

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

B348
1994
11-30

presents

THE WIND ENSEMBLE

Timothy Salzman, *Conductor*
Linda Moorhouse, *Assistant Conductor*

with

Alex Klein, *Oboe*
J. Bradley McDavid,
Guest Conductor

8:00 PM
November 30, 1994
Meany Theater



School
of
Music
University
of
Washington

DATE
12, 476

CASS#
12, 477

PROGRAM

DAF
122 SERENADE IN E-FLAT, Opus 7 (9'05) Richard Strauss
(1864-1949)

173 LA FIESTA MEXICANA (14'43) H. Owen Reed
2- I. Prelude and Aztec Dance (b. 1910)
1- II. Mass
~~III. Carnival~~

Timothy Salzman, conductor

174 SYMPHONY IN B-FLAT (16'55) Paul Hindemith
I. Moderately fast, with vigor - Molto agitato (1895-1963)
II. Andantino grazioso - Fast and gay
III. Fugue, rather broad - Fast, energetic

Linda Moorhouse, conductor

INTERMISSION

175 THE "COUNTRY BAND" MARCH (4'3) Charles Ives
(1874-1954)

J. Bradley McDavid, conductor

176 VARIATIONS ON A THEME OF GLINKA (8'30) Nikolai Rimsky-Korsakov
(for Solo Oboe and Military Band) (1844-1908)
Alex Klein, oboe

177 PASSACAGLIA (Homage on B-A-C-H) (9'51) Ron Nelson
(b. 1929)

Timothy Salzman, conductor

Program Notes

Serenade in E-Flat, Opus 7

Richard Strauss, like many other successful composers, came from a musical family. His father, Franz, was an eminent horn player in the orchestra of the Bavarian Court. By the time he was four, Richard was playing the harp; and when he was eleven, he began the serious study of composition and orchestration. In 1886 he became court musical director at Munich followed by similar positions at Weimar and Berlin with the Royal Opera. A highly successful conductor as well as composer, Strauss was also skilled in his business matters. He became one of Europe's wealthiest composers before he died at the age of eight-five.

The *Serenade in E-Flat, Opus 7* was composed in 1881-82 when Strauss was seventeen years old. The composition brought Strauss to the attention of the great conductor Hans von Bulow who hired the young composer to be his assistant conductor with the Neiningen Orchestra, launching his well known conducting career. The music is cast in one large movement embracing a short sonata form. Although one of his first works, it employs all of the typical "Straussian" qualities - the long arching melodic lines, rich harmonic textures and instrumental virtuosity. The delightful nature of the melodies and Strauss's knowledgeable use of the instruments make the *Serenade in E-Flat, Opus 7* one of the great masterpieces in the wind literature. This evening's presentation of the *Serenade* was edited by Frederick Fennell.

La Fiesta Mexicana

H. Owen Reed received his graduate degrees from Louisiana State University and the Eastman School of Music. He is the author of two textbooks and co-author of three; and his composition teachers included Bohuslav Martinu, Howard Hanson, Roy Harris, and Helen Gunderson. Reed was professor of music and head of composition at Michigan State University until he retired in 1976. His best-known composition is *La Fiesta Mexicana*, a suite for band which he also transcribed for orchestra. The orchestral version was premiered with the Detroit Symphony.

La Fiesta Mexicana (subtitled *A Mexican Folk Song Symphony for Concert Band*), was written after Reed had spent a year in Mexico studying folk music and composition on a Guggenheim Fellowship. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary and it faithfully represents all of the contrasts and contradictions of these festivals. It is both serious and comical, festive and solemn, devout and pagan, boisterous and tender. The first movement, "Prelude and Aztec Dance," opens with the traditional pealing of church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade (announced by the trumpets) featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, titled "Mass," is of a serious, liturgical nature. The principal theme is chant-like and it is set amid coloristic sections representing the tolling of church bells. The last movement, "Carnival," is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bull fight, the town band, and finally the "cantinas" with their mariachi bands.

