

UPCOMING CONCERTS:

- November 30, University Wind Ensemble, 8:00 PM, Meany Theater
December 1, University Jazz Combos, 8:00 PM, Brechemin Auditorium
December 2, School of Music Piano Series: John Pickett, 8:00 PM, Brechemin Auditorium
December 5, Studio Jazz Ensemble, 8:00 PM, Meany Theater
December 5 & 6, University Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
December 6, University Percussion Ensemble, 8:00 PM, Studio Theater
December 7, University Chorale, 8:00 PM, Meany Theater
December 8, Keyboard Debut Series, 8:00 PM, Brechemin Auditorium
December 9, Young Composers, 8:00 PM, Brechemin Auditorium
December 10, Doctoral Recital: Pamela B. Ryker, *flute*, 8:00 PM, Brechemin Auditorium
January 10, University Masters Series: Robin McCabe, *piano*, 8:00 PM, Meany Theater
January 25, University Symphony, 8:00 PM, Meany Theater
January 30, Studio Jazz Ensemble, 8:00 PM, Meany Theater
January 31-February 5, UW Opera: *The Juniper Tree*, 8:00 PM Tuesday-Saturday, 2:00 PM Sunday, Studio Theater
February 4, Jazz Festival, with special guest Kenny G, *saxophone*, 8:00 PM, Meany Theater
February 5, Margriet Tindemans, *viola da gamba*, and Carole Terry, *harpsichord*, 8:00 PM, Brechemin Auditorium
February 7, University Wind Ensemble and Symphonic Band, 8:00 PM, Meany Theater
February 21, University Masters Series: Eric Shumsky, *viola*, 8:00 PM, Meany Theater
February 22, University Chorale Invitational, 7:30 PM, Meany Theater
February 16-19, Sing for Your Supper, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium



School

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of

Washington

presents its eighth program
of the 1988-89 season:

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THE WIND ENSEMBLE

Tim Salzman,
Director

November 30, 1988
8:00 PM, Meany Theater

CASS 11385 . PROGRAM

side A

PETER MENNIN

CANZONA 9:31

JOHN BARNES CHANCE

INTRODUCTION AND
CAPRICCIO 6:57
Minako Fukase, piano

VINCENT PERSICHETTI

SYMPHONY #6 15:46
I. Adagio - Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace

INTERMISSION

side B

G. F. HANDEL

21:33
THE MUSIC FOR THE ROYAL
FIREWORKS
Ouverture: Adagio-Allegro-
Adagio-Allegro
Bourrée
La Paix - Largo alla Siciliana
La Réjouissance - Allegro
Menuet I and II

WARREN BENSON

THE PASSING BELL 7:52

SWITCH
ORDER

Mennin composed his CANZONA in 1954 as a part of the continuing series of commissions from Edwin Franko Goldman in cooperation with the League of Composers. The concept of the 'canzona' as set forth here is not that of lyrical song implied by the name, but rather that of the early baroque 'canzona' so brilliantly exploited by Gabrieli (1555-1612) at the Cathedral of St. Mark in Venice to display contrasting wind and string sonorities together with rhythmic-polyphonic virtuosity. Using the reeds and brasses of the band in alternate tonal blocks, Mennin has created a stunning essay of the same type in the twentieth century manner.

Peter Mennin became a faculty member of the Julliard School of Music in 1947 and held that position until 1958 when he was appointed director of the Peabody Conservatory of Music in Baltimore. Mennin returned to New York to become president of the Julliard School in 1962. His compositions include seven symphonies, works for chamber orchestra, chamber winds, and string orchestra; concertos for violin and piano; cantatas, choruses and songs.

Written in 1966, the infrequently performed INTRODUCTION AND CAPRICCIO is Chance's third composition for wind instruments. The introduction, marked largo assai, is written for the clarinet choir, (including alto, bass and contrabass clarinets), and solo piano in a free romantic style. The second section, a presto in rondo form, features a delightful interplay between the solo piano and the various instrumental groupings; flute choir (including alto flute), trombones, trumpets and low clarinets. The composition is dedicated to the composer's mother.

Minako Fukase is currently enrolled in the DMA program in piano at the UW School of Music where she is a student of Robin McCabe. She has earned a MM in piano from the Julliard School in New York and is also a graduate from the Toho School of Music in Tokyo, Japan.

