

University of Washington
THE SCHOOL OF MUSIC

B348
1996
3-5

DAF 12,770

presents

CASS 12,771
12,772

THE WIND ENSEMBLE

and

THE SYMPHONIC BAND

CONDUCTORS

Timothy Salzman
Brad McDavid
Russell D. Newbury
Scott G. Higbee

March 5, 1996 8:00 PM Meany Theater

PROGRAM

THE SYMPHONIC BAND

Brad McDavid, *Conductor*

DAF

1 GAVORKNA FANFARE... (1..3..5)..... Jack Stamp

The *Gavorkna Fanfare* is the first in a series of fanfares written by composer Jack Stamp. The music derives its flare from driving rhythmic passages and bold polychordal conflicts between the brass and woodwinds. Inventive use of the percussion instruments adds intensity to the fanfare, making it innovative, challenging, and entertaining.

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DAT

1D2 FIRST SUITE IN *Eb* FOR MILITARY BAND..... Gustav Holst (10'30)

- I. Chaconne
- II. Intermezzo
- III. March

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in Eb* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra. "Military Band" refers to the English term for wind group with a complete instrumentation, as opposed to the British brass band. During the first World War, Holst was placed in command of all English Army Bands, organizing music among the troops under the YMCA Army and Education program. The *Suite in Eb* and the equally popular *Suite in F* are two of the finest compositions ever written for the modern wind band.

THE SYMPHONIC BAND

Scott G. Higbee *Conductor*

1D3

THE FINAL COVENANT..... Fischer Tull (7'30)

Fischer Tull was no stranger to the world of wind composition. He held a Doctor of Philosophy degree in composition from North Texas State University where he was a student of Samuel Adler, and won numerous composition prizes, including the coveted Ostwald Award, presented by the American Bandmasters Association. *The Final Covenant* is a musical reflection of the scriptural revelation of the Lord's final covenant with his chosen people. The work begins with percussion choir, and proceeds, passing haunting melodies back and forth between varying groups of instruments. After a series of dramatic cadences and an interlude of angular brass fanfares, the piece culminates with reverent echoes of previously developed material.

1D4

MARCH GRANDIOSO..... Roland Seitz (2'40)

The composer Roland Seitz is perhaps not as well known in this country as John Phillip Sousa or Karl King. However, his composition, *March Grandioso*, based upon its own merits, has earned immense popularity in concert halls and parade blocks around the world. The March's proud stature is derived from bright trumpet fanfares, brisk technical woodwind passages, and triplet motifs aggressively accented by the low brass and low reeds.

CASS 12,771-SIDE A

THE WIND ENSEMBLE

Flute
 Leslie Laibman
 Megan Lyden
 Joe Kobayashi
 Jennifer Bukowski

Oboe
 Shannon Spiciatti
 Jennifer Baullinger

Bassoon
 Emily Robertson
 Bryon Brodin

Eb Clarinet
 Kyung Jin Cho

Bb Clarinet
 Kevin Hinshaw
 Kevin Clayton
 Tobi Stone

Adam Smith
 Conny Chen
 Nathan Bramall
 Kathryn Labiak
 Michael Gales

Bass Clarinet
 Pamela Farmer
 Jennifer Harold

Contra-bass Clarinet
 Dieter Rice

Alto Saxophone
 Mark Montemayor
 Suzie Cavassa

Tenor Saxophone
 Greg Sharp

Baritone Saxophone
 Andy Rubesch

Trumpet
 Darin Faul
 Hilary Lyons
 Todd Mahaffey
 Ken Lyons
 Michael VanBebber
 Edd George

Horns
 Todd Brooks
 Shauna Johnson
 Carey LaMothe
 Aaron Beck

Trombones
 Scott G. Higbee
 Nathan Brown
 Kelly VanAmburg
 Jeff Reeder

Euphonium
 Dan Kretz
 William Brinkman

Tuba
 Nathaniel Irby-Oxford
 Gary Kamikawa

String Bass
 Joseph Dyvig
 Brad Hartman

Percussion
 Phil Bowden
 Mark Bordenet
 Mark Wilbert
 Roxana Marachi
 Mark Collier

Piano
 Hang Tan

SYMPHONIC BAND**Flute**

Carrie Ann Papke
 Julie Sanders
 Tamara Fernando
 Stacie Fowler
 Joanna Hoertkorn
 Katie Kirkpatrick
 Jennifer Robley
 Jessica Marie Weber
 Jasmine Cosi

Oboe

Bora Kim
 Sarah Bates

Bassoon

Amy Superfisky
 Jake Chien-Te Liao

E♭ Clarinet

John Benson

Clarinet

Anna Zimmer
 Tom Braun
 John Bensen
 Rob St. Clair
 Nina Shimabukuro
 Carrie Fowler
 Stella Clarke
 Moriah Bessinger
 Seth Ruymen
 Claudia Henry
 Anthony Klou
 Gordon Somerville

