

The School of Music  
presents the 17th program of the 1989-90 season

B348  
1989  
11-29

The University of Washington

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# Wind Ensemble

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Tim Salzman

Musical Director

Paul Dukas  
*Fanfare from La Péri*

Charles Gounod  
*Petite Symphonie*

John Adams  
*Grand Pianola Music*

Paul Hindemith  
*Symphony in B Flat*

November 29, 1989  
8:00 PM, Meany Theater  
Free Admission

School  
of  
Music  
University  
of  
Washington



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# Program

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Fanfare from *La Péri* ..... 2:06 ..... PAUL DUKAS

*Petite Symphonie* ..... 20:25 ..... CHARLES GOUNOD

- I. *Adagio et Allegretto*
- II. *Andante Cantabile*
- III. *Scherzo*
- IV. *Finale*

Grand *Planola Music* (1982) ..... 33:30 ..... JOHN ADAMS

- I. *Moderate*
- II. *Slow*
- III. "On the Dominant Divide"

on cass side B

## Intermission

*Symphony in B Flat* ..... 17:30 ..... PAUL HINDEMITH

- I. *Moderately fast, with vigor*
- II. *Andantino grazioso*
- III. *Fugue*

on cass side A

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## Program Notes

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*La Péri*, composed in 1912 when Dukas was forty-seven, was his last important work. While he did write a few additional large compositions during the remaining twenty-three years of his life he burned them a few hours before his death, apparently because he felt they did not meet the standard which he had set by his earlier works. The composer called this work *La Péri a poème dansé* - a symphonic poem for dancing. "Péri" was originally a Persian word meaning genie or elf, though it has been taken unchanged into many western languages. The fanfare precedes the dance proper in the manner of an overture, although there is no thematic similarity between the two sections. Strikingly demonstrated here is the sound of pure brass in one of the most famous fanfares in twentieth century literature.

The *Petite Symphonie*, has often been compared to the *Divertissements* of Mozart and the *Septet* and *Octet* of the youthful Beethoven. Certainly the freshness and clarity of both melody and part-writing are inspired by these exuberant works, and it is all the more unexpected and refreshing to discover an elderly composer whose youthful spirit returns with such enthusiasm in this particular composition. — Don Malcolm

John Adams is a composer whose works seem to find the unlikely middle ground between minimalist technique and Romantic expressivity. Born in 1947 Adams grew up in New Hampshire and had his first musical experiences as a clarinetist in wind ensembles in which his father also performed. In 1965 he began studying composition with Leon Kirchner at Harvard. In 1971 he moved to California settling in San Francisco in 1972. Besides directing the New Music Ensemble of the San Francisco Conservatory he has been associated with the San Francisco Symphony since 1978 and is currently composer in residence with the St. Paul Chamber Orchestra.

Unlike his East Coast minimalist predecessors, Adams jumped directly into scoring for conventional instruments; instead of pursuing specific rhythmic or harmonic problems through a long series of works, he addressed different dilemmas in each piece. His more recent scores have included two notable orchestral works, *Short Ride in a Fast Machine* and *Harmonium*, a dark-textured, massive score requiring a chorus and orchestra some 275 strong); and *Nixon in China*, his opera that became a focus of national attention due in part to the stage direction of Peter Sellars.

*Grand Planola Music* is scored for a much smaller orchestra of winds, percussion, sopranos, and two pianos. It is a work of an entirely different character in contrast to the more consistently serious tone of *Harmonium*. GPM has a light-hearted, humorous and, at times, sharply parodistic edge - aspects of its character that have led to explosively divided reactions to the piece after its San Francisco, New York and Amsterdam performances. Those reactions led the composer to consider withdrawing the score at one point..he eventually decided against it, simply because the work succeeds in expressing the things he wanted to express.

For Adams, this particular work represents something akin to a musical exorcism; in it, he has brought together a variety of elements from his musical past, including the marches and band music he played in his youth, a touch of Gospel, some Beethovenian piano writing and even a patently diatonic theme that is reworked until it becomes an

archetypal minimalist figure. Often the composer makes allusions through scoring, rather than through the actual material. Parts of the shimmering first movement, for instance, are overlaid with angular, high-pitched piccolo lines that seem to be a sidelong glance at electronic sounds. Throughout the score he calls for a bass drum rather than timpani partly to evoke the old marching band sound, and partly to make his grand, crashing climaxes even grander and more crashing.

Adams also draws on a special "pianola" sound - an effect he creates by giving the two pianists identical material, played slightly out of phase. The vocalists in the work sing everything from the kind of melodically simple, syncopated figures one hears in Philip Glass's early music to rather dramatic, intense melodies. Although they sing wordlessly through most of the score, there is a place in the last movement where the composer has provided them with a seven word text which he has asked not to be revealed in program notes.

