

UNIVERSITY OF WASHINGTON  
THE SCHOOL OF MUSIC

B348  
1993  
12-1

*presents*



School  
of  
Music

University  
of  
Washington

THE UNIVERSITY OF WASHINGTON  
WIND ENSEMBLE

Timothy Salzman, *conductor*

***NEAR AND FAR***

8:00 PM  
December 1, 1993  
Meany Theater

DAT # 12,248

PROGRAM CASS # 12,249

PROGRAM NOTES

DAT 8:00  
102 POSTCARD ..... (5'36) ..... Frank Ticheli  
(b. 1958)

103 ILLYRIAN DANCES ..... (10'57) ..... Guy Woolfenden  
(b. 1937)

- I. Rondeau
- II. Aubade
- III. Gigue

DAT spoken intro  
104 THE DOG BREATH VARIATIONS ..... (5'36) ..... Frank Zappa  
(b. 1940)

INTERMISSION

CASS side A  
side B

106 OCCIDENT ET ORIENT - GRAND MARCHE ..... (7'18) ..... Camille Saint-Saëns  
(1835-1921)

Linda Moorhouse, conductor\*

107 FROM A DARK MILLENNIUM ..... (5'05) ..... Joseph Schwantner  
(b. 1943)

108 CHILDREN'S MARCH (Over the Hills and Far Away).... Percy Grainger  
(1882-1961)  
(6'40)

\* In partial fulfillment of the requirements for the Doctor of Musical Arts degree in Instrumental Conducting

POSTCARD

Dr. Frank Ticheli was born in Monroe, Louisiana and attended high school in Richardson, Texas. He received his Bachelor of Music degree in composition from Southern Methodist University and his Master of Music and Doctor of Musical Arts degrees in composition from the University of Michigan where he studied with William H. Albright, Leslie Bassett, William Bolcom and George B. Wilson. Dr. Ticheli has received numerous awards for his compositions and has received commissions and grants from various universities, orchestras and other ensembles. He is held in high regard as one who is in the forefront among young American wind band composers. He was formerly a member of the music faculty at Trinity University in San Antonio (Texas). He is currently on the composition faculty at the University of Southern California in Los Angeles and is composer-in-residence for the Pacific Symphony Orchestra.

Postcard was commissioned by H. Robert Reynolds, Director of Bands at the University of Michigan, in memory of his mother, Ethel Virginia Curry who passed away in 1990. It was premiered by the University of Michigan Wind Ensemble in April of 1991. The composer was asked to write a "short, fast piece full of energy" to portray the lively spirit of Reynolds' mother. Postcard is a lively multimetered composition with themes using both son and mother in mind. The work was originally titled *A Postcard from Meadville, PA*. Meadville, Pennsylvania was the town where Ethel Virginia Curry lived.

ILLYRIAN DANCES

Students of classical history will recognize Illyria as the name of the geographic area now occupied by Albania and the former Yugoslavia, namely the eastern shore of the Adriatic Sea. Illyria was conquered early in Roman history and has seen ethnic strife for thousands of years. The Albanians are probably the Illyrian's modern day relatives.

Interestingly enough, however, the Illyria of classical history has almost nothing to do with Guy Woolfenden's *Illyrian Dances*: one will not hear these tunes in Albania, Serbia, Croatia, etc. For their inspirations, we must instead turn to a passage from Shakespeare's *Twelfth Night* (Act I, ii.), which is quoted on the title page of the score:

Viola: What country, friends, is this?  
Captain: This is Illyria, lady.

Please remember that Shakespeare's exotic locations were not constructed under the patronage of authenticity. In fact, Shakespeare's Illyria is closer to Never Never Land than to Bosnia-Herzegovina. Accordingly, Guy Woolfenden's tunes cannot be traced to any specific geographic location; rather, they sparkle and shine with a brilliance akin to Elizabethan dances, while the titles to the movements are all in French.

