



W SCHOOL OF MUSIC
UNIVERSITY OF WASHINGTON

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2015
10-25

University of Washington Wind Ensemble
Timothy Saizman, conductor

Chamber Winds Concert

Sunday, October 25, 2015
1:30 pm - Brechemin Auditorium

PROGRAM

CD# 17,267

- 1 *FANFARE FOR A NEW THEATRE* (1964)..... 0:37 IGOR STRAVINSKY (1882-1971)
Gabriel Palmer & David Sloan, trumpet

- 2 *LIED ET SCHERZO* (1910)..... 10:09 FLORENT SCHMITT (1870-1958)
Matthew Anderson, horn

- 3 *FANFARE FOR ST. EDMUNDSBURY* (1959)..... 3:31 BENJAMIN BRITTEN (1913-1976)

- 4 *SERENADE FOR 12 INSTRUMENTS* (2002)..... 7:27 MICHAEL WEINSTEIN (b. 1960)
I. *Adagio - Allegro*
Mark Tse, conductor

- 5 *THREE PIECES FOR FLUTE QUARTET* (1964)..... 4:43 RICHARD HERVIG (1917-2010)
UWWE Flute Quartet

- 6 *SCHERZO AND DIRGE* (1948)..... 4:26 ROBERT L. SANDERS (1906-1974)
UWWE Trombone Ensemble

- CUARTETO LATINOAMERICANO PARA SAXOFONES (1984)..... ALDEMARO ROMERO (1928-2007)
- 7 II. *Serenata* 4:13
- 8 III. *Choro y Tango* 5:33
UWWE Saxophone Ensemble

- 9 *SERENADE IN C MINOR, K. 388* (1782)..... 4:58 WOLFGANG AMADEUS MOZART (1756-1791)
I. *Allegro*
Doug Morin, conductor

- 10 *PRELUDE AND FUGUE FOR SIX TRUMPETS* (2000)..... 2:32 ERIC EWAZEN (b. 1954)
UWWE Trumpet Ensemble

SOLOIST

Southern California native **Matthew Anderson** has performed under the baton of such conducting luminaries as **Zubin Mehta, Andre Previn, Carl St. Clair, Mehli Mehta** and **Charles Dutoit**. He has also performed with such varied artists as **Barry Manilow, Michael Kamen, Take 6, Nancy Wilson, Doc Severinson, Natalie Cole, Rita Moreno, Randy Newman** and **Burt Bacharach**. Mr. Anderson is a **veteran orchestral horn player**, having played in the **Los Angeles Philharmonic Institute, The Young Musicians Foundation Debut Orchestra** and **The American Youth Symphony** as well as with most of the regional professional orchestras from the **Central Valley of California, Los Angeles, Orange, Riverside** and **San Bernardino Counties** including playing on the Grammy nominated recording of **Respighi's Church Windows** with the **Pacific Symphony**. He also performed at **Disneyland** for many years with many groups and has played on numerous recordings and musical theater productions. He has participated in international and national tours with orchestras including a groundbreaking world premiere performance of **Aida** in **Mexico City**. In 2013 Mr. Anderson relocated to **Seattle** to pursue the **Doctor of Musical Arts degree** at the **University of Washington**. The 2015-16 school year will mark his third and final year in the program in pursuit of that dream.

PROGRAM NOTES

Dedicated to **Lincoln Kirstein** and **George Balanchine**, **IGOR STRAVINSKY** composed the *FANFARE FOR A NEW THEATRE* for the **New York State Theater** at **Lincoln Center**, new home of the **New York City Ballet**. **Eric Walter White** wrote, "The effect of the two trumpets is like that of two pennants flying and crackling in a brisk wind."

