

presents

SYMPHONIC BAND CHAMBER MUSIC CONCERT
Dr. Steven Morrison, conductor

March 7, 2010

1:30 PM

Brechemin Auditorium

PROGRAM

TOWER MUSIC (1955)..... ALAN HOVHANESS (1911-2000)

I. Prelude

II. Fugue

III. Aria

IV. Antiphony

V. Two Hymns

VI. Postlude

Kendra Sowers, *flute*

Brian Condit, *clarinet*

Gail Stanton, *oboe*

Darcy Leggett, *bassoon*

Michelle Kriner / Alex Wilson, *horn*

Danté Wallen / Matt King, *trumpet*

MacLean Ferguson, *euphonium*

Jacky Quan, *tuba*

HOUSEHOLD MUSIC (1943)..... RALPH VAUGHAN WILLIAMS (1872-1958)

I. Crug-y-bar (Fantasia)

II. St. Denio (Scherzo)

III. Aberystwyth (Variations)

Mvt I, Mvt III (Theme, Variations 2, 4, 6, 8)

Colleen McElroy, *flute*

Gail Stanton, *oboe*

Haley Larken, *alto saxophone*

Maiah Hollander, *bass clarinet*

Allison Farley, *horn*

Mvt II, Mvt III (Variations 1, 3, 5, 7, 8)

Katrina Smith, *clarinet*

Christopher Clarke, *cornet*

Greg Bickford, *alto saxophone*

Amy Holler, *euphonium*

Ruofan Yu, *horn*

SYMPHONY NO. 17 for Metal Orchestra, Op. 203 (1963)..... ALAN HOVHANESS (1911-2000)

I. Andante

II. Largo

IV. Adagio

Colleen McElroy / Kelsey Salladay / Kassia Wilhelm / Anton Coleman / Tessa Carter / Kendra Sowers, *flute*

Thomas Larson / Mandy Berman / Dana Hench, *trombone*

Matt Haack / Tommie McBee / Adam Page / Matt Peterson / Inkyung Lee, *percussion*

Alison Farley, *conductor*

QUINTET NO. 1 (1902, rev. 1912) VICTOR EWALD (1860-1935)

Preston Mossing / Eric Smedley, *trumpet*

Dan Reisinger, *horn*

Mark McConnell, *euphonium*

Quinn MacKenzie, *tuba*

KLEINE DREIGROSCHENMUSIK (“*LITTLE THREEPENNY MUSIC*”) (1928)..... KURT WEILL (1900-1950)

I. Overture

II. The Ballad of Mack the Knife

IV. The Ballad of Pleasant Living: Foxtrot

VI. Tango

VI. Cannon Song: Charleston

VIII. Dreigroschen - Finale

Anton Coleman / Kelsey Salladay, *flute/piccolo*

Katrina Smith / Jen Arther, *clarinet*

Michael Arguelles, *alto saxophone*

Jose Veliz, *tenor saxophone*

Darcy Leggett / Dana Brandt, *bassoon*

Kellan Smith / Jesse Butterfield, *trumpet*

Val Buzonov, *trombone*

Quinn MacKenzie, *tuba*

Inkyung Lee, *piano*

Kevin Williams, *banjo*

Adam Page / Matt Haack, *percussion*

Eric M. Smedley, *conductor*

ALAN HOVHANESS, longtime Seattle resident, was one of the most prolific composers of the last century (67 symphonies, as many as five hundred other works in various forms). He was also one of the most distinctive: over the years he developed, extended and refined an approach that was unmistakably his, and his alone. Following his studies with Frederick Converse at the New England Conservatory in Boston, Hovhaness composed his earliest orchestral works in a style shaped by his admiration for Sibelius, and he even went to Finland for further study. By the time he turned thirty, though, he had abandoned that style (and destroyed much of the music he had composed earlier) in favor of a more personal one rooted in the music, the history and the religious lore of his Armenian forebears, while reflecting also his fascination with Gregorian chant and the music of the Renaissance polyphonists. Still later, in the course of his travels, he developed a similarly productive interest in the music and culture of Japan, India and other areas of Asia and the Pacific.