Guy Woolfenden, in addition to being a composer and conductor (his ballet scores, most notably *Anna Karenina*, have been danced the world over, from Australia to the Kirov), has long been music director of the Royal Shakespeare Company (RSC). As such, he has composed well over one hundred fifty scores. Mr. Woolfenden's music is characterized by its tunefulness (*Aubade*, *Gigue*) bril

liant orchestral colors (Rondeau, Gigue), and fluidity of rhythmic impulse (note especially the seven (!) bar refrain in the Rondeau). The music for this suite was in fact taken from an RSC production. It was commissioned by the British Association of Symphonic Bands and Wind Ensembles and was premiered at Warwick University on September 26, 1986.

Notes by Brian Fairbanks

### THE DOG BREATH VARIATIONS

This arrangement of *The Dog Breath Variations* was commissioned by the Netherlands Wind Ensemble and is based on the Frank Zappa composition *Dog Breath* which was recorded live for the Mothers Of Invention's *Just Another Band from L.A.* album. Also appearing on Frank Zappa's *Uncle Meat* album, *The Dog Breath Variations* is a dark, brooding work, full of thickly-voiced dissonances and chromatic melodies. It is the *Dog Breath* theme that undergoes several transformations in the variations.

Frank Zappa is most notably known for his rock and roll fame, yet he has composed over 1300 works in many genres. He has written several compositions for orchestra, wind band and chamber winds. For those interested, more information on his life and music can be obtained through *The Real Frank Zappa Book* by Frank Zappa with Peter Occhiogrosso, published by Simon and Schuster. In addition, Zappa fans can call (818) PUMPKIN for current information on the composer.

### OCCIDENT ET ORIENT - GRAND MARCHE

Camille Saint-Saëns, the celebrated French composer, exhibited musical aptitude at a very early age. By age six he was playing Beethoven sonatas - all thirty-two were memorized before he played his first public concert at the age of ten. He entered the Paris Conservatory at age thirteen to study composition and take organ lessons. In his adult life Saint-Saëns had a reputation for periods of sarcasm, but he was highly respected for his wit and his breadth of knowledge. He became accomplished in astronomy, archaeology, acoustics, philosophy, mathematics, botany, zoology, and other advanced fields of learning. He also wrote musical and literary criticism, poetry, plays, articles, letters, and books - even one in mysticism. All this was in addition to playing organ in the world-famous Church of the Madeleine in Paris (1857-1876), teaching religious music at the Niedermeyer School (1861-1865), and composing in almost all forms of music. An extremely prolific composer whose opus numbers run to 169, he wrote music up into the last year of his life. Saint-Saëns lavished his attention not only on his own instruments (piano and organ), but on many types of musical ensembles. He wrote over 300 works, including five symphonies, thirteen operas, four tone poems, several suites, a ballet, two works for chamber winds, at least twenty-five orchestral compositions which feature solo instruments, and works for military band.

*Occident et Orient* (East and West, Op. 25) was composed for military band in 1869. (It also exists in a version for piano four-hands.) It was written for a gala of *l'Union Centrale des Arts Appliquées à l'Industrie*. The opening's noble occidental march gives way to the oriental theme, a more sensual second section in three-quarter time. The opening theme returns in the final section of the work in the form of a fugue with the oriental theme dispersed throughout.

### FROM A DARK MILLENNIUM

Sanctuary

deep forests

a play of shadows,

most ancient murmurings

from a dark millennium,

the trembling fragrance

of the music of amber...

This poem by Joseph Schwantner appears on the title page of a piece of chamber music he wrote in 1981. This work, entitled *The Music of Amber*, was awarded first prize in the Kennedy Center Friedheim Composition in 1981, just two years after Mr. Schwantner was awarded the Pulitzer Prize for his orchestral work, *Afternoons of Infinity*. The second movement of *The Music of Amber* is strangely related to *From a Dark Millennium* (written in 1980): they are the same piece! (Actually, the instrumentation is quite different; however, the notes are the same, and many of the sonic effects are similar.) Both works are built around the piano and celeste, instrumentally and motivically - the pitches you hear intoned by them at the beginning form the melodic and harmonic basis of the entire work.