Symphony in B-Flat

Paul Hindemith began to show interest in music at the age of eleven by playing the violin. By the time he was twenty, he was concertmaster of the Frankfurt Opera (1915-23). After making the viola his specialty, he toured Europe with the Amar-Hindemith Quartet. In 1927 Hindemith was appointed professor of com

position at the Academy of Music in Berlin, and out of this teaching experience grew his famous theoretical work, *The Craft of Musical Composition*. Published in 1937, it was one of the most comprehensive theories of harmony ever devised. In 1940, Hindemith was appointed to the Yale University School of Music faculty. Later, he took up residence in Switzerland and made frequent visits back to the United States until his death in 1963. In addition to operas, symphonies, and numerous other orchestral works, Hindemith wrote much music for chamber groups, keyboard instruments, and choral combinations. His sonatas for each of the wind instruments have long served as exemplary material for advanced performers.

The *Symphony in B-Flat* for concert band was composed at the request of Lt. Colonel Hugh Curry, former leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951 with the composer conducting. The three movement symphony shows Hindemith's great contrapuntal skill, and the logic of his organization and utilization of complex rhythmic variation add energy and intensity to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The *Symphony in B-Flat* holds an eminent place in wind band history as one of the greatest works written for this medium in the twentieth century.

The "Country Band" March

Charles Ives, son of a Civil War bandmaster, is regarded as the first truly American composer of the twentieth century. Encouraged by his father, Ives experimented with all kinds of music and acoustic sounds. A church organist at thirteen, he later entered Yale University, studying composition with Horatio Parker, but became an insurance executive instead of a professional musician. On making this decision Ives wrote, "Assuming a man lives by himself with no dependents, he might write music that no one would play prettily, listen to, or buy. But . . . if he has a nice wife and some nice children, how can he let the children starve on his dissonances?" Far in advance of the then-current style, Ives employed techniques such as polytonality, atonality, polymetric patterns, tone clusters, and microtones in his music. Mixed with these innovations were hymn tunes, patriotic melodies, and ragtime, all "thrown" together in a style which was both imaginative and daring.

Because his music was not readily accepted, Ives had to hire musicians and conductors occasionally so he could hear his works performed. His *Symphony No. 3*, written in 1911, was not performed until 1947 - it then won the Pulitzer Prize. Composing outside of "business hours," Ives managed to write four symphonies and other large orchestral pieces, fifteen choral pieces, nearly two hundred songs, two quartets, four violin sonatas, and countless other fragments. There was little recognition for his compositions until late in life and after his death in 1954.

The "Country Band" March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various

churches. He was, according to Henry Cowell, "exasperated . . . by the routine harmony for hymns." During this period Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), and composed various songs and chamber pieces. Apparently the "Country Band" March received no performances and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of Sonata No. 2 (Concord), *The Celestial Railroad*, the *Fourth Symphony* (second Movement) and especially "Putnam's Camp" from *Three Places in New England*. From the "out of tune" introduction to the pandemonium which reigns at the close, the "Country Band" March is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotation that includes *Arkansas Traveler*; *Battle Cry of Freedom*; *British Grenadiers*; *The Girl I Left Behind Me*; *London Bridge*; *Marching Through Georgia*; *Massa's in de Cold*; *Cold Ground*; *My Old Kentucky Home*; *Violets*; *Yankee Doodle*; *May Day Waltz*; and *Semper Fidelis*. Unlike other composers who make use of similar material, Ives sought deliberately to capture the inaccuracies of rhythm and intonation which he usually heard in amateur performances. There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything." Of particular interest is Ives' use of "ragtime" elements to enliven this already spirited march. The results can be wildly humorous and raucous, and affectionately nostalgic - often at the same time. This arrangement for concert band was written by James Sinclair.