SYMPHONY #6 was commissioned by Washington University of St. Louis and was first performed at the Music Educators National Conference in April of 1956. Following its successful initial performances the St. Louis Symphony commissioned Persichetti compose the Symphony #7. In the composers' words; "the aftermath of the success of band music is evidence of a changing emphasis in our musical culture. The Symphony #6 is called a Symphony for Band because, as No. 5 is for strings, No. 6 is for Winds...I did not wish to avoid the word "band," which at one time had the connotation of a poor quality of music. One should no longer apologize for the word. Band music is virtually the only kind of music in America today, (outside the "pop" field), which can be introduced, accepted, put to immediate and wide use, and become a staple of

the literature in a short time. The Adagio opens with a statement of the three note horn call source motive followed by a scale-wise theme for the low winds; these two melodies are used to form the Allegro's main theme. The second movement is in three-part sectional form and begins with a clear and simple statement of "Round Me Falls the Night" from my *Hymns and Responses for the Church Year*. The third movement, in trio form, opens with a flowing 6/8 figuration of the source motive which gives way to a bouncy 2/4 variant of the scale-wise theme of the first movement. The finale is a free rondo based upon materials from the entire symphony."

In 1749, England's King George II commissioned Handel to compose music to accompany a fireworks display commemorating the October 1748 Peace of Aix-la-Chapelle ending the War of Austrian Succession. In the outdoor setting of Green Park a large wooden building was erected with broad wings and a huge musician's gallery. On it were figures of Mars and Neptune and above, a bas-relief of King George handing peace to Britannia. Amid this splendid setting Handel's music was to be the feature attraction, followed by a tremendous display of fireworks. The King had specific wishes about instrumentation given his reputation as a lover of "martial wind instruments". The Duke of Montague explained the situation in a round-about way when he wrote: "I think Hendel now proposes to have but 12 trumpets and 12 french horns; at first there was to have been 16 of each, and I remember I told the King so, who, at one time, objected to their being any musick; but, when I told him the quantity and number of martial musick there was to be, he was better satisfied, and said he hoped there would be no fiddles. Now Hendel proposes to lessen the number of trumpets, etc., and to have violeens. I dont at all doubt but when the King hears it he will be very much displeased. If the thing war to be in such a manner as certainly to please the King, it ought to consist of no kind of instrument but martial instruments. Any other I am sure will put him out of humour."

The performance of the music was accorded great acclaim and was followed by cannon and ordnance shots, but the fireworks proved fitful and erratic. In the grand finale the entire building was set on fire and burned to the ground, enraging the King whose image crumbled and fell in flames. Only Handel's reputation remained unscathed, for the music brought him a governorship and the lasting favor of the King.

This evening's original instrumentation performance of **THE MUSIC FOR THE ROYAL FIREWORKS** was made possible by Laila Storch, professor of oboe in the School of Music. She put in a great many hours in contacting all of the necessary players, setting rehearsal schedules and rehearsing the gathered double reed forces. The members of the UW wind ensemble and the conductor are in her debt for making this rare performance possible.

Benson was commissioned to write **THE PASSING BELL** by the Luther College Concert Band of Decorah, Iowa who had experienced the tragic loss of their principal clarinetist, Dennis Rathjen, to Hodgkin's disease in 1968. The composer conducted the premiere at Luther College on October 20, 1974, with Mr. Rathjen's parents present. The title is the composer's, with reference to the tolling bell of John Donne and others. The work is based upon two hymn tunes that were symbolically chosen for the circumstances of the commission. "Jesu Meine Zuversicht", taken from the Lutheran service for the burial of the dead, deals with the victory of life over death as revealed through the crucifixion and resurrection of Christ; "Merthyr Tydvil" is a triumphant Welch hymn of faith. The work is scored with sophisticated harmonies and extended ranges that bring woodwinds, horns and trombones into the upper limits of their tessituras. The composer's use of space, time and rhythm to create effect have never been more impressive. This work is in the process of being recognized as one of the very finest wind band compositions of our time.

Since 1967, Warren Benson has been a member of the faculty of the Eastman School of Music. He recently was named a Kilbourn Professor (1980-81), an honor that recognizes outstanding faculty members of the Eastman School, and University Mentor (1984-85) by the University of Rochester and the Eastman School of Music.