FLORENT SCHMITT was a prolific composer for all his long life – notching 138 opus numbers, including every genre except for opera – but the works he is remembered for were written in his youth. He was difficult to characterize, and has been called everything from conservative to neo-Romantic to revolutionary. His music, characterized by rhythmic energy, refined orchestration, and tonal harmony, combines his admiration for impressionism and the beginning of the

reaction against it. It contains echoes of Franck to anticipations of Stravinsky. Dutilleux wrote that Schmitt "gave back to the French school certain notions of grandeur." Musicologist Pierre Barbier describes *LIED ET SCHERZO* as a "surprising diptych" that begins in a "dreamy, passionate" mood followed by a "fantastic, biting scherzo." The piece was conceived as a work for double wind quintet, with one of the French horns acting as soloist throughout. The work was dedicated to Schmitt's fellow French composer Paul Dukas, who was famous for his own 1906 concertante work for French horn, the Villanelle.

FANFARE FOR ST. EDMUNDSBURY was written by BENJAMIN BRITTEN in 1959 for the Pageant of Magna Carta held in the grounds of Bury St. Edmunds Cathedral, England. It is in the form of three separate trumpet fanfares (played attacca) that combine in conclusion.

MICHAEL H. WEINSTEIN is a composer and hornist. He obtained his BFA at SUNY Purchase, MM from the New England Conservatory of Music and his PhD in composition and theory from Brandeis University. He is currently the head of the music department of the Cambridge School of Weston while serving on faculties of the Berklee College of Music, the Walnut Hill School for the Arts and the New England Conservatory Preparatory Division. Weinstein has written music for all genres of art music (with the exception of opera) but is primarily known for his works for wind ensemble. The *SERENADE FOR 12 INSTRUMENTS* was commissioned by "The Frank L. Battisti 70th Birthday Project" in honor of Battisti's legacy of commissioning wind band repertoire. The first movement is in ABABA rondo form and most of the melodic and harmonic material is derived from four different 12-tone rows treated in a tonally referential manner. The piece serves as an homage to the composer's life long love of Dvorák's op. 44 Serenade in d minor. Weinstein's piece shares the same key and instrumentation and there is also a direct reference to it in the beginning and end of the first movement.

SCHERZO AND DIRGE begins with a jovial melody in fugue-like structure, allowing all four parts to enter at different times. The Scherzo theme develops and leads directly to the Dirge, a more mournful melody that suits the historic trombone tradition of being played as part of a funeral rite. Soon after, the Scherzo theme makes a triumphant return, restoring the feeling of celebration.

Venezuelan composer ALDEMARO ROMERO worked prolifically in both popular and concert genres, establishing himself as one of the country's all-time musical luminaries. Hired as a staff arranger for RCA Victor at the young age of twenty-three, Romero worked with important popular music icons such as Dean Martin, Jerry Lee Lewis, and Stan Kenton. He toured the world extensively throughout his career, always returning to Caracas, where he founded the Caracas Philharmonic in 1979. Romero's *CUARTETO LATINOAMERICANO* uses the rhythms of three standard popular song styles using the orchestration of the saxophone quartet to create a mix of classical and folk music sensibilities. The *Serenata* features an expanding melody in the soprano saxophone over a rhythmically hypnotic harmonic cushion from the three lower voices. *Choro y Tango* begins with quick 8th note melodies being passed around all members of the quartet before slowing to a rhythmically-driven tango reminiscent of the classic Argentinian style.

W. A. MOZART'S wind music occupies a rather small space in the overall scope of his compositional output, numbering a total of ten works. Yet when viewed in the larger context of Mozart's life, the wind music was written over the span of nine years, a period from his youth up through his last decade in Vienna. Ranging from the simple divertimenti (K. 166 and 186) through the *Tafelmusik* (K. 213, 240, 252, 253 and 270) and finally culminating in the three *Serenades* (K. 361, 375 and 388), the wind music demonstrates Mozart's maturation in wind writing, and also serves to illustrate the evolution of his use of sonata form. *SERENADE IN C MINOR*, K. 388, in contrast to his other wind music, displays a serious side. The first movement begins with a statement of the primary theme. Throughout the movement the motive, the minor ascending arpeggio and the descending appoggiatura resolving up, reoccur and serve to unify the work. A secondary theme, introduced by oboe, is utilized as developmental and transitional material. A complete recapitulation ends the movement.

