

The School of Music
presents the 33rd program of the 1991-92 season

B348
1991
12-4

The Wind Ensemble

Timothy Salzman

Conductor

Works by

Jack Stamp
Gustav Holst
Robert Kurka
Rodney Rogers

and
a special tribute to

Laila Storch

featuring
a grand double-reed
performance of

Handel's "Royal Fireworks"

Wednesday, December 4, 1991
8:00 PM, Meany Theater



School
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University
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Washington

Program

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

DAT ID 2 Gavorkna Fanfare (1991) 13:31 JACK STAMP

ID 3 Hammersmith - Prelude and Scherzo, Op. 52 14:00 GUSTAV HOLST

ID 4 The Good Soldier Schweik Suite 17:48 ROBERT KURKA

- I. Overture
- III. March
- IV. War Dance
- V. Pastoral
- VI. Finale

Cass side A
side B

Intermission

ID 5 Symphony for Winds and Percussion (1991) 21:15 RODNEY ROGERS

- I. Air Mosaic
- II. The evidence of things not seen
- III. The Dance of Time

ID 6 The Music for the Royal Fireworks 20:21 G. F. HANDEL

- I. Overture
- II. Bourrée
- III. La Paix
- IV. La Réjouissance
- V. Minuet

Program Notes

The Gavorkna Fanfare exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation. The opening pyramids lead to the melodic minor third cluster heard in original and inversion simultaneously. A polychord transition based on the upcoming "fugato" subject leads to a minimalist accompaniment to the four part counterpoint. The opening idea returns with a coda based on the melodic minor third. The work was composed for and dedicated to Eugene Corporon and the University of Cincinnati College - Conservatory of Music Wind Symphony. It received its premier at the 1991 College Band Directors Association Convention (CBDNA) held at the University of Missouri, Kansas City.

— Jack Stamp

Hammersmith-Prelude and Scherzo seals Holst's unique position as the wind band's first great champion among composers of the first rank. He was commissioned in 1930 by the British Broadcasting Corporation to write a work for its military band, and although it had been twenty years since he had written for this challenging instrumental combination, he immediately seized upon this commission to write a major work designed for performance by the best professional players in England. This source of Holst's commission was a vital factor in scoring the composition for band, for he spared nobody in fashioning a work of uncompromising technical and musical demands. However, the expected first performance by the BBC military band never took place, so when Holst died four years later (after having transcribed the opus for orchestra), he had never heard a public performance of the work in its original form. The work was premiered by the U.S. Marine Band, conducted by Captain Taylor Branson, at the American Bandmasters Association convention in Washington, D.C., on April 17, 1932. Holst had been scheduled to conduct, but was ill and could not appear. The work then lay unperformed for over two decades until Robert Cantrick, then Director of Bands at Carnegie-Mellon University, gave a 'second premiere' of this 'rediscovered' masterwork. It was this performance in Pittsburgh which led to the first ever publication of the piece in 1956.

Holst lived and worked in the west metropolitan borough of London, called Hammersmith, for thirty years. The sharply contrasted elements that he observed as life there unfolded about him were dominant factors in his philosophy as well as the basic ingredients underlying his choice of the Hammersmith area as the subject for his BBC commission.

As Cantrick observed: "In *Hammersmith* Holst turned to the band to express musically a profound philosophic problem, one which was deeply rooted in his

nature all his life; the paradoxical interplay of the humane and the mystical in man's experience. He did this at the height of his artistic maturity under the most favorable creative conditions of his career. . . . This tension never resolved itself in Holst's personal life. . . . but this very unresolved tension is the essence of *Hammersmith*. Here he finally found adequate musical means for expressing the paradox in a one-movement work—the mood of the Prelude other-worldly, non-human, self-contained and inward looking; the mood of the Scherzo raffish, vulgar, worldly, excited, warm, emotional, and extroverted; the artistic union of the two achieved without elevating either to superior status over the other."

— Frederick Fennell

The *Suite* was inspired by *The Good Soldier Schweik*, the brilliantly realistic anti-war satire by the Czech novelist and journalist Jaroslav Hasek. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although he is classified by his German masters ("the authorities") as "feeble-minded" (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity and hypocrisy of these "authorities" by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant. He is, therefore, not only a single individual, but also the symbol of the common people and their resistance to a war from which they can derive no benefit, only suffering.

Each of the six short pieces which comprise the *Suite* represents a general idea or theme which reoccurs throughout the book, rather than any specific episodes. Thus, the *Overture* is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The *March*, of course, represents the soldier's chief means of getting from place to place—Schweik does quite a bit of it. The *War Dance* represents the "authorities", both civilian and military and their fanatical pounding of the war drum. The *Finale* is Schweik's optimism, triumphant and indestructible in the end.