Joseph Schwantner has been on the composition faculty of the Eastman School of Music since 1970. In fact, Mr. Schwantner's first professional appointment after gaining his doctorate was at Pacific Lutheran University, in Tacoma (1968-69). His ties to the Pacific Northwest go further than that, however, for on October 9, 1992, the Pacific Northwest Ballet premiered a work they had commissioned from him entitled *Through Interior Worlds*. It was an exploration of the feminine and masculine aspects of the human persona. One reviewer called the work "a New Age *Rite of Spring*," perhaps reflecting Schwantner's penchant for spiritualism on the one hand, and on the other his use of static harmonies and his strong commitment to the equality of percussion instruments to that of the rest of the ensemble.

In fact, *From a Dark Millennium* exemplifies many of these same characteristics of Joseph Schwantner's music. There are four equal choirs of instruments: woodwinds, brass, piano/celeste, and percussion. As with many of his compositions from this time (after his break with serialism in 1975), there is a sense of tonal center, and in fact it is based on an octatonic scale starting on F. (Major and minor scales have seven pitches before they start repeating, while octatonic scales have eight, hence the '-oct-'. Octatonic scales are built by alternating half and whole steps.) The singing and whistling (Schwantner's 'celestial choir') are all done on the same sets of intervals, all easily drawn from that same octatonic scale.

Another characteristic technique one will find in this piece is what Mr. Schwantner calls 'shared monody.' In shared monody, each instrumentalist plays a different fragment of a melodic phrase, and the aggregate effect is the theme. Schwantner also uses shared monody to build static harmonic structures (they have no directional function in the traditional sense), instructing the instrumentalists to hold their specified pitches while the aggregate is completed. In some ways, it is like playing a Mozart piano sonata with the damper pedal held down the entire time.

*From a Dark Millennium* is the second in a series of three pieces for wind band, the first being...*and the mountains rising nowhere*. Both have been hailed as some of the most significant wind music of the last twenty-five years. The third piece, not yet completed, is eagerly awaited. One can be sure that, if it is anything like the other two, it will be as eagerly performed.

Notes by Brian Fairbanks

### CHILDREN'S MARCH (OVER THE HILLS AND FAR AWAY)

Percy Aldridge Grainger's position as a relative unknown in the ranks of twentieth century music is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collection at the same time as Bartok, writing random music in 1905 and predating Varese in experimentation with electronic music. Possible explanations for his lack of favor include his use of a basically nineteenth century harmonic palette, his lack of compositions in large scale symphonic forms, and his popular reputation as an extraordinary, but eccentric pianist and arranger of folk music.

His unorthodox beliefs and original musical style may be attributed to both his genes and childhood environment. His mother took complete charge of his upbringing, and he was rarely allowed to play with other children. As a musician, he advanced at an early age and began giving piano recitals at age ten. By the time he was a young adult Edward Grieg heard him play, invited him to his home in Norway, and together they rehearsed Grieg's *Piano Concerto* for an upcoming festival. Grieg died before the performance, but Grainger was to become known as one of the great interpreters of the *Concerto*. He immigrated to America in 1914 and enlisted as an Army bandsman, learning to play most of the wind and percussion instruments.

*Children's March* was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds - especially the low reeds - during most of its seven-minute duration. Grainger was of the opinion that it is in the lower octaves of the band, and from the larger member of the reed families that the greatest expressivity can be found. Consequently, we find in his *Children's March* a more liberal and more highly specialized use of such instruments as the bassoon, English horn, bass clarinet, contra-bassoon, and the lower saxophones than is usual in writing for military band. The march was first performed by the Goldman Band in 1919 and was recorded in its original form by the same band with the composer at the piano.

Like many of Grainger's works, *Children's March* demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated "to my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, forty-eight years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

### Wind Ensemble Personnel Autumn 1993

**Piccolo**  
+Libby Gray, sr., music

**Flute**  
+Brian Fairbanks, grd., music  
Pablo Sepulveda, sr., music  
Meighan Pritchard, post bacc., music

**Oboe**  
+Scott Perry, grd., music  
+Susan Worden, sr., music

**English Horn**  
+Kristine Kiner, so., music

**Bassoon**  
+Andy Clark, fr., music  
+Bryon Brodin, fr., undecided

**Contrabassoon**  
+Jeff Eldridge, grd., math

**E♭ Clarinet**  
Joel Barbosa, grd., music

**B♭ Clarinet**  
+Debbie Smith, jr., music  
+Teresa Wilson, grd., music  
+Jamie Clark, jr., pharmacy  
+Adam Smith, so., music ed.  
+Nathan Bramall, jr., music/physics  
+Kevin Hinshaw, grd., comp. science  
Connie Chen, fr., music  
Katie Labiak, fr., music  
Pamela Farmer, fr., music ed.

