

The School of Music
presents the 73rd program of the 1990-91 season

B348
1991
4-30

The Wind Ensemble and Symphonic Band

Timothy Salzman Directors Michael Brockman

Featuring

Winners of
The Walter Welke
Concerto Competition

Tuesday, April 30, 1991
8:00 PM, Meany Theater
Free Admission



School
of
Music
University
of
Washington

Program

THE UNIVERSITY of WASHINGTON SYMPHONIC BAND

Michael Brockman, Conductor

DAT
ID2 March Trionfale 6'08" AMILCARE PONCHIELLI

ID3 - (spoken intro, 6')
ID4 - Second Suite for Military Band 12'09" GUSAV HOLST

Gregory Savage, conductor

ID5 Prelude and Fugue 4'52" VACLAV NELHYBEL

Cass side A
Side B

brief intermission

THE UNIVERSITY of WASHINGTON WIND ENSEMBLE

ID7 Return and Rebuild the Desolate Places 9'00" ALAN HOVHANESS

*
NOTE

Michael Kane, trumpet
Raydell Bradley, conductor*

ID6 Last Scenes 12'00" VERNE REYNOLDS

Jackie Sue Faissal, horn
David Kappy, conductor

ID8 Variations on a Theme of Glinka 8'36" N. RIMSKY-KORSAKOV

Molly Sandvick, oboe

ID9 Fanfares and Furies (1988) 9'13" CRAIG WESTON
World Premiere

Richard Clary, conductor*

*In partial fulfillment of the requirements for the Doctor of Musical Arts degree in instrumental conducting.

Program notes

Amilcare Ponchielli is considered to be, next to Verdi, the most important opera composer of the mid-19th century. *Marche Trionfale* belongs to a large body of works for wind band by Ponchielli, which until recently have remained largely unknown in America. The score is undated (I estimate it was written around 1875), and was recently rediscovered in Milan by David Whitwell, Musicologist at U.C. Northridge and author of a well-known anthology of band music. He republished the piece with the subtitle "Milano March", and it suggests a grand outdoor festival in northern Italy.

Vaclav Nelhybel was born in 1919 in Czechoslovakia. He studied both composition and conducting at the Prague Conservatory of Music, and musicology at the University of Fribourg in Switzerland. *Prelude and Fugue* is among the earliest of his very numerous works for band. The *Prelude* is composed almost exclusively from a recurring motive built on groups of descending half-steps (this same motive appears later as the second subject in the exposition of the *Fugue*). The *Fugue* begins *attacca* at the end of the *Prelude*. Its first subject, a long string of fast notes built around the interval of a minor third, is stated first in the clarinets and then throughout the band at the fifth or the tonic in typical fugal construction. The answer, second subject and countersubject are treated in like manner as the *fugue* progresses through its exposition, development and coda.

— Michael Brockman

Return and Rebuild the Desolate Places was originally composed in 1944 and revised in 1965. The period in which the piece was written was Hovanness' second stylistic period, and the revision came during his fourth period. This latter period, lasting from 1960 to 1971, is marked by Hovanness' use of Far Eastern elements, especially Japanese and Korean. Like most of his other work, *Return and Rebuild the Desolate Places* is melodically clear, modally oriented, and religious in nature. It is interesting to note that the two periods which this piece represents are marked by works containing long passages that are chordally static. Hovanness departs from Western practice in that any one note has a single role: linear, vertical, textural, or rhythmic. Because of this the music takes on an attractive and apparently simple sound that is pleasing to the listener.

— Michael Kane

Rimsky-Korsakov described his solo works for oboe, clarinet and trombone in the following manner:

During 1976-77 I composed — so to speak, "by the way" variations for the oboe on a theme of Glinka's song *Chto krasotka molodaya* (*Wherefore doth the beautiful maiden?*) and a concerto for the trombones (sic); both of these with

the accompaniment of a military (wind) band. These pieces were performed by the oboist Ranishevsky and the trombonist Leonov at the Kronstadt concerts of the United Bands of the Navy Department, under my direction. The soloists gained applause, but the pieces themselves went unnoticed, like everything else performed at Kronstadt. The audiences here were still in that stage of musical development where no interest is taken in the names of composers, nor indeed in the compositions themselves; and in fact it never occurs to a good many to speculate on whether a composition has such a thing as a composer! "Music is playing", "He played fine", — that is as far as they got in Kronstadt.

With the widespread success of wind ensembles in American colleges and universities in recent years, a repertoire has begun to emerge in which the ensemble is treated not as a surrogate orchestra (as in earlier band writing), but as a unique ensemble with a unique sound. Unlike earlier writing for more mature idioms, where the composer often wishes to set his/her piece drastically apart from the established repertoire *Fantases and Furies* emerges more from within the style and sound of the ensemble. Here the approach is to bring something new gently from within the emerging "wind ensemble sound". While the grandiose gestural language of the piece unquestionably pays homage to the roots of the genre, the "American" style of the '30s and '40s, here particular emphasis is placed on the "allocation" of the vast pitch and timbre spaces of the ensemble in a very different way, such that the "unfolding" of the piece is sometimes very static, while at other times moving relentlessly forward.