TOWER MUSIC is an homage to music played from the tower of a church or town hall, normally on wind instruments. The practice was common in Germany from the late 16th century to the early 18th, the repertory consisting of harmonized chorales and occasionally more extended pieces. Towns employed tower wardens, whose tasks were manifold: blowing horns for signals, church music, and wedding and funeral music. A good

tower warden played a number of instruments, such as the sackbut, the cornet and the violin. He was also exhorted to “keep at least three journeymen well versed in art” and with his pupils to “exercise frequently in all instruments”.

RALPH VAUGHAN WILLIAMS was of English and Welsh descent. Born in Down Ampney, Gloucestershire, he grew up in London. While his family lineage contained lawyers, parsons, and scientists (he was related to Charles Darwin), he was educated in history and music. Graduating from the Royal College of Music and the University of Cambridge, his principal teachers included Hubert Parry, Charles Stanford, and Maurice Ravel. In his early twenties, Vaughan Williams met Gustav Holst, in whose friendship he found a lifelong colleague and critical music peer. Much of Vaughan Williams’ music was inspired by English folk song, where he found many melodic ideas, texts, and an historical foundation. Not only a composer, he was a conductor, teacher, editor and writer for several music journals and was an active organist as well. His contribution to music is wide ranging and covers nearly every musical genre. Vaughan Williams wrote nine symphonies, several orchestral works, operas, choral pieces, hymns, songs, and band literature. As a composer, he was greatly admired and respected as one of England’s finest.

HOUSEHOLD MUSIC is designed principally for string quartet, but the composer has envisaged their being played by almost any combination of instruments which may be gathered at one time in a household. Thus, the string parts, almost as they stand, can also be played by flutes, recorders, oboes, bassoons, euphonium, according as their compass is suitable. This afternoon’s performance features two ensembles with mixed instrumentation, true to the Vaughan Williams’ intention.

ALAN HOVHANESS' ability to write functional music befitting specific occasions (known as Gebrauchsmusik) is nowhere more apparent than in **Symphony No. 17**. *SYMPHONY FOR METAL ORCHESTRA* was commissioned for performance at a metallurgical convention and is appropriately scored for metallic instruments only, in the unique combination of 6 flutes, 3 trombones & metallic percussion (5 players). Its four movements span 23 minutes. The year prior to this symphony's composition, Hovhaness had studied Gagaku music in Japan and Korea, which he described as "the earliest orchestral music we know, it came from China and Korea in the 700s." Here, the spirit of this early music is suggested by the trombones playing with tuned percussion. However, the most striking sonorities Hovhaness achieves with this ensemble are probably the dense flute clusters, where the 6 flutes function effectively as one instrument for much of the time. Here they are cleverly imitating the sound of the Sho, a sort of Japanese mouth organ, which Hovhaness had learned to play in 1962 when studying with native musicians. The work contains many canons at the unison, a Hovhaness trademark of the 1960s. Primarily because of the scoring, the overall mood of the work is dark and foreboding.

The German tradition of brass playing took root in Russia after Peter The Great brought German scientists and engineers to Russia in the eighteenth century. The Russian-born **VIKTOR EWALD** (1860-1935) followed in his family tradition and became a professor at the Institute of Civil Engineering in St Petersburg, all the while playing cello at quartet evenings and becoming friends with the likes of Mussorgsky and Rimsky Korsakov. The latter had been a military band leader, and no doubt encouraged Ewald (who also played horn) to compose at least three brass quintets. Ewald's love of Russian folk songs - he made expeditions deep into the countryside to collect them - provided him with ample material in the Russian nationalist style, notably the principal themes of his **QUINTET No. 1** in B^b minor. The chamber music of Robert Schumann, the German Romantic composer most admired by progressive Russians of that era, is the model for this piece's vigorous counterpoint, volatile moods, lyricism, and classic form.

