an organist, and later at the Milan Conservatory, to which he was admitted without payment at the age of 9. After receiving his diploma in 1854, Ponchielli's remaining years were spent in a varied musical career which included: composition (12 operatic works including *La Gioconda*, 4 cantatas, ballets, numerous instrumental and vocal pieces); performance (several years as a church organist); teaching (pupils at the Milan Conservatory included Puccini and Mascagni); and conducting (opera houses and civic bands in Milan, Cremona, and Piacenza). Ponchielli's compositions combine solid workmanship and great melodic gifts with a vivid imagination equal to the most diverse musical situations. His influence is said to have been felt by Verdi as well as Puccini, whom he persuaded to compose his first opera. The vocal style of *La Gioconda* is said to have foreshadowed the "verisimo" phenomenon of the next wave of Italian opera. His premature death in Milan was mourned nationally.

Elegia sulla tomba di Garibaldi (1882) was written in homage to the great Italian soldier, patriot, and statesman Giuseppe Garibaldi. During his legendary career, Garibaldi on several occasions returned from political exile in order to lead guerilla forces in the struggle for a unified Italy; commanded an Italian legion for the Uruguayans against Argentina; ruled (for a time) half of Italy before its official unification; was elected to the French National Assembly after fighting for the French against Prussia; and even turned down Abraham Lincoln's offer of a command in the U.S. Civil War! The *Elegia* is one of at least 16 known works for band by Ponchielli, of which 6 are memorial pieces - either elegies or funeral marches for the likes of Garibaldi, Lucca, Manzoni, and even Ponchielli himself (*Elegia Funebre*, 1886). First performed by the Banda Municipio di Cremona, the *Elegia sulla tomba di Garibaldi* is highly operatic in character and is typical of Ponchielli's style in its freedom of form, symphonic spirit, and imaginative use of orchestral colors including the incorporation of the relatively exotic Tam Tam

(or unpitched gong) which lends an other-worldly quality to portions of the piece. Whatever the work lacks in traditional cohesiveness of form, it more than makes up for in dramatic content, melodic richness, and virtuoso technical demands. The edition for modern instrumentation heard in tonight's performance is by wind conductor and musicologist David Whitwell who is on the faculty of the California State University at Northridge.

— Richard Clary

Transitions is a single movement work beginning with aleatoric woodwind melodic fragments stated against a slow, somber brass texture. These evolve to a vertical organization with punctuated brass lines interacting with shimmering upper woodwind motives. The resultant tension between the two contrasting instrumental timbres is maintained throughout the composition. During the percussion cadenza two timpanists create a spatial effect using rolls with opposite crescendi and decrescendi to usher in the principal theme stated by trumpet soli. Soon a more soloistic texture emerges juxtaposing triple and duple rhythms within lyric song-like phrases. These sweeping statements are interrupted by a new violent outburst leading to a return of the principal theme in a pentatonic arrangement. The material develops into less aggressive shapes and finally into the bright playful finale.

— Ian Alvarez

Ralph Vaughan Williams (b. Down Ampney, Gloucestershire, October 21, 1872; d. London, August 26, 1958.) English composer, teacher, writer and conductor. The most important English composer of his generation, he was a key figure in the 20th century revival of English music. The *Tuba Concerto in F minor* was written in 1954 and received its first performance by Philip Catelinet and the London Symphony Orchestra on June 13, 1954.

The *Tuba Concerto* is a late work of the composer's dating from 1954. A few years earlier he had composed a Romance for Harmonica and String Orchestra for Larry Adler. Vaughan Williams later told Adler that if Adler didn't like the first version, Vaughan Williams would write a second, and if Adler didn't like the second, then a third. But if the third version didn't meet with Adler's approval, Vaughan Williams promised to "rescore the whole thing for bass tuba." Adler liked the first version, but perhaps Vaughan Williams' own comment put into his mind the idea of writing a concert piece for tuba.

The first movement is jovial in character and brings to mind the Holst of *The Planets* and perhaps Vaughan Williams' own *Wasps Overture*, not in melodic similarities but in the rhythmic impetus and general character of the music. The tuba is introduced against the upper brass instruments, and later there is a virtuosic cadenza for the soloist (there is another in the finale). The Romanza

begins with a lovely melody in the English folksong style, and the tuba ornaments the main outlines of the theme. The quick-paced finale is practically a toccata for the tuba, and the concerto, not a profound piece but a delightful one, ends in the same good spirits with which it began.

— Robert Searle

"...and the mountains rising nowhere" was commissioned in 1977 by the Eastman Wind Ensemble through a grant from the National Endowment for the Arts. The composition is based upon the following poem by Carol Adler;

arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

Following the formal and textual suggestions of the poem the composer has drawn upon a number of exotically colorful orchestral resources to present an incredible display of the full dramatic power of the contemporary wind ensemble.

Giannini's *Symphony No. 3* follows no program. The first movement, in sonata-allegro form, offers a victorious opening. Its fundamental germinating force is the interval of a fourth, which is heard immediately in the first theme. The second movement takes advantage of the lyric woodwind sound of the band and in ABA form presents a quiet, restful section of great beauty. The third movement, ABAB, is an example of rhythmic playfulness. Here, the kaleidoscopic shifting pulses of 6/8 and 3/4 meters rebound over and upon one another in intriguing fashion. The final movement, in sonata-allegro form, is announced by a tremendous woodwind sweep. Its pure excitement gives a thrilling emotional climax to the work.