— Robert Kurka

Music for Winds and Percussion showcases the virtuosity of both wind and percussion instruments. Designed specifically for a large wind ensemble, it is in three self-contained movements which are interrelated through motivic and textural similarity. The first movement, *Air Mosaic*, is constructed of many thematic elements which are juxtaposed and at times united. The predominant melodic ideas are fanfare-like with orchestration that emphasizes stark contrasts in color.

The movement is characterized by relentless energy from the outset. This energy provides momentum which is combined with numerous motives that are presented and transformed in a cascade of instrumental color and technical devices. *The evidence of things not seen* is a colorful portrait of a reflective yet joyful mood. While continuing to use motivic devices of the first movement it offers a complete change in character. The main theme of the movement is derived from a beautiful hymn tune, *Prospect*, published by William Walker in *The Southern Harmony* in 1835. The final movement, *The Dance of Time*, exploits the technical facility of the performers through the use of extremely fast patterns. It is constructed of four large sections, each growing more intense and culminating in a climax which utilizes all of the instruments of the ensemble.

Music for Winds and Percussion was commissioned for the 50th Anniversary of the College Band Directors National Association. The first and second movements received their premiere by the Indiana University Wind Ensemble at the CBDNA convention in February of 1991. The third movement was first performed by the Arizona State University Symphonic Band this past October. This evening's concert marks the first performance of the complete work.

— Rodney Rogers

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 Handel 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 Handel 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 for the Royal Fireworks* 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 performance of *The Music for the Royal Fireworks* is lovingly dedicated to Laila Storch who recently retired as professor of oboe at the UW School of Music.

The conductor would like to express his gratitude to Rick Clary and Raydell Bradley, graduate students in the DMA instrumental conducting program, for their outstanding contributions to the rehearsal preparation of the Wind Ensemble during this past quarter.

UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

Thursday, February 6th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; University Symphonic Band, Raydell Bradley, Conductor.

Saturday, February 15th, 11:15 am, Washington Music Educators Convention, Rialto Theater, Tacoma. UW Wind Ensemble, Timothy Salzman, Conductor.

Saturday, February 29th, 7:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; James Walker, flute soloist. Pacific Northwest Band Festival.

Tuesday, March 10th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor.

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THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

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Sabra Weber, grd., music
Megan Lyden, grd., music*
Nifia DeJesus, grd., music
Yuriko Brunelle, jr., English
Colett Haviland, fr., pre-arts
Naomi Gonzalez, fr., music/el. ed.

OBOE

Molly Sandvick, jr., music*
Bridget Nyberg, fr., music*

CLARINET

Richard Spece, grd., music*
Del Hungerford, grd., music
Jodi Orton, so., music
Jamie Clark, fr., pre-arts
Susan Ediger, grd., music
Anne Dickinson, sr., int. studies/hist.
Kathleen Dugan, sr., elec. engr.
Debbie Smith, fr., music
Seema Prasad, so., pre-arts

BASS CLARINET

Marvin Western, grd., music*
Joel Barbosa, grd., music

E FLAT CONTRA-ALTO CLARINET

Raydell Bradley, grd., music

SAXOPHONE

Robert Davis, jr., music
Jeff Miller, grd., music
Travis Ranney, jr., music,
Ashley Parrish, so., pol. sci.

BASSOON

Jeff Eldridge, grd., math*
Katie Jackson, sr., music*

TRUMPET

Sam Mann, sr., music*
Jack Halsey, grd., music*
Matt Armstrong, so., music
Dan McDermott, fr., music

Rich Sumstad, sr., music
Corbett Stephens, fr., music
Ron Cole, grd., music
Colby Hubler, so., music
Carrie Dixon, jr., pol. sci.

HORN

Lorraine Feder, grd., music*
Jennifer Barrett, so., music
Karen Irwin, sr., psych.*
Jennifer Smith, sr., music*
Vince Yamashiroya, sr., mic. bio.

TROMBONE

Chad Kirby, grd., music
Stephen Macko, grd., music
Gretchen Hopper, sr., music*

EUPHONIUM

Zach Davies, jr., music
Rick Clary, grd., music

TUBA

Craig White, sr., music
Scott Johanson, fr., music

PERCUSSION

Alec Wilmart, jr., music*
Gunnar Folsom, fr., music*
Jana Skillingstead, so., pre-arts
Mike Dennis, post bacc., music
Dan Oie, grd., music
Lilia Pias, jr., music
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Upcoming Concerts

University Symphony; December 5, 8:00 PM, Meany Theater

Collegium Musicum & Madrigal Singers; December 7, 8:00 PM; December 8, 3:00 PM; Brechemin Auditorium

Studio Jazz Ensemble; December 9, 8:00 PM, Meany Theater

Percussion Ensemble; December 10, 8:00 PM, Meany Studio Theater

University Chorale; December 11, 8:00 PM, Meany Theater

ProConArt; December 11, 8:00 PM, Brechemin Auditorium

Keyboard Debut Series; December 12, 8:00 PM, Brechemin Auditorium