

The School of Music  
presents the 59rd program of the 1989-90 season

The University of Washington

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Wind Ensemble  
and  
Symphonic Band

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B348  
1990  
3-6

Tim Salzman

Musical Director



"Mary and the Thistle" Fanfare

Impressions of Cairo

Sinfonia Nobilissima

Heart's Music

Sinfonia XII

Dionysiaques

March 6, 1990  
8:00 PM, Meany Theater  
Free Admission

School  
of  
Music  
  
University  
of  
Washington



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# Program

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## The Wind Ensemble Brass

CASS 11.611 A

"Mary and the Thistle" Fanfare ..... (1:10) ..... M. G. LANE

## The Symphonic Band

Impressions of Calro ..... (8:58) ..... ROBERT WASHBURN

- I. The Pyramids of Giza at Sunrise
- II. The Bazaar of Kahn Khalili
- III. The Mosque of Ibn Tulun
- IV. The Nile

Sinfonia Nobilissima ..... (6:42) ..... ROBERT JAGER

David McCullough, Conductor\*

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## Intermission

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CASS 11.611 B

## The Wind Ensemble

Heart's Music (1989) ..... (4:47) ..... DAVID DIAMOND

Sinfonia XII (1984) ..... (11:51) ..... TIMOTHY BROEGE

- I. Holy Manna
- II. New Topia
- III. Morning
- IV. Fulfillment

Dionyslaques ..... (10:41) ..... FLORENT SCHMITT

\*In partial fulfillment of the DMA in Instrumental Conducting

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## Program Notes

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The pomp and circumstance of a Scottish Military Tattoo has few equals. It is a combination of drill precision and musical fanfare. "Mary and the Thistle" Fanfare was written by Master Sergeant M. G. Lane in the spring of 1987 expressly for the Edinburgh Tattoo. The folk tune found in the center of this work is identified in Marjory Kennedy-Fraser's *Songs of the Hebrides* as Mary and the Thistle and carries the subtitle "An Eriskay Love Lilt" in that collection. The tune is treated as a ballad in the second movement of Clare Grundman's Hebrides Suite, but here it is used in more regal fashion.

— David McCullough

Robert Washburn was educated at the State University of New York at Potsdam where he is now Professor of Music. He completed a Ph.D. in composition at Eastman where he studied with Alan Hovhaness and Bernard Rogers. *Impressions of Calro* is a musical portrait of many aspects of the Egyptian city as observed by the composer on several trips during the 1970's. The movements are to be performed without interruption, yet each section describes a different area in or near the city. The first movement pictures the grandeur of the ancient tombs as dawn breaks over the desert. The second is a musical portrait of the busy bazaar with its market place activity and oriental influence. "The Mosque of Ibn Tulun" begins with the suggestion of the Islamic call to prayer over the quiet atmosphere of the Moslem place of worship. The Arabic scale pattern employed in the solo passages of this movement utilizes a second step lowered by a quarter-tone. The final section, based on the Middle Eastern tune "Lamman Bada Yatathanna" (When Your Loved One is Gone) portrays the breadth and majesty of the Nile and glimpses of the earlier scenes reappear.

— David McCullough

The words "To J.L.J." appear over the title of the overture *Sinfonia Nobilissima*. It is the first work written by the composer after his marriage in 1968 and is dedicated to his wife Joan Lucille Jager. The central andante of this three-part work uses a melody that Mrs. Jager was very fond of during the couples courtship. Essentially neo-romantic, the work is in a large sonata form with both a prelude and a coda. The dramatic and syncopated opening section contains several false climaxes and a brief fughetta. The slow, more emotional section of the work accounts for over half of the compositions length. In the final part of the work, a fast, syncopated style abruptly returns, and the overture ends with several deceptive, then complete chords.

— David McCullough

*Symphonia XII* was composed in late 1983 and early 1984 and received its' premiere on April 16th, 1984 at Campbell University in South Carolina. Campbell University is affiliated with the Southern Baptist Denomination and accordingly, they had requested a work from me that would either incorporate or be based upon some sort of sacred music or hymnody. So I turned to the marvelous collection of Southern shaped note hymns *Sacred Harp* and selected four tunes from that collection. Those four tunes comprise the titles of the four movements of the work. I endeavored to compose chorale prelude settings of these four tunes ...in fact both movements I and II originated as settings for brass and organ which I composed in the late 1970's. I reworked them thoroughly for *Sinfonia XII* and added two new settings, movements III and IV. The tunes in the *Sacred Harp* which appear in shaped note fashion (each of the different diatonic notes has its own shape) seemed to dictate a strong elemental, rather straight-forward setting. The tunes have a very powerful modal cast to them and, of course, they are extremely

diatonic...there is an almost complete lack of chromaticism. That seemed to control a great deal of the harmonic, vertical structures that I used. The scoring of the work, which is unusual due to the lack of independent oboe or bassoon parts, was dictated by the requirements of the Campbell University Wind Ensemble. The four movements are laid out in a slow-fast-slow-fast pattern which approximates the old sonata da chiesa form of the Baroque era. The third and fourth movements rely most heavily on the use of ostinato while the first and second movements are more free in their treatment of the hymn tunes.