**Bass Clarinet**  
+Kathryn Suther, grd., music  
Julia Dickinson, fr., music

**Alto Saxophone**  
Jared Emery, so., music  
Matt McGee, jr., pre-science

**Tenor Saxophone**  
Andy Rubesch, fr., music ed.

**Baritone Saxophone**  
Ashley Parrish, sr., pol. sci/econ.

**Cornet**  
+Colby Hubler, sr., music  
Hilary Lyons, jr, aero/astro engr/biochm  
Dan McDermott, so., music ed.  
+Matt Armstrong, sr., music  
Peter Terrill, so., physics/pre-engr.

**Horn**  
+Lorraine Fader, grd., music  
+Ryan Stewart, fr., music  
+Shauna Johnson, fr., env. science  
+John Bolcer, grd., lib. science  
Keith Anderson, fr., math  
Jeff Schutzler, fr., undecided

**Trombone**  
+Kevin Karnes, jr., music  
Jeff Walker, jr., botany  
Mike Osaki, fr., biology/music  
+Kelly Van Amburg, so., zoology

**Euphonium**  
Julie Heim, fr., music

**Tuba**  
+Scott Johanson, jr., music  
+Nathaniel Oxford, jr., music

**Percussion**  
+Patrick Roulet, grd., music  
+Gunnar Folsom, jr., music  
+Mark Wilbert, jr., music ed.  
+Jana Skillilngstead, sr., music/rel.  
+Roxana Marachi, fr., undecided

**String Bass**  
+Erad Hartman, jr., music  
+Ian Rashkin, sr., music

**Piano**  
+Kim Davenport, so., music

**Celeste/Electric Piano**  
+Mary Ann Ghosn, sr., music

**Bass Guitar**  
+Ben Musa, grd., music

+ZAPPA PERSONNEL

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*Notes by Brian Fairbanks*

UPCOMING 1993-94 CONCERTS:

*To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).*

- December 3, Jazz Studies Concert Series, 8 PM, Brechemin Auditorium.
- December 4 and 5, Madrigal Singers, Collegium Musicum and Baroque Ensemble, "To Saint Cecelia". 8 PM, Brechemin Auditorium.
- December 5, *FACULTY RECITAL*: Soni Ventorum Wind Quintet, 3 PM, Brechemin Auditorium.
- December 6, Studio Jazz Ensemble. 8 PM, Meany Theater.
- December 6, Voice Division Recital. 8 PM, Brechemin Auditorium.
- December 7, University Chorale. 8 PM, Meany Theater.
- December 7, ProConArt. 8 PM, Brechemin Auditorium.
- December 8, University Symphony with guests Carmen Pelton, *soprano* and Patricia Michaelian, *piano*. 8 PM, Meany Theater.
- December 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- January 6, *FACULTY RECITAL*: Bassoon Bash! 8 PM, Meany Theater.
- January 10, Orchestra Festival Concert, featuring the University Symphony and outstanding high school orchestras from Washington state. 6 PM, Meany Theater.
- January 11, Choral Festival Concert featuring The Trenchcoats. 7 PM, Meany Theater.
- January 13, Jazz Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.
- January 14 and 15, Concert Band Festival Concert featuring Eddie Daniels, *clarinet*. 7 PM, Meany Theater.
- January 18, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.
- January 25, Concerto Competition Winners & the University Symphony. 8 PM, Meany Theater.
- January 31, Voice Division Recital. 7 PM, Brechemin Auditorium.
- February 2, *FACULTY RECITAL*: Craig Sheppard, *piano*, Barry Lieberman, *double bass*, and friends. 8 PM, Brechemin Auditorium.
- February 10, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- February 14, Contemporary Group. 8 PM, Meany Theater.
- February 23, University Symphony with Gerard Schwarz, *conductor*. 8 PM, Meany Theater.