— Craig Weston

Craig Weston is a doctoral candidate in composition at the University of Washington. His most recent pieces include *Avatars* for orchestra, which was read earlier this year by the Cincinnati Symphony, and a work in progress for computer-realized tape and two percussionists.

UPCOMING UNIVERSITY of WASHINGTON BAND CONCERTS

Wednesday, May 29th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; University Symphonic Band, Michael Brockman, Conductor. Featuring (among other works) the wind music of Igor Stravinsky. Special guest soloist; UW faculty member Bill Smith, clarinet, in a performance of "The Ebony Concerto".

MUSIC AT THE UNIVERSITY OF WASHINGTON

For over 125 years, aspiring musicians have come to the University of Washington School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Students come to the UW to work and learn in a highly stimulating artistic environment.

The University of Washington Wind Ensemble is made up of musicians selected by audition from the entire University student body. Its members include music majors at both the undergraduate and graduate level, and numerous students in other academic fields of study. The goals of the organization include the identification, performance and appreciation of the finest wind literature. Other student opportunities for wind performance at the UW include the Symphonic Band, Studio Jazz Ensembles 1 & 2, the University Symphony, numerous chamber groups, and the Husky Marching Band. The Wind Ensemble and Symphonic Band present concerts regularly on the University of Washington campus, and have appeared on tour throughout the region.

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Katherine Livick
Lisa Gane
Katherine Nelson
Ewann Agenbroad
Mark Klinkenberg
Shannon Yost
Shauna Sawyerwalter

PICCOLO

Lori Iwasaki
Robert Lovelace

OBOE

David Oakley

BASSOON

Jennifer Rohona

TRUMPET

Colby Hubler
Kevin Seeley
Jeff Kauffman
Robert Glancy
Greg Wiedemeier
Reggie Perry

HORN

Aaron Parker
Brian Graves
Stephanie Zaborak

EUPHONIUM

Zach Davies
Wolf Vanhee
Brenda Larcom
Kary Etherington

CLARINET

Emmelyn Hart
Miyako Sugihara
John Gaetz
Elissa Mohan
Kevin Minsky
Tony Bermudez

BASS CLARINET

Gretchen Swanson
Christina Phelps

ALTO SAXOPHONE

Jana Hirata
Cindy Baquiran
Lori Hickman

TENOR SAXOPHONE

Glenda Montgomery
Fred Jala

BARITONE SAXOPHONE

Paul Sherrodd

TROMBONE

GINNA PANKEY
Loren Landau
David Graves
John Ramos
Jody Elsom
Dave Riddle

TUBA

Bill Hustad
Mike Tangen
Eric Corning

PERCUSSION

Ed Pias
Jana Skillingstead
Mary Johnson
Ben Hankins
Greg Landgraaf

FLUTE

Brian Fairbanks
Wendy Wilhelmi
Megan Lyden
Corinne Maekawa
Jill Hermes
Rochelle Robinson

BASS CLARINET

Pam Incontro

BASSOON

Jeff Eldridge
Katie Jackson
Jerry Turner
Tia Whitney

TRUMPET

Michael Kane
Matt Armstrong
Ron Cole
Jack Halsey
Mark Hillard
Carrie Dixon
Bryan Sudderth

TUBA

Craig White
Bret Taylor

EUPHONIUM

Zach Davies

HORN

Jackie Faissal
Jennifer J. Barrett
Greg Dinkelman
Karen Irwin
Vince Yamashiroya

PIANO

Mikiko Yamamoto

CLARINET

Sue Kelleher
Joel L.S. Barbosa
Jodi Orton
Mike Gladfelter
Kathleen Dugan
Susan Ediger

Chris Magnusson
Rich Spece

OBOE

Molly Sandvick
Jewel Cripe

SAXOPHONE

Robert Davis
Peter Gilbert
Travis Ranney
Ashley Parrish

TROMBONE

Chad Kirby
Gretchen Hopper
Daniel Wolch

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Ian Alvarez
Jana Skillingstead

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Upcoming Concerts

Soni Ventorum; May 3, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; May 9, Brechemin Auditorium

Collegium Musicum; May 17, 8:00 PM, Brechemin Auditorium

The Abduction from the Seraglio; May 15 & 17 at 8:00 PM; May 19 at 3:00 PM, Meany Theater

University Singers; May 20, 8:00 PM, Meany Theater

Jazz Combos I & II; May 20 & 21, 8:00 PM, Brechemin Auditorium