— Timothy Broege

**Heart's Music** for symphonic band written for and dedicated to Eugene Corporon and the University of Cincinnati Conservatory Wind Symphony in gratitude for the performance and recording of David Diamond's **Tantivy** written in 1989. **Tantivy** was Diamond's first composition for band, **Heart's Music** is his second. **Heart's Music** is a single movement work in two parts with an opening fanfare and an extended chorale. The fanfare, led by the brass, is brightly scored and is characterized by ascending sixteenth note triplets. The chime plays an important role in outlining that motivic material. The chorale is dominated by lyric contrapuntal writing. The world premiere of this composition was given on February 1st, 1990 by the CCM Wind Symphony and Eugene Corporon.

— Eugene Corporon

Florent Schmitt (1870 - 1958) was an outstanding French composer. He studied with Massenet, Fauré, and others at the Paris Conservatoire from 1889 to 1900, in which year he won the Prix de Rome. During the next decade he produced many of his most important works, including a massive **Plano Quintet** (1902 - 1908) and the ballet **La Tragédie de Salomé** (1907), whose pounding rhythms foreshadow to some degree Stravinsky's **Rite of Spring**.

**Dionysiques**, Op. 62, was composed and published in 1914 and although it was not one of his more celebrated works, it was the only piece Schmitt composed for military band. It received its premiere on June 9, 1925 by the Musique Garde Républicaine in France, and its American debut in 1932 when the composer visited the United States. His formative years were spent in the ambience of Impressionism, but he developed a strong, distinctive style of his own, mainly by elaborating the contrapuntal fabric of his works and extending the rhythmic design to intricate asymmetrical combinations.

— Jacqueline Faissal

## The University Of Washington Wind Ensemble

### Piccolo

Wendy Wilhelmi

### Flute

Brian Fairbanks  
Laura Dickinson

### Oboe

Molly Sandvick  
Jewel Cripe

### Bassoon

Jeff Eldridge  
Katie Jackson

### E♭ Clarinet

Beverly Setzer

### Clarinet

Kathy Boone  
Sue Kelleher  
Anne Dickinson  
Christine Bammes  
Chris Magnusson  
Gretchen Minton

### Bass Clarinet

Billie Winter

### Cecilia Kim

### Contra-Alto Clarinet

Vanessa Kahen

### Alto Saxophone

Charles Davis  
Robert Davis

### Tenor Saxophone

Travis Ranney

### Baritone Saxophone

Brad Price

### Trumpet

Ron Cole  
Sam Mann  
Michael Kane  
Michael Baker  
Jack Halsey  
Mat Johnson

### Horn

Jackie Sue Faissal  
Jenny Smith  
Pete Hodges

Andrew Kertesz  
Vince Yamashiroya

### Trombone

Andrew Hillaker  
Gretchen Hopper  
Jay Bulan

### Euphonium

Zach Davies

### Tuba

Craig White  
Kirk Smith

### Percussion

Brian Bogue  
Dan Oie  
Evan Buehler  
Alec Wilmart  
Patti Dixon

### String Bass

Kris Falk

### Piano

Yuka Sasaki

## The University of Washington Symphonic Band

### Piccolo

Andrea Steedle

### Flute

Tamara Engstrom  
Scott MacHaffie  
Linda Runft  
Vicki Lynch  
Lisa Gane  
Shannon Yost  
Lori Iwasaki  
Debbie Voyce

### Bassoon

Jenny Rohons

### Clarinet

Cecilia Kim  
Tina Toburin  
Brian Hasebe  
Gretchen Swanson  
Kim Goffman  
Judy Flemming  
Kristin Cronin  
Kevin Minsky  
Elissa Mohan  
Doug Smith  
Jon Plummer

### Julie Lougheed

Antonio Bermudez

### Bass Clarinet

Michael Tangen

### Alto Saxophone

Shannon Morgan  
Stacey Councilman  
John Adams

### Tenor Saxophone

Val Villalana  
Carla Playtar

### Baritone Saxophone

Tammy Reilly

### Trumpet

Carrie Dixon  
Joe Mason

### Cornet

Mark Hillard  
Dale Potter  
Stuart Nahajski  
Luke Von Felt  
Greg Wiedermeier

### Horn

Cheryl Underwood  
Jeannie Galvin

### Chris Duenow

Brian Graves

### Trombone

David Graves  
Brad Calder  
Scott Money  
Dirk Brier  
Nickolas Guertin  
Kathy Kino

### Baritone

Zach Davies  
Wolf Vanhee  
Greg Wickline  
Tonya May

### Tuba

Nathan Carlson  
Michael Kantor  
David Kato  
Louis Figueroa  
Tad Doviak

### Percussion

Patti Dixon  
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Greg Landgraf  
Jon Lewis

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### Upcoming Concerts

- Fortepiano Recital; A Musical Poetical Club Concert; March 4, 8:00 PM, Brechemin Auditorium
- Percussion Ensemble; March 5, 8:00 PM, Meany Studio Theater
- University Wind Ensemble and Symphonic Band; March 6, 8:00 PM, Meany Theater
- New Music by Young Composers; March 7, 8:00 PM, Brechemin Auditorium
- Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium
- University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater
- Concert Band Festival; March 10, 8:00 PM, Meany Theater
- ~~Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled~~
- Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater
- Jean-Paul Sevilla, Pianist; April 2, 8:00 PM, Brechemin Auditorium
- Steven Saryk, violin and Eric Shumsky, viola; April 3, 8:00 PM, Meany Theater
- Brechemin Scholarship Winners Recital; April 9, 8:00 PM, Meany Theater