

DIVERTIMENTO FOR BRASS AND PERCUSSION (1960) KAREL HUSA (b. 1921)

- I. *Overture*
- II. *Scherzo*
- III. *Song*
- IV. *Slovak Dance*

Nicole Harreld, Erik Reed and Zachariah MacIntyre, *trumpet*
Nathan Rengstorf, Sarah Mortland, Helen Kinsel and Alison Farley, *horn*
Danny Helseth, Steven Harreld and Jonathon Wilson, *trombone*
Seth Tompkins, *tuba* / Melanie Stambaugh and Peter Kim, *percussion*

Erin Bodnar, *conductor*

One of America's most admired and respected composers, JOHN ADAMS is a musician of enormous range and technical command. His many operatic and symphonic works stand out among contemporary classical compositions for their depth of expression, their sonic brilliance, and the profoundly humanist nature of their themes. Born and raised in New England and educated at Harvard, Adams moved in 1971 to California, where he taught for ten years at the San Francisco Conservatory and was composer-in-residence at the San Francisco Symphony.

Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*, all created in collaboration with stage director Peter Sellars, draw their subjects from archetypal themes in contemporary history. *On the Transmigration of Souls*, written for the New York Philharmonic to mark the first anniversary of the World Trade Center attacks, received the 2003 Pulitzer Prize for Music, and won a rare "triple crown" of Grammy awards: "Best Classical Recording", "Best Orchestral Performance", and "Best Classical Contemporary Composition." Adams has been awarded honorary degrees and proclamations by Cambridge University, Harvard University, Yale School of Music, Phi Beta Kappa, the National Endowment for the Arts, Governor Arnold Schwarzenegger of California, the French Legion of Honor, and Northwestern University, where he was awarded an honorary doctorate and the first Michael Ludwig Nemmers Prize in Music Composition. Adams is active as a conductor, appearing with the world's greatest orchestras. A regular guest at the BBC Proms, in recent seasons he has also conducted the London Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic as well as orchestras in Atlanta, Stockholm, Pittsburgh, Montreal San Francisco, and Detroit.

With support from American philanthropist Betty Freeman, *SCRATCHBAND* was written for Ensemble Modern, a Germany-based chamber ensemble dedicated to the music of modern composers. *SCRATCHBAND* is scored for an ensemble that combines acoustic instruments, like the flute, oboe, and clarinet, with an amplified electric guitar, electric bass, and keyboard synthesizer providing a colorful palette that Adams skillfully mixes together. The piece, in ABA form, starts simply enough with a jagged eighth-note line played in unison by bass clarinet and electric bass over which Adams layers in the remaining instruments. Driving sixteenth-notes combine with elements of rock and funk-inspired rhythms that are shortened, lengthened, and displaced, playing with listener expectations throughout the piece.

The 1919 death of IGOR STRAVINSKY'S admired colleague, mentor and friend Claude Debussy drove him to write a memorial composition which stands among his most characteristic and influential masterpieces, the *SYMPHONIES OF WIND INSTRUMENTS*. Even for Stravinsky, the work is strikingly original, grounded not in the "symphonic" genre but (as musicologist Richard Taruskin has shown) in the Russian Orthodox service for the dead. According to the composer, in 1936: "*I did not, and indeed I could not, count on any immediate success for this work. It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed...It is an austere ritual which is unfolded in terms of short litanies...This music is not meant to 'please' an audience, nor to arouse its passions.*"

The work is not a 'symphony' in the accustomed sense; Stravinsky went back to the word's ancient connotation of groups of instruments sounding together, and used the plural to indicate that the music is made up of several of these instrumental colloquies. He described it at various times as 'a grand chant, an objective cry', and 'an austere ritual which is unfolded in terms of short litanies between different groups of homogenous instruments'. The overall form of the piece is an apparent challenge to all previously accepted canons of musical architecture. It is a kind of mosaic, made out of discrete blocks of contrasting materials, separate yet interlocking, in different but closely related tempi. These are shuffled, juxtaposed or intercut without modulation or transition, culminating in the enefably severe calm of the concluding chorale.

—Malcom MacDonald

KALABASH for four percussionists, was composed as part of the HC Coombs Creative Arts Fellowship for the Australian National University School of Music's student percussion ensemble Drumatix and was premiered by them at the National Art Gallery in July 2004. Two marimbas and a selection of splash cymbals and log drums are shared amongst the players who engage in a virtuosic interplay reminiscent of the balofon music of West Africa. The balofon is the forerunner of the modern marimba and shares many physical characteristics with its modern counterpart, the main difference being that the wooden bars (or notes) are suspended above a collection of different sized kalabash gourds instead of aluminium resonators. In some instances these gourds have spiderwebs stretched over their openings which create a fantastic buzzing resonance when the bars are hit with mallets. The traditional music of West Africa frequently features the balofon and there are many accomplished exponents of dazzling virtuosity amongst the tribes of Northern Ghana. It is the musical gestures and celebratory nature of this folk music which, in some ways, informs the language of *KALABASH* and though there is no direct borrowing of musical themes or techniques, this exotic sound world has become a departure point for the compositional process.

