

2010-2011 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

March 7, Studio Jazz Ensemble. 7:30 PM, Meany Theater.

March 10, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

March 11, Combined Choruses & Symphony: *Elijah*. 7:30 PM, Meany Theater.

March 12, Barry Lieberman & Friends Master Class: Scott Pingel, double bass. 12:00 PM, Brechemin Auditorium.

March 13, Barry Lieberman & Friends with Scott Pingel, double bass. 2:00 PM, Brechemin Auditorium.

March 26, Wind Ensemble. 2:00 PM, Meany Theater.

April 6, Brechemin Scholarship Recipients Recital. 7:30 PM, Brechemin Auditorium.

April 9, Guest Artist Master Class: Jordan Anderson, double bass. 2:00 PM, Brechemin Auditorium.

April 10, Viola Studio Recital: *Violas United*. 2:00 PM, Brechemin Auditorium.

April 10, Littlefield Organ Series: John Grew. 3:00 PM, Walker-Ames Room.

April 14, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

April 17, Barry Lieberman & Friends with Maria Larionoff, violin and Robin McCabe, piano. 2:00 PM, Brechemin Auditorium.

April 20, Saxophone Night. 7:30 PM, Brechemin Auditorium.

April 25, Wind Ensemble, Symphonic and Campus Bands. 7:30 PM, Meany Theater.

April 26, Ethnomusicology Visiting Artist Recital. 7:30 PM, Meany Theater.

April 27, DXArts. 7:30 PM, Meany Theater.

April 28, Faculty Recital: Craig Sheppard, piano: *Mostly Brahms*. 7:30 PM, Meany Theater.

May 10, University Symphony. 7:30 PM, Meany Theater.

May 12, Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.

May 15, Harp & Chamber Music Recital. 3:00 PM, Brechemin Auditorium.

May 16, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

May 18, Jazz Innovations I. 7:30 PM, Brechemin Auditorium.

May 19, Jazz Innovations II. 7:30 PM, Brechemin Auditorium.

May 20, Composers' Workshop. 7:30 PM, Walker-Ames Room.

May 20, Guitar Ensemble: *Guitar and Friends*. 7:30 PM, Brechemin Auditorium.

presents

SYMPHONIC BAND CHAMBER CONCERT

Steven Morrison, *Director*

March 6, 2011

1:30 PM

Brechemin Auditorium

PROGRAM

THREE CANZONI compiled by ALESSANDRO RAUEREIJ

- I. *CANZON NONI TONI* (1597) GIOVANNI GABRIELI
(1557-1612)
- II. *CANZONI PER SONARE* (1608) ORINDIO BARTOLINI
(1580-1640)
- III. *SONATE A QUATTRO SEI ET OTTO* (1608) CESARIO GUSSAGO
(1599-1630)

Primo Coro

Brennan Carter, *trumpet*
Dan Maben, *trumpet*
Anna Mines, *trumpet*
Tristan Pendergrass, *trumpet*
Alexander Le, *trombone*
Sarah Sanborn, *trombone*
Mark McConnell, *euphonium*
Amy Holler, *euphonium*

Secondo Coro

Alexander Hoelzen, *flute*
Sher-Min Yang, *flute*
Holly Palmer, *oboe*
Gail Santon, *oboe*
Nate Williams, *clarinet*
Andreas Abel, *clarinet*
Mandy Berman, *trombone*
Thomas Larson, *trombone*

Christopher Clarke, *conductor*

TRES SONETOS..... SILVESTRE REVUELTAS (1899-1940)

- I. *Vuelvo a ti, soledad, agua vacia*
I am coming back to you, lonely, empty water.
- II. *Junio me dió la voz, la silenciosa música de callar un sentimiento*
June gave me the voice, the silent music of hiding a sentiment.
- III. *Era mi corazón piedra de río*
My heart was a river stone.

Kaila Eason, *clarinet*
Darcy Leggett, *bassoon*
Gabrielle Jones, *horn*
Kerry Sloan, *clarinet*
Tristan Pendergrass, *trumpet*
Jenna Maligro, *tuba*
Maiah Hollander, *bass clarinet*
Anna Mines, *trumpet*
Brian Woolford, *percussion/piano*
Dr. Steven Morrison, *conductor*

QUIDDITAS (2010) MICHELLE MCKENZIE (b. 1987)

Colleen McElroy, *flute*
Dan Reisinger, *horn*
Kelsey Langolis, *oboe*
Thomas Larson, *trombone*
Aaron Azoze, *clarinet*
Jeremy Ford, *euphonium*
Brennan Carter, *trumpet*
Michelle McKenzie, *conductor*

LE GRAND TANGO (1982).....ASTOR PIAZZOLLA (1921-1992)
Arr. Jack Sharretts

Michael Arguelles, *soprano saxophone*
Chris Lizotte, *tenor saxophone*
Corey Jones-Weinert, *alto saxophone*
Arin Greenwood, *baritone saxophone*

SERENADE, OP. 7 (1882)..... RICHARD STRAUSS (1864-1949)

Sydney Gordon, *flute*
Holly Palmer, *oboe*
Gabrielle Jones, *horn*
Kathleen Shin, *flute*
Gail Stanton, *oboe*
Ashley Wilson, *horn*
Nate Williams, *clarinet*
Darcy Leggett, *bassoon*
Ruofan Yu, *horn*
Andreas Abel, *clarinet*
Cameron Gerhold, *bassoon*
Devin Ensz, *tuba*
Dan Reisinger, *horn*
Alison Farley, *conductor*

THREE CANZONI is a collection compiled by ALESSANDRO RAUERER who was a publisher from 1606 to 1609 in what is known as the Canzoni per sonare (a collection of canzoni). A canzon is an Italian song or ballad that is a very important Italian instrumental form of the late 16th and early 17th century.