— James D. Pritchard

Robert Searle is a graduate of Boston University where he studied with Sam Pilafian (Empire Brass Quintet) and Chester Schmitz (Boston Symphony Orchestra.) After serving as tuba soloist with the U.S. Marine Band in Washington D. C., Mr. Searle returned to Boston, where he held positions with the Opera Company of Boston, Nashua (NH) Symphony and the Cantabrigia Brass Quintet. He has also performed with the Boston Symphony Orchestra, Boston Pops, Seattle Symphony and the National Symphony. Mr. Searle is currently a member

of the Emerald City Brass Quintet and is the newly appointed instructor of tuba and euphonium at the University of Washington School of Music.

Raydell Bradley is currently pursuing a DMA in Instrumental conducting and is studying with Tim Salzman and Peter Erös. Mr. Bradley is the recipient of a Danforth Foundation Fellowship. He has served as Assistant Director of Bands at Northeast Missouri State University and most recently was Director of Bands at Fort Hays State University in Hays, Kansas. Mr. Bradley has served as an adjudicator, clinician and guest conductor in several states.

Ian Alvarez, a native of Seattle, received a B. A. from Seattle Pacific University, a M.M. from Western Washington University and is currently a DMA student in Instrumental Conducting at the UW. His varied teaching career includes nine years of experience in Washington Public Schools; graduate assistantships in conducting at Western Washington and Northwestern University (IL); and Associate Conductor of the Puget Sound Symphonic Band. He currently teaches music in the Edmonds Public Schools and serves as a clinician and adjudicator in association with the Washington Music Educators Association.

Richard Clary is a DMA student in Instrumental Conducting at the University of Washington where he is a student of Tim Salzman and Peter Erös. He has been a member of the music faculties of the University of Arizona in Tucson, and the University of Utah in Salt Lake City where he is on faculty leave for the 1990-91 academic year from his duties as Assistant Director of Bands and Wind Area Coordinator. An active clinician, adjudicator, and guest conductor, he has served in these capacities in fifteen states and the District of Columbia.

Upcoming Wind Ensemble / Symphonic Band Concerts Free

Tuesday, February 5th, 8:00 pm, Meany Theater, UW Wind Ensemble and Symphonic Band

Tuesday, March 12th, 8:00 pm, Meany Theater, UW Wind Ensemble and Symphonic Band

Saturday, March 16th, 8:00 pm, Meany Theater, UW Wind Ensemble;
Alan Vizzutti, trumpet soloist. Pacific Northwest Band Festival.

Tuesday, April 30th, 8:00 pm, Meany Theater, UW Wind Ensemble and Symphonic Band

Wednesday, May 29th, 8:00 pm, Meany Theater, UW Wind Ensemble and Symphonic Band

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Flute

Wendy Wilhelmi, sr., music
Brian Fairbanks, sr., music
Meagan Lyden, grd., music
Ann Ewing, grd., music*
Twila McDonnell, grd., music*
Jill Hermes, sr., music*

E Flat Clarinet

Chris Magnusson, sr., music

Bass Clarinet

Joel Barbosa, grd., music
Billie K. Winter, grd., bioengnr.

Bassoon

Jeff Eldridge, grd., math
Katie Jackson, jr., music
Jerry Turner, sr., pst. bac., ed.

Trumpet

Ron Cole, grd., music
Michael Kane, sr., music
Matt Armstrong, fr., music
Martin Smith, so., Germanics
Colby Hubler, fr., music

Tuba

Craig White, sr., music
Bret Taylor, jr., music

Euphonium

Zach Davies, so., music

Horn

Tim Stewart, grd., music
Jennifer Barrett, fr., music
Greg Dinkelman, fr., comp. engnr.
Vince Yamashiroya, sr., microbio.
Jennifer Smith, sr., music*

Piano

Minako Fukase, grd., music*

Clarinet

Sue Kelleher, sr., music
Pam Incontro, grd., music
Jodi Orton, fr., music
Natalie Hamilton, jr., music
Kathy Dugan, jr., elec. engr.
Susan Ediger, grad., music
Anne Dickinson, jr., Inter. studies

Alto Clarinet

Gerd Breitenbach, grd., math

Contra Alto Clarinet

Vanessa Kahen, jr., psych.

Oboe

Molly Sandvick, so., music
Jewel Cripe, sr., English
David Oakley, grd., music*
Susan Brockerhoff, grd., biochem.*

Saxophone

Jana Hirata, jr., bio/French
Peter Gilbert, jr., math
Ashley Parrish, fr., pol. sci.
Nathaniel Blood, jr., music

Trombone

Chad Kirby, grd., music
Gretchen Hopper, jr., music
Nancy Shell, fr., music
Madalena Fossatti, so., physics
Jay Bulen, grd., music*

Percussion

Alec Wilmart, so., music
Evan Buehler, jr., music
Stuart McLeod, jr., music
Ed Pias, grd., music
Ian Alvarez, grd., music
Dan Oie, grd., music
Patti Dixon, so., English

* Schwantner only.

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Upcoming Concerts

Proconart: New music by young composers; December 6, 8:00 PM, Brechemin Auditorium

University Symphony; December 7, 8:00 PM, Meany Theater

Studio Jazz Ensemble; December 10, 8:00 PM, Meany Theater

Percussion Ensemble; December 11, 8:00 PM, Meany Studio Theater

University Chorale; December 12, 8:00 PM, Meany Theater

Keyboard Debut Series; December 13, 8:00 PM, Brechemin Auditorium

Opera Workshop; December 17, 8:00 PM, Meany Studio Theater ~~Cancelled~~

Postcard from Morocco; UW Opera - January 16, 8:00 PM; January 18, 8:00 PM; January 20, 3:00 PM, Meany Theater