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presents the 73rd program of the 1990-91 season



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# The Wind Ensemble and Symphonic Band

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1991  
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Timothy Salzman                      Directors                      Michael Brockman

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School  
of  
Music  
  
University  
of  
Washington

Featuring

The North American Premiere  
of Jean Sibelius'  
"Preludio"

and other works

Tuesday, March 12, 1991  
8:00 PM, Meany Theater  
Free Admission

THE UNIVERSITY of WASHINGTON WIND ENSEMBLE

Richard Clary, conductor

- DAT ID 2 Suite Française (12:48) ..... FRANCIS POULENC
- I. Bransle de Bourgogne
  - II. Pavane
  - III. Petite marche militaire
  - IV. Complainte
  - V. Bransle de Champagne
  - VI. Carillon

THE UNIVERSITY of WASHINGTON SYMPHONIC BAND

Michael Brockman, conductor

- ID3 Sea Songs (3:52) ..... RALPH VAUGHAN WILLIAMS
- ID4 When Jesus Wept (6:35) ..... WILLIAM SCHUMAN  
Zach Davies, euphonium — Dave Ballard & Dale Potter, trumpets
- ID5 Suite of Old American Dances (2:44) ..... ROBERT RUSSELL BENNETT
- II. Schottische
  - III. Western One-Step
- ID6 Symphonic Suite (14:56) ..... CLIFTON WILLIAMS
- I. Intrada - Chorale
  - II. March
  - III. Antique Dance
  - IV. Jubilee

CASS SIDE A - brief intermission -  
SIDE B

THE UNIVERSITY of WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

- ID7 Preludio (5:03) ..... JEAN SIBELIUS  
(North American premiere)
- ID8 After a Gentle Rain (8:38) ..... ANTHONY IANNAKONE  
Raydell Bradley, conductor
- ID9 Symphony #2 (11:38) ..... DAVID MASLANKA  
III. Finale

Program Notes

Although Francis Poulenc (1899-1963) was an accomplished pianist and the composer of some 160 works, he was largely self-taught except for a three year period (1921-24) when he benefitted greatly from the tutelage of Charles Koechlin. He soon attracted the attention of Erik Satie and through his association with "Les Six", Poulenc began to make a reputation in Paris as a composer. The young composer grew to be a follower, admirer, and supporter of Igor Stravinsky, and it was Stravinsky who recommended Poulenc to Diaghilev as a potential composer for his *Ballets Russes*. Diaghilev's triumphant production in Paris of *Les biches* in 1924 helped to spread Poulenc's reputation around the world. In spite of this and other critical and popular successes, he remained by his own admission quite ignorant of many of the notational and theoretical "niceties" of composition; by mutual agreement with Koechlin his study of counterpoint went no further than Bach chorales! This innocent and unencumbered point of view toward the creation of music is thought by some to have been Poulenc's greatest resource. His music is characterized by its simplicity of harmony, beautiful melodic instincts, and the directness of its neo-classical charm, wit, and keen sense of humor.

*Suite Française* was composed in 1935 as incidental music for Edouard Bourdet's play *La Reine Margot*. Source materials and inspiration were provided by the 16th century French composer and editor Claude Gervaise whose six volumes of *Danceries à 4 et 5 parties* were published by Attaignant between approximately 1545 and 1557. The seven short movements are scored for an unusual combination of 9 winds (pairs of oboes, bassoons, and trumpets, with three trombones), harpsichord, and percussion. Only the first, second, and fifth movements actually utilize Gervaise's source material in almost literal transcription. Poulenc's skillful composition of original music for the remaining movements creates however a seamless stylistic unity while occasionally showing signs of homage to his idol, Stravinsky with whom the composer shared a special affinity for the lean, "classical" textures of wind instruments and keyboards. The resulting suite is a charming if distinctly twentieth century evocation of Renaissance atmosphere which juxtaposes the flowing choral sounds of the brass with those of the more pungent double reeds and harpsichord.

— Richard Clary

Vaughn Williams, like his friends Gustav Holst and Dan Godfrey, knew the band idiom well as a result of conducting bands. *Sea Songs* is one of the simpler works by Vaughn Williams, and was written for British military band in 1924. The composer loved the folk song heritage of his native land. He also knew the English sailing songs and used three in *Sea Songs* "Princess Royal," "Admiral Benbow," and "Portsmouth." The form is ABCA, the scoring direct, and the music is most rewarding for player and audience alike.

— Norman Smith

William Billings was born in Boston in 1746. Largely self-taught in music, he composed six large volumes of original songs which became very popular in New England and colonial America. **When Jesus Wept** was originally a round for four voices, and was included in "The New England Triptych," a group of three Billings songs which were essentially re-composed by William Schuman in 1957 for orchestra, and later reworked and enlarged for concert band.

— Michael Brockman

The **Suite of Old American Dances**, composed in 1905, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music - not a novelty as one might expect from such a setting. Bennet has described the music as "native American dance forms...treated in a 'riot' of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and a facile flow of musical ideas.

— Acton Ostling

The great Finnish composer Jean Sibelius (1865-1957), a trained violinist, rarely composed for ensembles without string instruments; indeed he advised his pupils against doing so. After its premiere performance on December 14th 1899, the **Preludio** was withdrawn from circulation by the composer. The manuscript bears the admonition "not in public" which was written in Sibelius hand. Special permission by the Sibelius family was granted for a 1989 recording by the Goteborg (Sweden) Symphony, an ensemble that was committed to recording all of the known Sibelius repertoire. (That project has been dropped due to the departure of conductor Neeme Järvi who this past fall was appointed conductor of the Detroit Symphony Orchestra.) All other efforts to perform this music publicly have been denied by the Sibelius family.