Bass Clarinet

LaRae Kimsey
 Chutney Bolin
 Amy Gilmer

Alto Saxophone

Peter Rafferty
 Joan Chrislip
 Lorin Kosaka
 Stacy Andres
 Zachary Smith

Tenor Saxophone

Alexander S. Ballete

Baritone Saxophone

Caleb Benefiel

Trumpet

Sean M. Mahoney
 Forest Segerson
 Brian Schunke
 Mark Bentz
 Jermaine Ma
 Charles Zoller
 David Eraker
 Anna Novak
 Teresa Means
 Marlene Heller
 Ryan McDonogh
 Sarah Schatzer

French horn

Brandon Parks
 Sam Williamson
 Jamie Williams
 Haruka Wada

Trombone

Bruce Cameron
 Jeremy Snook
 Jeff Boschee
 Rob Taylor
 James Caldwell

Bass Trombone

John Boerger

Baritone

Larry Weese
 Dan Kretz

Bass

Allison Merquardt
 Christopher Meshke
 Christopher Martell
 Brian Vannoy

Percussion

Paul Brandhagen
 Dawn Sugihara
 Jessica Siegel
 Jason Syring
 Summer Jackson

THE WIND ENSEMBLE

Russell D. Newbury, *Conductor*

DAT

1D6A

LITTLE THREEPENNY MUSIC.....(23'40).....Kurt Weill

- I. *Overture*
- II. *The Moritat of Mack The Knife*
- III. *The Instead-of Song*
- IV. *The Ballad of The Easy Life*
- V. *Polly's Song*
- Va. *Tango-Ballad*
- VI. *Cannon Song*
- VII. *Threepenny Finale*

A *Little Threepenny Music* is taken from *Die Dreigroschenoper* ("The Threepenny opera"), music by Kurt Weill. Based upon Bertolt Brecht's book, with translation by Elisabeth Hauptmann, the opera is based upon John Gay's *The Beggar's Opera*. In its earliest form the text contained contributions by Rudyard Kipling. However, as the production progressed most of his contributions were removed. Announced as "The Beggar's Opera" in May of 1928, the work initially bore the sub-title *Die Luden-Oper* (The Pimp's Opera). The title *Die Dreigroschenoper* didn't emerge until a week or so before the premiere.

The Dreigroschen fever that gripped Germany between 1928 and 1930 would spread around the world over the next two decades. In the mid 1950's 2,611 consecutive performances were given at the Theatre de Lys, New York, of the Marc Blitzstein arrangement and translation, making *The Threepenny Opera* for a while the longest-running musical show in history. The work has been translated into English at least eight times, and is available in most of the major languages of the world.

CLASS 12, 772 - SIDE A

INTERMISSION

12, 772 - SIDE B

ACTUAL ORDER:

Sonoran Desert Holiday
Folksongs
Gloriosa

THE WIND ENSEMBLE

1D9

GLORIOSA (Gururiyoza).....(17'40).....Yasuhide Ito

- I. *Oratio*
- II. *Cantus*
- III. *Dies Festus*

In The beginning of the edo era (1603-1867) of Japan, the original melodies of many chants that Kirishitan (Christians) had sung were getting distorted and their texts were also corrupted as the Shogunate Government banned Christianity. For example, the Latin word "gloriosa" changed to "gururiyoza."

The first movement "Oratio" is composed on the theme of a Gregorian chant and consists of 13 variations in the form of chaconne. The second movement

named "Cantus" is based on chant of Saint Juan which had been sung by the Kirishitan, and Dies Festus, the third movement, is based on a transformed melody of the folksong Nagasaki Bura-Bura Bushi.

This piece, commissioned by The Sasebo Band of Maritime Self Defense Force (Nagasaki prefecture), was written in 1990.

(Notes taken from Yasuhide Ito)

ID 8

FOLKSONGS FOR BAND, SUITE NO. 3... (11'50)..... David Stanhope

- I. Droylsden Wakes
- II. Lord Bateman
- III. Three Ships and Lisbon

Suite No. 3 is one of several sets of folksongs based on tunes from Great Britain, all dedicated to Percy Grainger. Movement I, Droylsden Wakes, is a sentimental verse-and-chorus piece (Droylsden being an old village in Lancashire). Lord Bateman is full of complex metrical changes and virtuosi passages that challenge even the best performers.

The final movement, Three Ships and Lisbon, combines two folk tunes with an original melody by the composer. In the words of the composer, "one might imagine the bells of a distant town with the listener and his party approaching; on entering the town, the visitors are overwhelmed with the majestic 'three ships' melody, but nevertheless attempt to whistle their own tunes over the top."

ID 7

SONORAN DESERT HOLIDAY... (8'07)..... Ron Nelson

Dr. Ron Nelson is a celebrated composer of band, choral and orchestral works, with numerous commissions and awards to his credit. In 1993 he won the ABA/Ostwald Award, the NBA composition contest, and the Sudler International Wind Band Composition Competition (The John Phillip Sousa Foundation), for his work Passacaglia (Homage on B-A-C-H).

Dr. Nelson describes his Sonoran Desert Holiday as a "quasi-programmatic piece, the final in a series of eight overtures which began in 1953 with Savannah River Holiday. Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country."

The first performance was given on March 15, 1994 at Highland High School, Highland, Indiana by The Air Force Band of Flight, Lieutenant Colonel Richard A. Shelton, Commander and Conductor.