EUGENE BOZZA was a French composer with a unique traditional style in the chaotic musical scene of the 20th century. Although he was born in Nice, he soon moved to Paris and attended the Paris Conservatory. Bozza was a brilliant violinist and conductor as well as a composer, and he won awards in all three at the Conservatory from 1924 to 1934. In 1934 he received the prestigious Prix de Rome, a scholarship for French arts students. Over time, he developed his abilities as a teacher as well, and he directed Valenciennes's École Nationale de Musique from 1951 until 1975. Bozza wrote operas, ballets, and large-scale works—he was the conductor of Paris's Opera-Comique for ten years—but his most famous compositions are his chamber works, particularly for wind instruments. Bozza's *ANDANTE ET SCHERZO* was written for the saxophone quartet of La Garde Républicaine, which was led by his good friend Marcel Mule. The *Andante* is slow, lyrical, and reserved, but gives way to a lively and eclectic *Scherzo* featuring virtuosic staccato playing and musical humor.

KAREL HUSA spent his childhood and early years in Prague. Although Husa received formal schooling preparing him for a career in civil engineering, his mother, an amateur musician, enrolled him in violin, piano and painting lessons. When Husa reached the age to start his training as an engineer, the Nazis had closed all technical schools in Czechoslovakia. The conservatories of art and music were not affected and Husa began studying composing with Jaroslav Jezek at the Prague conservatory. Husa continued his studies in Prague until 1947 when he received a fellowship to attend the École Normal de Musique in Paris. In Paris, Husa studied composition with Nadia Boulanger and conducting with Andre Cluytens. Husa's first string quartet won the Lili Boulanger Prize in 1950. However, the same year, Czechoslovakia became a communist state and proponents of the Avant Garde were exiled, including Husa.

In 1954, Husa accepted a faculty position at Cornell University where he taught conducting, composition and orchestration until 1992 and concurrently served on the faculty of Ithaca College from 1967 to 1986. Throughout his time in America, Husa has composed a number of works, many of which have received significant praise. His *String Quartet No. 3* was awarded the 1969 Pulitzer Prize and the *Concerto for Wind Ensemble* received the first Louis Sudler Prize in 1983. His most well known work, *Music for Prague 1968* has had over 7000 performances since its premiere.

DIVERTIMENTO FOR BRASS AND PERCUSSION was written for the Ithaca Brass Ensemble on the request of Robert Prins, who was horn professor at Ithaca College. The work is a re-orchestration of four movements from Husa's *Eight Czech Duets* (1955) for piano, four-hands. The duets were written for the composer's young children as a preservation of their Czech heritage. Husa had also received news of the death of his mother and the impact of that event is clear in certain movements including "Elegie" and "Funeral March." The melodic material is derived from Czech folk songs but also contains original themes. The harmony throughout the composition is both modal and polychordal at times. According to the composer the first movement should be thought of as a "well-dressed" peasant dance in the style of a French overture. The "Scherzo" is a boisterous and rhythmic setting of a Czech folk song featuring ostinatos and polychords. In the third movement, "Song," originally titled "Der Abend" (The Evening), muted brass create a transparent, distant atmosphere. The glockenspiel, gong and cymbal create a dialogue of evening bells as solo horn and trumpet, in turn, state the simple melody. The final movement, "Slovak Dance," is a set of variations with a contrasting interlude. Unexpected accents and irregular phrase lengths create a feeling of asymmetrical meters in the first two variations. After the waltz-like interlude, a gradual accelerando pushes through the remaining variations to a frenetic conclusion.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Perf, San Jose, CA*
Katherine Isbill, Grad., Music Perf, Lawrenceville, GA
Hyunju Juno Lee, Grad., Music Perf, Seoul, Korea
Meese Agrawal, Grad., Music Perf, Mercer Island
Zoe Funai, Fr., Undeclared, Seattle

OBOE

Alyssa Sibbers, So., Music Performance, Vashon Isl*
Sara Thompson, Grad., Music Performance, Fresno, CA
Alyssa Sorenson, Sr., Aeronautics & Astronautics,
Olympia

BASSOON

Jordana Elliott, Grad., Music Perf, Orlando, FL*
Erin Bodnar, Grad., Conducting, Rocky Mountain
House, Alberta, Canada

CLARINET

Leslie Edwards, Jr., Music Performance/International
Studies, Seattle*
Ben Fowler, Community, Music Education, Bothell
Kimberly Wester, Grad., Music Perf, Bozeman, MT
Yong Kim, Sr., Music Performance, Bellevue
Tim Nelson, Sr., History, Vancouver
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis

BASS CLARINET

Jacob Bloom, So., Neurobiology, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, Jr., Music Performance/Computer
Science, Bellevue*
Shane Valle, Fr., Undecided, Seattle

TENOR SAXOPHONE

Abi Kalkura, Fr., Music Performance, Bothell

BARITONE SAXOPHONE

Leif Gustafson, Fr., Music Performance, Tacoma

TRUMPET

Erik Reed, Grad., Music Performance, Owasso, OK*
Nicole Secula, Grad., Music Perf, Santa Clara, CA
Joshua Gailey, Sr., Music Perf/Italian Studies, Port
Angeles
Joseph Sullivan, Sr., Political Sci/Economics, Spokane
Zachariah MacIntyre, Sr., Music Education, Fife

HORN

Nathan Rengstorf, Grad., Music Education, Rochester,
MN*
Christopher Sibbers, Sr., Music Perf, Vashon Island
Sarah Mortland, Sr., Japanese Studies/Music Perf,
Plymouth, MA
Helen Kinsel, Fr., Music Perf/Undecided, Seattle
Alison Farley, Grad., Music Educ, Kansas City, MO

TROMBONE

Masa Ohtake, Jr., Music Education, Lawrence, Kansas*
Danny Helseth, Grad., Music Performance, Seattle
Steven Harreld, Grad., Music Performance, Lodi, CA
Jonathon Wilson, Fr., Business Admin, Kirkland

EUPHONIUM

Ethan Chessin, Grad., Music Educ, Chapel Hill, NC*
Joel Azose, Jr., Mathematics, Mercer Island

TUBA

Seth Tompkins, Grad., Music Perf, Temperance, MI*
Quinn MacKenzie, Sr., Computer Science/Music Perf,
Longview

PIANO

Brooks Tran, Grad., Music Performance, Mercer Isl*
Britanee Hwee, Fr., Music Perf, Lake Forest Park

HARP

Brianna Spargo, Jr., Music Performance, Gig Harbor

STRING BASS

Adrian Swan, So., Music Performance, Bothell*
Rachel Ferguson, Jr., Pre-Arts
Kelsey Mines, Fr., Applied Music

PERCUSSION

Lacey Brown, Grad., Music Performance, Seattle*
Christopher Lennard, Community Music Perf/ Music
Education, Snohomish
Melanie Stambaugh, So., Business
Administration/Music Performance, Puyallup
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA
Peter Kim, Fr., Music Perf, South Pasadena, CA
Miho Takekawa, Grad., Music Perf, Tokyo, Japan

CLASSICAL

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UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

CHAMBER MUSIC CONCERT

October 24, 2010

1:30 PM

Brechemin Auditorium

PROGRAM

SCRATCHBAND (1996).....JOHN ADAMS (b. 1947)

Katherine Isbill, *flute* / Sarah Thompson, *oboe*
Miriam Champer, *clarinet* / Ben Fowler, *bass clarinet*
Chris Sibbers, *horn* / Joshua Gailey, *trumpet* / Masa Ohtake, *trombone*
Brooks Tran, *piano* / Britanee Hwee, *keyboard* / Jared Borkowski, *electric guitar*
Trevor Bortins, *electric bass* / Lacey Brown, *percussion*
Vu Nguyen, *conductor*

KALABASH for four percussionists (2004).....NIGEL WESTLAKE (b. 1958)

Miho Takekawa / Gabriella Vizzutti / Aaron Engelberg / Melanie Stambaugh
Miho Takekawa, *conductor*

SYMPHONIES OF WIND INSTRUMENTS (1920 version).....IGOR STRAVINSKY (1882-1971)

Elizabeth Jolly, Zoe Funai, Juno Lee and Meese Agrawal, *flute/alto flute/piccolo*
Leslie Edwards, Kimberly Wester and Ben Fowler, *clarinet/alto clarinet*
Alyssa Sibbers, Sara Thompson and Ayssa Sorenson, *oboe/English horn*
Jordana Elliott, Erin Bodnar and Adam Williams, *bassoon*
Erik Reed, Nicole Harreld, and Joe Sullivan, *trumpet*
Nathan Rengstorf, Sarah Mortland, Helen Kinsel and Alison Farley, *horn*
Masa Ohtake, Danny Helseth and Steven Harreld, *trombone*
Seth Tompkins, *tuba*
Melanie Stambaugh and Peter Kim, *percussion*

ANDANTE ET SCHERZO (1938).....EUGENE BOZZA (1905-1991)

Melissa Winstanley, *soprano saxophone* / Abi Kalkura, *tenor saxophone*
Shane Valle, *alto saxophone* / Leif Gustafson, *baritone saxophone*
Melissa Winstanley, *conductor*

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