Variations on a Theme of Glinka

Although the broadcast outlines of the life and career of Nikolai Rimsky-Korsakov are generally known, it may not be appreciated that his first professional musical position was as a bandmaster or, more specifically, as Inspector of Music Bands for the Russian Navy. Since his family belonged to the high aristocracy, it was considered necessary for young Rimsky-Korsakov to enter a profession suited to his station. Out of admiration for his older brother, Rimsky-Korsakov settled on the navy as a career early in his life. However, he displayed such a pronounced talent for musical composition that at the age of twelve, when enrolled at the Naval College of St. Petersburg for a six-year course, he was permitted to receive instruction in piano and cello in the intervals between his disciplinary studies. After his initial tour, he found that his naval duties in part required only two to three hours of his time each day, and the remaining time was given over to music. Up to this time (middle 1860s) Rimsky-Korsakov still had not had any formal training in music theory or orchestration, but his natural gift for orchestration was beginning to be recognized professionally. The turning point in his career came when he met Balakirev, the leader of the new Russian school of music. He became inspired by him and his disciples, Cui, Mussorgsky, and Borodin, to study composition. A compulsory three year cruise abroad in connection with his naval duties did not dampen his ardor for music, for during the trip, under great difficulties, he composed a symphony which was performed under Balakirev's direction in St. Petersburg in December 1865. In 1871, Rimsky-Korsakov was appointed professor of composition and instrumentation at the St. Petersburg Conservatory. Two years later he retired from active duty in the navy and devoted his time to composition, and to conducting the Free School and Russian Symphony concerts. He retained the position of Inspector of Naval Bands until 1884, at which time it was abolished.

In his memoirs, *My Musical Life*, Rimsky-Korsakov speaks at some length about his compositions and had this to say about this work: "These compositions

of mine were written primarily to provide the concerts with solo pieces of less hackneyed nature than the usual; secondly, that I myself might master the virtuoso style, so unfamiliar to me, with its solo and tutti, its cadences, etc. During 1876-7, I composed . . . variations for the oboe on a theme of Glinka's song *Chio krasotka molodaya* (*Wherefore doth the beautiful maiden?*) and a concerto for the trombone - both of these with the military (wind) band. These pieces were performed by the oboist Ranishevsky and the trombonist Leonov at the Kronstadt concerts of the United Band of the Navy Department, under my direction. The soloists gained applause, but the pieces themselves went unnoticed, like everything else performed at Kronstadt. The audiences here were still in that stage of musical development where no interest is taken in the names of composers, nor indeed in the compositions themselves; and in fact it never occurs to a good many to speculate on whether a composition has such a thing as a composer! 'Music is playing,' 'He played that fine' - that is as far as they got in Kronstadt."

Passacaglia

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated, in various registers, twenty-five times. It is a seamless series of tableaux which moves from darkness to light.

Written in homage to Johann Sebastian Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, ie: B-flat (B), A, C and B-natural (H). Bach introduced this motive in his unfinished *The Art of Fugue*, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of *The Art of Fugue*. The famous melody from Bach's *Passacaglia in C Minor* appears once (also altered) in variation nineteen.

Ron Nelson, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year as an assistant professor in 1960, and became a full professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973, and was named Professor Emeritus in 1993. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts - the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works. Dr. Nelson has received numerous commissions from professional orchestras, bands and university organizations. Over the years he has been the recipient of many awards. His *Passacaglia (Homage on B-A-C-H)* won the 1993 Sudler International Wind Band Composition Competition.

About tonight's featured guests . . .

Brazilian-born Alex Klein is the only oboist in 29 years to win the *First Prize in the Concours Internationale d'Execution Musicale*, of Geneva, Switzerland since Heinz Holliger won it in 1959. He has been awarded eleven first prizes in oboe competitions including the 1987 Aspen Music Festival Wind Competition; the 1986 Lucarelli International Competition for Solo Oboe Players; and the 1986 Fernand Gillet International Oboe Competition.

Klein has performed widely as recitalist and soloist in Europe and in the United States with the Dame Myra Hess Memorial Concert Series, the Philadel-

phia Orchestra, the Orchestre de la Romande, and other orchestras, series and festivals. He was a guest soloist at the 100th Anniversary of the Modern Oboe concert held in Carnegie Hall.

At the University of Washington, Klein serves as professor of oboe and is a member of the School of Music's quintet-in-residence, the Soni Ventorum Wind Quintet. He is also the founder and co-artistic director of the Chamber Music Society of Seattle. He previously taught at the Oberlin Conservatory of Music in Cleveland, Ohio.