In its original and more extensive version this work was a part of an overture entitled "All'Overtura" which after revision was to become the first movement of the multi-movement "Scenes historiques". The last movement of this composition is the most familiar of Sibelius's works, "Finlandia". The **Preludio** reflects Sibelius' early affection for the works of Richard Wagner both harmonically and melodically.

Mr. Salzman would like to thank Risto Korhonen and Leena Slakari (historians at the Finnish Music Information Centre in Helsinki), Andrew Barnett (a leading British authority on the work of Sibelius), and Lennart Dehn, (recording producer for the Goteborg Symphony), for their extensive efforts in making this performance possible.

— Timothy Salzman

Anthony Iannaccone (born 1943 in New York City) began private musical studies at the age of seven. His BM and MM degrees are from the Manhattan School of Music, and his PhD is from the Eastman School of Music. Dr. Iannaccone has studied composition with Vittorio Giannini, David Diamond, and Samuel Adler. His catalogue of nearly 50 published works includes numerous pieces for symphonic band and wind ensemble. Dr. Iannaccone is in demand as guest conductor and clinician throughout the United States and has received numerous awards, fellowships, and commissions during his career. He is currently a Professor of Composition at the Eastman Michigan State University in Ypsilanti.

**After A Gentle Rain** is a work in two contrasting movements - the first quiet, meditative, and introverted and the second sparkling, dance-like and extroverted. The first movement, "The Dark Green Glistens With Old Reflections," suggests images of light reflecting off moist green foliage. Dr. Max Plank, Director of Bands at Eastern Michigan University, also suggests that there is a "play on words" in the title, with the old reflections actually referring to old memories in a quiet, meditative context. In the second movement, "Sparkling Air Bursts With Dancing Sunlight," the music evokes the joy and freshness that seems to fill the air after a gentle rain. The piece ends with a feeling of rebirth and the celebration of life.

— Raydell Bradley

The **Symphony #2** was commissioned by the Big Ten Band Director's Association and was premiered in Evanston, Illinois by the Northwestern University Wind Ensemble at the 1987 College Band Director's National Association Convention. David Maslanka has become recognized for his outstanding contributions to the wind ensemble repertoire during the past decade. The composition that has brought the most attention is the 1981 **A Child's Garden of Dreams** now widely considered to be a "standard" of the wind ensemble repertoire. His compositional style is unique in that it combines formal structural considerations with minimalism, pop/rock music influences and jazz rhythmic inflections. Mr. Maslanka is now a resident of the Pacific Northwest (Missoula, Montana) having recently moved there from New York City to take up composing as a full time occupation.

#### UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

Saturday, March 16th, 8:00 pm, Meany Theater, Pacific Northwest Band Festival. Guest: Allen Vizzutti, trumpet soloist.

Tuesday, April 30th, 8:00 pm, Meany Theater, The UW Wind Ensemble & University Symphonic Band.

Wednesday, May 29th, 8:00 pm, Meany Theater, The UW Wind Ensemble & University Symphonic Band.

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

**FLUTE**

Katherine Livick  
 Lisa Gane  
 Katherine Nelson  
 Diane Ash  
 Mark Klinkenberg  
 Shannon Yost  
 Laurie Nill  
 Sarah Nofziger  
 Sueann Caughey  
 Theresa Julius  
 Shauna Sawyerwalter  
 Hillary Holmes  
 Lori Iwasaki  
 Jennifer Meyer  
 Melissa Teague

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Teresa Mello  
 Ewann Agenbroad

**OBOE**

David Oakley

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 Robert Lovelace

**TRUMPET**

Dale Potter  
 Dave Ballard  
 Jeff Kauffman  
 Mike Corcoran  
 Greg Wiedemeier  
 Colleen Fox  
 Reggie Perry  
 Rob Palmer

**HORN**

Kim Arctander  
 Aaron Parker  
 Brian Graves

**EUPHONIUM**

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 Wolf Vanhee  
 Tonya May  
 Kary Etherington

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 Emmelyn Hart  
 Miyako Sugihara  
 Kristin Cronin  
 Beth Dowdy  
 Tony Bermudez  
 Jennifer Holland  
 Mary Marshall  
 Doug Kanai

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Gretchen Swanson  
 Christina Phelps

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 Rick Antezana  
 Paul Coile  
 Lori Hickman

**TENOR SAXOPHONE**

Erika Odegard  
 Glenda Montgomery  
 Fred Jala

**BARITONE SAXOPHONE**

Val Villafana

**TROMBONE**

Ginna Pankey  
 David Graves  
 Adam Johnson  
 Jason Bartelheimer  
 Leigh Starr  
 Loren Landau  
 Dave Riddle  
 Jody Elsom  
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### Upcoming Concerts

**Proconart;** March 13, 8:00 PM, Brechemin Auditorium

**University Symphony and Combined Chorus;** March 14, 8:00 PM, Meany Theater

**Keyboard Debut Series;** March 14, 8:00 PM, Brechemin Auditorium

**Pacific Northwest Band Festival;** March 15 & 16, 8:00 PM, Meany Theater

**Bruce Brubaker, pianist;** March 15, 8:00 PM, Brechemin Auditorium