Program notes courtesy of:

Band Music Notes
Laila Storch
ABA Journal of Band Research
Tim Salzman

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

<i>Flute</i>	<i>Trumpet</i>	<i>E♭ Clarinet</i>
Kathleen Woodard	Jack Halsey	Beverly Setzer
Brian Fairbanks	Jonathan Sherratt	
Cori Maekawa	Chris Duenow	<i>Contrabass Clarinet</i>
Ewann Agenbroad	Dale Potter	Don Cave
Anna Brash	Kyle Hinman	
	Luke VonFeldt	<i>Horn</i>
<i>Piccolo</i>		Cheryl Hoffman
Brian Fairbanks	<i>Trombones</i>	Laura Stodden
	Andrew Hillaker	Vince Yamashiroya
<i>Bassoon</i>	Geoffrey D. Ogle	Matthew Underwood
Katie Jackson	David Holmes	
Jerry Turner	Paul Crowder	<i>Euphonium</i>
		Nathan Bastuscheck
<i>Bass Clarinet</i>	<i>Clarinet</i>	John Boggio
Tina Bammes	Chris Magnusson	
	Billie Winter	<i>Tuba</i>
<i>Oboe</i>	Anne Dickinson	Brett Taylor
Laurie Bare	Kathy Dugan	Craig White
Margaret Farler	Sue Kelleher	Kirk R. Smith
Jennifer Schmidt	Steve Beagles	
	Cathy Kriloff	<i>Percussion</i>
<i>Saxophone</i>		Mark Postlewaite
Larry Wiseman, alto	<i>Alto Clarinet</i>	Andrew C. Peterson
Gayle Picken, alto	Keith Teske	Sandy Slingsby
Scott Granlund, tenor		Evan Buehler
Brad Price, baritone		

OBOES for THE MUSIC FOR THE ROYAL FIREWORKS
(listed alphabetically, except for solo chairs)

<i>Oboe I</i>	<i>Oboe II</i>	<i>Oboe III</i>
Tad Margelli, solo	Ove Hanson, solo	Jamal Asif
Laurie Bare	Jewel Cripe	Tania Basham
David Barnes	Margaret Farler	Nathaniel Blood
Charles Bradley	Tyler Fuller	Kristine Kiner
Karie Frasch	Alison Grauman	Kim Kosci
Chiun-Mei Huang	Michelle Hansen	Jennifer Schmidt
Danielle Marceau	Yi-Jin Hsu	Havivah Schwartz
Molly Sandvick	Sarah Hubbard	Laila Storch
Don Scriven	Susan Lacey	James Twiss
Laurel Uhlig	Ian Morison	Anne Watkins
Sarah Weiner	Kimberly Ribik	Susan Worden
Liangong Yu	Christine Zimmermann	

BASSOONS and TRUMPETS for THE MUSIC FOR THE ROYAL
FIREWORKS (listed alphabetically, except for solo chairs)

<i>Bassoon I</i>	<i>Contrabassoon</i>	<i>Horn I</i>
Terry Ewell, solo	Jeff Eldridge	Sandy Greene
Katie Jackson	Michel Jolivet	Peter A. Hodges
Beatrice Kaufman		Cheryl Hoffman
Krista Lake	<i>Trumpets</i>	
Francine Peterson	Ron Cole	<i>Horn II</i>
	Michael Kane	Jamie Coleman
<i>Bassoon II</i>	Jack Halsey	Laura Stodden
Robert Ingalls		Stephen M. Schwartz
Clyde Jussila		
Jerry Turner		<i>Horn III</i>
		Vince Yamashiroya
		Matthew Underwood
		David Kappy

UPCOMING WIND ENSEMBLE EVENTS:

Tuesday, February 7th, 8:00 pm, Meany Hall - Music by Washington composers featuring the University of Washington Wind Ensemble and Symphonic Band

Sunday, February 17th, 1:00 pm, Boise State University, Boise, Idaho - The UW Wind Ensemble in a special performance at the All-Northwest Music Educators Convention

Wednesday, March 8th, 8:00 pm, Meany Hall - The UW Wind Ensemble and Symphonic Band Winter Quarter Concert.

Saturday, March 11th, Meany Hall - First Annual Pacific Northwest High School Concert Band Invitational featuring several high school concert bands from the region performing throughout the day for a distinguished panel of clinicians. Sponsored by the Imperials Music and Youth Organization and the UW School of Music. Concert at 8:00 pm that evening.

Tuesday, April 25th, 8:00 pm, Meany Hall - The UW Wind Ensemble and Symphonic Band. Music of Strauss, Williams, Gillis and more.

Wednesday, May 24th, 8:00 pm, Meany Hall - The UW Wind Ensemble and Symphonic Band Spring Quarter Concert featuring the music of Ives, Dvorak, Milhaud. Special guest; UW flute professor Felix Skorownek in a performance of Timothy Broegee's "Solo for Flute"

ADMISSION IS FREE TO ALL BAND CONCERTS