

presents

University of Washington
SYMPHONIC BAND CHAMBER CONCERT
Dr. Steven Morrison, *conductor*
Cory Meals, *assistant conductor*

March 10, 2013

1:30 PM

Brechemin Auditorium

PROGRAM

FANFARE FOR A NEW THEATRE (1964)..... IGOR STRAVINSKY (1882-1971)

Jeff Alcock & Anna Mines, *trumpet*

From *DANCER IN THE DARK* (2000): *OVERTURE*.....BJÖRK GUÐMUNDSDÓTTIR (b. 1965)

<u>Trumpet</u> Jeff Alcock Ross Carrington Chris Gelon Stephanie King Anna Mines Jonathon Vance	<u>Horn</u> Erin Beard Ryan C. Campbell Nicholas Efthimiadis Evan Goldman Logan James Alison Leonard	<u>Trombone</u> Bentley Altizer Mandy Berman Gene Kim Thomas Larson Taylor Mori Nicholas Ruof	<u>Euphonium</u> Sunjay Cauligi David Shelley <u>Tuba</u> William Piper Carlo Torrella <u>Timpani</u> Skyler Mendoza
---	--	---	---

THREE MERRY MARCHES, OP. 44 (1924-26) ERNST KRENEK (1900-1991)

<u>Flute</u> Roxanne Fairchild	<u>Clarinet</u> Michael McKeirnan Katie Sander Kerry Sloan	<u>Trombone</u> Bentley Altizer
<u>Oboe</u> James Kashima	<u>Trumpet</u> Stephanie King Jonathon Vance	<u>Tuba</u> William Piper
<u>E^b Clarinet</u> David Bissell	<u>Horn</u> Logan James Alison Leonard	<u>Percussion</u> John Aguilar Zachary Amador Rena Evans Zachary Oppenheim

...AND THE RAGE BEGETS THE RAINS (2013) KATIE RIVERA (b. 1971)

<u>Flute</u> Roxanne Fairchild	<u>Horn</u> Nicholas Efthimiadis Evan Goldman	<u>Euphonium</u> Sunjay Cauligi
<u>Oboe</u> James Kashima Gail Stanton	<u>Trumpet</u> Anna Mines Ross Carrington	<u>Tuba</u> Carlo Torrella
<u>Clarinet</u> Mayowa Aina Gina Hansen	<u>Trombone</u> Tayler Mori Thomas Larson	<u>Percussion</u> John Aguilar Forrest J. Hoffman Skyler Mendoza

THE MERRY KING (1938-39) PERCY GRAINGER (1882-1961)

<u>Flute</u> Laura Colmenares	<u>Alto Clarinet</u> David Bissell	<u>Saxophone</u> Michael Arguelles (soprano) Siobhan Bauer (alto) Bryan Van Pelt (baritone)
<u>Clarinet</u> Mayowa Aina Kerry Sloan Michael McKeirnan	<u>Bass Clarinet</u> Matt Heid	<u>Piano</u> Kevin Dong

NOTTURNO, OP. 34 (1815) LOUIS SPOHR (1784-1859)

I. Marcia
V. Adagio

<u>Flute</u> Alex Hoelzen	<u>Horn</u> Nicholas Efthimiadis Evan Goldman	<u>Euphonium</u> Sunjay Cauligi
<u>Oboe</u> James Kashima Gail Stanton	<u>Trumpet</u> Anna Mines Ross Carrington	<u>Tuba</u> Carlo Torrella
<u>Clarinet</u> Mayowa Aina Gina Hansen	<u>Trombone</u> Taylor Mori Thomas Larson	<u>Percussion</u> John Aguilar Forrest J. Hoffman Skyler Mendoza

SYMPHONY NO. 8 IN D MINOR (1956) RALPH VAUGHAN WILLIAMS (1872-1958)

II. Scherzo alla Marcia

<u>Flute</u> Alex Hoelzen Yingying Huang	<u>Bassoon</u> Darcy Leggett Kaila Eason	<u>Trumpet</u> Jeff Alcock Chris Gelon
<u>Clarinet</u> Gina Hansen Caroline Masters	<u>Horn</u> Erin Beard Ryan C. Campbell	<u>Trombone</u> Mandy Berman Gene Kim Nicholas Ruof
<u>Oboe</u> Julia Proctor Gail Stanton		<u>Euphonium</u> Sunjay Cauligi

Dedicated to Lincoln Kirstein and George Balanchine, IGOR STRAVINSKY'S *FANFARE FOR A NEW THEATRE* was composed for the New York State Theater at Lincoln Center, new home of the New York City Ballet. It is intended to capture, "...the effect of ... two pennants flying and crackling in a brisk wind."