The composer has sown his diverse musical references into each of the work's three movements, although in the first two they are more fully disguised (the first and second movements are performed without break); indeed, the introverted lyricism that dominates the second movement almost leads the listener to expect a deep, cathartic finale. Instead, Adams pulls out the stops and provides a rollicking third movement, with a Gospel style main theme, a keyboard part that alludes to bravura Beethoven, chordal brass parts out of the late Romantic symphonies, and some free-wheeling percussion playing. What he has created in the end, is not a heady, philosophical treatise, but more simply, a grand old entertainment - a lively burlesque in a minimalist setting. — *Allan Kozmin*

The *Symphony for Concert Band* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington D. C. on April 5th, 1951 with the composer conducting. The three movement symphony demonstrates Hindemith's great contrapuntal skill as well as the organized logic of his thematic material. His melodies develop ever expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds zest to the strength of his melodies.

The first movement is in sonata allegro form with the recapitulation economically combining both themes in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and trumpet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the second movement. The closing section of the third movement utilizes the combined themes of the entire symphony while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence.

#### Upcoming Wind Ensemble and Symphonic Band Performances

**Tuesday, February 6th, 8:00 pm Meany Theater** - The UW Wind Ensemble and Symphonic Band.

**February 16th, Washington Music Educators Association Biennial Conference, Olympia, WA.**

**Tuesday, March 6th, 8:00 pm Meany Theater** - The UW Wind Ensemble and Symphonic Band.

**Saturday, March 10th, Meany Theater** - Second Annual University of Washington Invitational High School Concert Band Festival.

**Friday, March 23rd, 4:00 pm University of Nevada-Reno** - Western and Northwestern division convention of the College Band Director's National Association.

**Tuesday, April 24th, 8:00 pm, Meany Theater** - The UW Wind Ensemble and Symphonic Band.

**Wednesday, May 23rd, 8:00 pm, Meany Theater** - The UW Wind Ensemble and Symphonic Band.

### The University Of Washington Wind Ensemble

<b>Flute</b>	Sherri Fingeroot	<b>*Tuba</b>
Brian Fairbanks	Christine Bammes	Kirk Smith
Wendy Wilhelmi •	<b>Alto Clarinet</b>	Craig White
Twi McDonell	Carol Krause	<b>Euphonium</b>
<b>Oboe</b>	<b>Bass Clarinet</b>	Zach Davis
Molly Sandvick •	Billie Winter	Steve Wampler
Margaret Farler •	<b>Trumpet</b>	<b>Percussion</b>
<b>Bassoon</b>	Sam Mann	Dan Oie
Jeff Eldridge •	Michael Kane	Brian Bogue
Katie Jackson •	Jack Halsey	Evan Buehler
<b>Alto Saxophone</b>	Mike Baker	Alec Wilmart
Larry Wiseman	Ron Cole	Matt Lacombe
Charles Davis	Dale Potter	<b>Piano</b>
<b>Tenor Saxophone</b>	<b>Hom</b>	Minako Fukase
Travis Ranney	Jenny Smith •	Melanie Nalbandian
<b>Bartitone Saxophone</b>	Tony Miller	<b>Soprano</b>
Brad Price	Jackie Sue Faissal •	Adriana Giarola
<b>Clarinet</b>	Andrew Kertesz	Susan Fujita
Sue Kelleher •	Vince Yamashiroya	Cindy Beitmen
Anne Dickinson •	<b>Trombone</b>	<b>String Bass</b>
Carol Krause	Jay Bulen	Kris Falk
Chris Magnusson	Andrew Hillaker	• <b>Gounod</b>
Kathy Boone	Gretchen Hopper	
Kathy Dugan		

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### Upcoming Concerts

- University Jazz Combo; November 30, 8:00 PM, Brechemin Auditorium
- University Symphony; December 1, 8:00 PM, Meany Theater
- University Madrigal Singers & Collegium Musicum; December 2, 8:00 PM;  
December 3, 3:00 PM; Brechemin Auditorium
- Studio Jazz Ensemble; December 4, 8:00 PM, Meany Theater
- New Music by Young Composers; December 5, 8:00 PM, Brechemin Auditorium
- University Chorale; December 6, 8:00 PM, Meany Theater
- Soni Ventorum; December 8, 8:00 PM, Brechemin Auditorium
- Rachelle McCabe, piano; December 10, 8:00 PM, Brechemin Auditorium
- Keyboard Debut Series; December 14, 8:00 PM, Brechemin Auditorium
- Béla Siki, piano; January 5, 8:00 PM, Meany Theater
- Music by Women Composers; January 16, 8:00 PM, Meany Theater