KURT WEILL began his career in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser), was performed in April 1926, he was an established young German composer; however, he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important works: the *Violin Concerto* (1925), *The Threepenny Opera* (Bertolt Brecht, 1928), *Rise and Fall of the City of Mahagonny* (Brecht, 1930), *The Pledge* (Caspar Neher, 1932), *The Seven Deadly Sins* (Brecht, 1933), *Lady in the Dark* (Moss Hart and Ira Gershwin, 1941), *Street Scene* (Elmer Rice and Langston Hughes, 1947), *Lost in the Stars* (Maxwell Anderson, 1949). He died of heart failure in 1950, shortly after he and

Anderson began work on a musical adaptation of *Huckleberry Finn*, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed.

Weill was raised in a religious Jewish family in Dessau, Germany. Although he was not observant, he composed a number of "Jewish" works, from a vast score to *The Eternal Road* (1937, Franz Werfel) to a setting of the Kiddush. He married actress Lotte Lenya in 1926; they maintained a close relationship throughout his life despite their divorce in 1933 (they remarried in 1937).

The *KLEINE DREIGROSCHENMUSIK* (*LITTLE THREEPENNY MUSIC*) was created by WEILL from his *THREE-PENNY OPERA* for wind ensemble and first performed in Berlin in February of 1929. Synopsis - Macheath (Mack the Knife), notorious bandit and womanizer, runs afoul of Jonathan Peachum when he marries Peachum's daughter Polly in a ceremony of doubtful legality. Peachum's resolve to have Mack sent to the gallows is complicated by the fact that Mack's old army buddy is the chief of police, Tiger Brown. Peachum and his wife commence a series of stratagems to ensnare Mack: bribing prostitutes to turn him in, exercising their influence over the police, and ultimately threatening to ruin the coronation of Queen Victoria by having all the beggars in London (whom Peachum controls) line the parade route. Mack is imprisoned, escapes, and is imprisoned again. When his hour of execution arrives, however, a mounted messenger appears with the Queen's reprieve, which includes a baronetcy and an annual pension of 10,000 pounds.

2009-2010 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

March 8, Guest artist recital: Hillary Herndon, viola and Regina Yeh, piano. 7:30, Brechemin Auditorium.

March 8, Studio Jazz Ensemble, 7:30, Meany Theater.

March 9, Wind Ensemble: "Japan Tour Preview Concert." 7:30, Meany Theater.

March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.

March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.

March 12, Combined Choruses & Symphony: "A Mass for Our Time." 7:30, Meany Theater.

March 14, Guest artist lecture-recital: Dainius Vaicekonis, piano. 3:00, Brechemin Auditorium.

April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.

April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.

April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.

April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.

April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.

April 25, Littlefield Organ Series with guest artist Susan Soderlund. 3:00, Walker-Ames Room.

April 26, Combined Bands: "Discoveries." 7:30, Meany Theater.

April 27, Ethnomusicology Visiting Artist recital: Laura Reboloso, traditional and original compositions on the *leona* (from the family of *jarana* guitars from Veracruz, Mexico.) 7:30, Meany Theater.

April 28, DXArts. 7:30, Meany Theater.

April 29, Saxophone Night. 7:30, Meany Theater.

May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.

May 12, Spring Opera Gala. 7:30, Meany Theater.

May 14, Spring Opera Gala. 7:30, Meany Theater.

May 14, Guitar Ensemble: "To the Beatles and Beyond." 7:30, Brechemin Auditorium.

May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.

May 16, Spring Opera Gala. 3:00, Meany Theater.

May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.

May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.

May 24, University Chorale. 7:30, Meany Theater.

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May 27, Combined Bands and UW Choirs: "RUAH: Wind and Spirit." 7:30, Meany Theater.