OVERTURE from the film *DANCER IN THE DARK* by BJÖRK GUÐMUNDSDÓTTIR serves as the lens through which the cinematic world of this collaboration with Lars von Trier is seen. Winner of Cannes Film Festival's *Palme d'Or* in 2000, *DANCER IN THE DARK* is a genre-defying cinematic creation, incorporating elements of melodrama, documentary, musical, and experimental film, shot in the manner of cinema vérité. The audience is made to feel as though they are a participant, rather than an observer, in the tumultuous and descending trajectory of the main character, Selma.

Rising from the stasis of the opening pedal, the layers of the brass chorale cast a haunting, shimmering, melancholic air upon which a main theme is developed. This motif, indicative of Selma, is restated and elaborated, each time becoming simultaneously more urgent and inexorably entwined in the darkening complexity of the work's underlying harmonic web. As quickly as the work crests, it dissolves back to a more stable form of the stasis from which it grew.

ERNST KRENEK'S *THREE MERRY MARCHES* is, in reality, a collection of march parodies. As his response to [composer] Paul Hindemith's commission, Krenek submitted this work, which pokes fun at the typical military music of the day. From the stilted percussion introductions to the disguised quotes of well-known tunes, like "Mexican Hat Dance" and "Can-Can," the composer teases the present and the past, while pointing a finger to the possibilities of the future.

Composer KIM RIVERA on ... *AND THE RAGE BEGETS THE RAINS*:

"The piece grew from a desire to combine contemporary concert music with a more cinematic feel. It begins with an atmosphere of extended sound and color, with the musical texture revealing itself through each instrument's contribution. Each section is its own story, and there is an influence (albeit abstract) from several different stories I have read or heard. Stories as diverse as that of Indra, the Hindu God of War to stories dealing with telekinesis, these all convolve into a larger story of the piece itself, which is ultimately left to the imagination of the listener."

KIM RIVERA is currently an undergraduate student pursuing a BM in Music Composition in the School of Music at the University of Washington in Seattle, WA, and currently studies with Huck Hodge.

Grainger scholar John Pickard, on *THE MERRY KING*:

"*THE MERRY KING*:... went through several incarnations: as a sketch for chorus ('1905 or 1906'), as a 'room-music' (i.e. chamber ensemble) sketch (1936), as a full version 'worked out for room-music late 1938 and early 1939' and, finally, 'Dished-up for piano solo 1936-39'. Four verses of the melody are set to increasingly elaborate harmonizations and, as with so many of Grainger's slower settings, the harmony moves freely from the straightforwardly diatonic (liberally spiced with sevenths and suspensions) to a languorous Delius-like chromaticism."

Written in 1813 for the first clarinetist of the Military Music Corps of Sonderhausen, Johann Simon Hermstedt, LOUIS SPOHR'S *NOTTURNO, OP. 34* exemplifies the diversity of the composer's ability to write for wind instruments. Each of the six movements captures different elements of song and dance present at the beginning of the nineteenth century and shows a variety of influences from the different cultures of the European continent. The first movement in C major, "*Marcia*", shows the influence of Turkish military music with the prominence of the triangle and presence of the cymbals and bass drum. The fifth movement, "*Adagio*", draws its influence from Spohr's earlier opera *Arluna*, and exhibits characteristics more akin to an aria than a wind serenade.

RALPH VAUGHAN WILLIAMS' *SYMPHONY NO. 8 IN D MINOR* was composed between 1953 and 1956. This symphony is the shortest of Vaughan Williams' nine symphonies yet is remarkably inventive, especially in the composer's experiments in sonority. The second movement, *Scherzo alla Marcia* (for wind instruments only) opens with a brief march (with trio) in a style akin to British military bands of the early twentieth century. The trio section revisits Vaughan Williams' "pastoral" style, and moves swiftly to recapture the opening style and move to a rapid close. In keeping with the vast majority of Vaughan Williams' symphonic output, the movement ends at a barely-audible *niente*.

UPCOMING BAND EVENTS AT THE UNIVERSITY OF WASHINGTON

March 12, 2013, Wind Ensemble China Tour Preview.
7:30 PM, Meany Theater.

April 29, 2013, Wind Ensemble and Symphonic Band: *CONSTRUCTIONS*.
7:30 PM, Meany Theater.

May 30, 2013, Wind Ensemble, Symphonic and Campus Bands: *MADE IN AMERICA*.
7:30 PM, Meany Theater.

CLASSICAL

KING FM 98.1

www.king.org