J. Bradley McDavid is in his first year as Director of the famed University of Washington Husky Marching Band. His duties with the band include principal field conductor, show coordinator, and administrator. In addition to serving as administrative coordinator of one of the most comprehensive athletic band programs in the country, McDavid also holds a lecturer position within the UW School of Music.

A native of Centerburg, Ohio, McDavid has served as Director of Bands at Licking Heights High School in Summit Station, Ohio, and Tempe High School in Tempe, Arizona. He received his Bachelors Degree in Music Education from The Ohio State University in 1985 and his Master of Music Degree from Arizona State University in 1990. McDavid also completed additional graduate studies while working with the Purdue University Band Department. Most recently, he held the position of Graduate Associate Conductor at The Ohio State University School of Music while completing work on his Ph.D. in Music Education.

1994-95 UPCOMING EVENTS

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 1, Jazz Combos. 8 PM, Brechemin Auditorium.

December 2, ProConArt. 8 PM, Brechemin Auditorium.

December 3, Madrigal Singers. 8 PM, Brechemin Auditorium.

December 4, Madrigal Singers. 3 PM, Brechemin Auditorium.

December 5, Voice Division Recital. 7 PM, Brechemin Auditorium.

December 5, Studio Jazz Ensemble. 8 PM, Meany Theater.

December 6, University Chorale. 8 PM, Meany Theater.

December 6, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.

December 7, University Symphony. 8 PM, Meany Theater.

December 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

December 12, Opera Workshop. 8 PM, Meany Studio Theater.

Wind Ensemble Personnel

Piccolo

Amy Swanson, so., music/psychology

Flute

Pablo Sepulveda, sr., music
Meighan Pritchard, post bacc., music
Kyoko Dati, sr., music education

Oboe

Stina Dragovich, fr., music
Chase Chang, so., music education
Susan Worden, sr., music
Lauri Blouke, fr., music

English Horn

Susan Worden, sr., music

Bassoon

Jennifer Smith, jr., music
Bryon Brodin, fr., undeclared

Contra Bassoon

Jeff Eldridge, grd., math

E♭ Clarinet

Elliot John, fr., economics/pre med.

B♭ Clarinet

Debbie Smith, sr., music
Thuc Nguyen, jr., music/business adm.
Kevin Hinshaw, grd., comp. sci./enr.
Pamela Farmer, so., music education
Brent Degenhardt, fr., undecided
Nathan Bramall, sr., physics
Clinton Moyer, fr., undecided
Adam Smith, jr., music education
Conny Chen, so., music

Bass Clarinet

Kathryn Suther, grd., music
Katie Labiak, so., music

BB♭ Contra-Bass Clarinet

Dieter Rice, jr., music ed./jazz studies

Alto Saxophone

Andy Rubesch, so., music education
Steve Cervenak, so., undecided

Tenor Saxophone

Greg Sharp, fr., music

Baritone Saxophone

Greg Woodbridge, sr., business admin.

Cornet

Colby Hubler, sr., music
Dan McDermott, jr., music
Matt Armstrong, sr., music
Todd Mahaffey, sr., music education
Michael Van Bebber, fr., music composition
Bryan Manwaring, fr., music

Horn

Shauna Johnson, so., chemical engineering
John Bolcer, grd., lib. science
Donad J. Ankney, jr., music
Todd Brooks, jr., physics
Carey La Mothe, fr., music
Rob von Behren, sr., math/philosophy

Trombone

Jeff Walker, sr., botany/environ. studies
Nathan Brown, fr., music
Kelly Van Amburg, jr., zoology
Brenton Fox, fr., forest resources

Euphonium

Zack Hill, fr., music

Tuba

Scott Johanson, sr., music education
Nathaniel Irby-Oxford, sr., music education

Percussion

Patrick Roulet, grd., music
Steve Korn, grd., music
Phil Bowden, grd., music
Mark Wilbert, sr., music education
Jana Skillingstead, sr., music/eastern religs.
Roxana Marachi, so., psych.
Chris Carlson, so., music/biology
Megan Simpson, fr., undecided

String Bass

Brad Hartman, sr., music

Harp

Karen Fidelity, jr., music

Piano

Krista-Dawn Jenner, jr., music