ERIC EWAZEN enrolled at the Eastman School of Music in 1972 and after graduating went on to Juilliard, where he earned a doctoral degree. Among his teachers were Milton Babbitt, Joseph Schwantner, Samuel Adler and Gunther Schuller. He was active in composition even in his student years, turning out such works as *Dagon* for 5 cellos (1973), *Psalm 90* for baritone, horn and piano (1977), and *Kronos* for brass quintet and tympani (1979). After receiving a BMI Award for *Dagon*, Ewazen continued with a string of composition prizes including a Louis Lane Prize (1974) and Howard Hanson Prize (1976). Ewazen joined the faculty at Juilliard in 1980 and serves as professor of composition there. *PRELUDE AND FUGUE FOR SIX TRUMPETS* was written in celebration of the 25th anniversary of the International Trumpet Guild.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, So., Music Performance, Seattle
Laura Colmenares, Jr., Music Performance, Redmond
Sarrah Flynn, So., Music Performance, Marysville
Leanna Keith, Grd., Music Performance, Omaha, NE
Joyce Lee, Sr., Music Performance, Tacoma*
McKenzie Rickman, Grad., Music Performance, Columbia, SC

OBOE

Galen Chen, So., Statistics, University Place
Jessy Ha, So., Mechanical Engineering, Bothell
Megan McCormick, Jr., Speech and Hearing Sciences, Snohomish*

BASSOON

Boone Hapke, So., Physics, Issaquah
Jamael Smith, Sr., Music Performance, Mukilteo*
David Wall, Fr., Music Performance, Hemet, CA

CLARINET

Zachary Chun, Fr., Computer Science, Palo Alto, CA
Kevin Kang, Fr., Computer Science, Bellevue
Angelique Poteat, Community Member, Whidbey Island
Apichaya Sangiamputtakoon, Fr., Biochemistry, Battle Ground
Alexander Tu, Jr., Music Performance, Renton*
Mo Yan, So., Music Education, Music Performance, Beijing, China
Denny Yang, Fr., Computer Science, Centreville, VA

BASS CLARINET

David Bissell, Community Member, Bellevue
Hannah Burson, Sr., General Biology, Edmonds

SAXOPHONE

Sydney Hauser, Sr., Art, Whidbey Island
Brendan McGovern, Sr., Jazz Studies/History, Seattle
Taryn O'Keefe, Grd., Music Education, Manahawkin, NJ
Evan Smith, Grad., Music Performance, Davenport, IA*

TRUMPET

Will Coppola, Grad., Music Education, New York, NY
Erin Howard, Grad., Music Education, St. Charles, MO
Tyler Mi, Fr., Electrical Engineering, Seattle

TRUMPET (*continued*)

Gabriel Palmer, Grad., Music Performance, Chico, CA
Philemon Sim, Jr., Microbiology, Bellevue
David Sloan, Grad., Music Performance, Pasadena, TX

HORN

Matthew Anderson, Grad., Music Performance, Los Angeles, CA*
Kelly Brown, So., Music Performance, Snohomish
Nate Lloyd, Fr., Music Performance, Spokane
Renee Millar, Grad., Music Performance, Stoughton, WI

TROMBONE

Luke Allen, Fr., Music Performance, Puyallup
Elizabeth McDaniel, Grad., Music Performance, Riverside, CA*
Doug Morin, Grad., Instrumental Conducting, Shelbyville, IN
Zachary Wendt, Grad., Music Education, Pittsfield, WI

EUPHONIUM

Dalton He, Fr., Computer Science, Mercer Island
Paul Kimball, Grad., Science Education, Kansas City, MO

TUBA

Andrew Abel, Jr., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance, Lindenhurst, NY

BASS

Tyler Cigić, Sr., Music Performance, Orange, CA*

PERCUSSION

Liz Harris-Scruggs, Sr., Music Education, Mercer Island
David Gaskey, Fr., Chemistry, Port Orchard
Aidan Gold, So., Music Composition, Bothell
Declan Sullivan, Sr., Music Performance, Lake Forest Park*
Chris Trimis, Sr., Music Education, Woodinville
Ben Wooley, Community Member, Oswego, IL

PIANO

Yen-Chung (Kay) Yeh, Grad., Music Performance, Chaoyi, Taiwan

GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN
Mark Tse, DMA Conducting, Toronto, Canada



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