GIOVANNI GABRIELI was an Italian organist, composer, and teacher. Born in 1555 he lived in Munich from 1575 to 1579. As a composer, he stood at the head of the Venetian school; he was one of the first to write vocal works with parts for instrumental groups in various combinations, partly specified, partly left to the conductor, used as accompaniment as well as interspersed instrumental sinfonie (Sacrae symphoniae). His role as a composer and teacher is epoch-making; through his innovations and his development of procedures and devices invented by others and through his numerous German pupils, particularly Schutz, he gave a new direction to the development of music. His instrumental music helped to spark the composition of German instrumental ensemble music, which reached its apex in the symphonic and chamber music works of the Classical masters.

CANZON NONI TONI is based on the fusion of the old chanson style with the polychoral idiom. This work is dominated by contrast of space, high and low voices, forte and piano, tutti and separated choirs. Today it will be performed by two brass choirs.

ORINDIO BARTOLINI was an Italian composer. Born in 1580 he spent most of his working life, from 1609 to 1635, as one of a line of distinguished maestri di cappella of Udine Cathedral. For ten years before this he had been a singer at San Marco, Venice. His madrigals are conservative for their date and handicapped by undistinguished musical ideas and amorphous textures, but his canzonettas and arias are more modern.

CANZONI PER SONARE contains a single eight part composition by Bartolini. Listen for that as it is performed by a combination of two woodwind and brass choirs.

CESARIO GUSSAGO was an Italian composer. Born in 1599 he studied philosophy and theology at Pavia and achieved a doctorate in both. In 1612 he was organist at the Madonna delle Grazie. Although three of his four surviving collections are of church music, Gussago was connected with the school of instrumental composition based in Brescia. He was acquainted with the best violinists and cornettists in the city, and the maestro di cappella of the Madonna delle Grazie, Pietro Lappi, also wrote instrumental music for church use. Gussago's Sonate of 1608, one of the earliest collections to bear this title, includes both single- and double-choir pieces in the manner of Giovanni Gabrieli, but unlike his they are predominantly homophonic, with little embellishment and few changes of metre. Gussago's church music, much of it for double choir, is mostly conventional in style.

SONATE A QUATTRO SEI ET OTTO will feature the brass choir and the mixed woodwind brass choir in a combined piece. It is very similar to a Giovanni Gabrieli piece and also divided into two choirs.

Born in Durango, Mexico, SILVESTRE REVUELTAS began studying the violin at the age of 8 and continued his studies in Mexico City, Austin and Chicago. During the 1920s he performed in theater orchestras in San Antonio and conducted an orchestra in Mobile, Alabama. His friend, prominent composer Carlos Chávez, convinced him to return to Mexico City in 1929 to teach at the conservatory and serve as assistant director of the newly formed Mexico Symphony Orchestra. In 1937 Revueltas traveled to Spain as secretary general of the League of Revolutionary Writers and Artists in support of the Republicans during the Spanish Civil War.

TRES SONETOS ("Three Sonnets") dates from 1938 and demonstrates Revueltas' concise compositional style. While not authentic folk tunes, his melodies are folk-like though wryly embedded within a context of dissonance and unorthodox instrumentation. The inspiration for the piece came from Carlos Pellicer's poetry collection *Horas de Junio* ("June Hours") which the poet presented as a gift to Revueltas during his travels in Spain.

MICHELLE MCKENZIE is currently an undergraduate in composition and music education. She became recipient of the Tufts scholarship, awarded by the composition division in the 2009-10 academic year. She studied two years under the instruction of Huck Hodge.

QUIDDITAS is the essence of a thing. Stephen Dedalus, a James Joyce protagonist, calls it "whatness". The main idea was to extract a melody, this whatness, from prevalent moments in the beginning of the piece. These moments occur in dynamics, register, and articulation. Once all voices are established and have finished their rhetoric, the oboe whimsically leads the ensemble into a capricious middle section. It ends abruptly, and here each instrument receives and exchanges bits of a melodic line via those "moment" techniques.

ASTOR PIAZZOLLA was born in Argentina to Italian parents and moved to New York City as a child. Growing up, Piazzolla listened to a wide variety of music from Bach to jazz and also played the Bandoneon, an Argentinian instrument in the concertina family. Piazzolla became known throughout the city for his Bandoneon playing, eventually moving back to Argentina to observe and perform with many local musicians. He began his composition career while living in Argentina and became known worldwide for his compositions in the musical style of his homeland, tango.

LE GRAND TANGO, was originally written for cello and piano and was one of the few chamber pieces written by the composer. The piece was dedicated to the Russian cellist, Mstislav Rostropovich and was premiered by Rostropovich in New Orleans. Jack Sharretts completed the current arrangement for saxophone quartet.

RICHARD STRAUSS was one of the last German composers of the romantic era. Strauss was the son of a professional horn player and began composing small songs at the age of 6. Eventually Strauss would grow into composing operas, tone poems and solo and chamber works. Although Strauss was accomplished as a composer, he had a very established career as a conductor, which began with the composition of the piece being performed today. Strauss is also acknowledged for his famed recordings, which have become the cornerstone of performance practice for orchestral conductors today.

Strauss' *SERENADE, OP. 7* was composed in 1882 when Strauss was just 17 years old. Famed conductor Hans von Bülow took notice of the piece and in turn, hired Strauss to be his assistant conductor with the Meiningen Orchestra, launching his conducting career. *Serenade, Op. 7* is composed in one long movement using short sonata form.