

University of Washington
THE SCHOOL OF MUSIC

8348

1996

12-4

presents



THE WIND ENSEMBLE

Timothy Salzman, *Conductor*

Scott G. Higbee, *Assistant Conductor*

Steve Clickard, *Student Conductor*

performing

THE MUSIC FOR THE ROYAL FIREWORKS

by

George Frederic Handel

with

Rebecca Henderson, *oboe*
William McColl, *basset horn*

and a consort of oboists and bassoonists

8:00 PM
December 4, 1996
Meany Theater

School

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Music

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DATE 12, 1918

CASS 12, 1919

PROGRAM

1D2 Fanfare for a New Era (1996) (2:23) Jack Stamp

1D3 Trauersinfonie, Funeral Music on Themes from "Euryanthe" by C.M. Von Weber (1844) (9:11) Richard Wagner

1D4 Golden Light (1990) (8:07) David Maslanka
Steve Clickard, conductor

1D5 Symphony No. 6 (Symphony for Band) (1956) Vincent Persichetti
I. Adagio; Allegro (15:25)
II. Adagio sostenuto
III. Allegretto
IV. Vivace

INTERMISSION

1D7 ...and the mountains rising nowhere (1977) (11:03) Joseph Schwantner

1D9 Variations on "Le Carnaval de Venise" (8:16) Jean Baptiste Arban
arr. Jean-Jean and McColl
William McColl, *basset horn*

1D11 Music for the Royal Fireworks (1749) (16:24) George Frederic Handel
Rebecca Henderson, *oboe*,
and a consort of oboists and bassoonists

- I. Overture
- II. Bourree
- III. La Paix
- IV. La Rejouissance
- V. Minuet

Jack Stamp is Conductor of the Wind Ensemble, Symphony Band and Concert Band at Indiana University of Pennsylvania. He holds a Doctor of Musical Arts degree from Michigan State University, and his principal composition teachers were Robert Washburn and Fisher Tull. Recent studies have been with David Diamond and Joan Tower. **Fanfare for a New Era** was written in celebration of the appointment of Lt. Col. Lowell E. Graham as commander of the United States Air Force Band. Composed specifically for the feature concert of last year's Air Force Band Midwest Band and Orchestra Clinic, the work derives its framework from the opening trumpet motif, which is expanded and developed through a variety of musical dimensions that include chorale, fugue, augmentation, polychordal techniques, and minimalism. The composer has stated, "As I envisioned the piece, I knew that I heard something energetic and vibrant, highlighting the talents of this fine ensemble and serving as a fitting opening for this concert."

Eighteen years after Carl Maria von Weber died in London, a popular movement in Germany resulted in the transference of his remains for reinterment in Dresden. A grand ceremony was planned for the return of this forefather of German Romanticism to his native land, and Richard Wagner was asked to compose a march for what would be a solemn, torch light procession. Wagner therefore wrote the **Trauersinfonie** for military band, and the piece has become an important part of the wind repertoire, although one of the least known of his works. The funeral music is based on two themes from Weber's opera **Euryanthe**: the first, from the overture, is heard at the outset; the second, an aria from the third act of the opera, is the first truly march-like theme to be heard. Yet the piece is still Wagner, and is full of chromaticism and tremendous, sweeping lines that are the hallmark of his music. And just as he later accompanied his opera heroes with grand fanfares, Wagner bestowed a brief, distant trumpet call on the German hero Weber to bring this homage to its conclusion.

Scott G. Higbee

David Maslanka, now residing in Missoula, Montana, was born in 1943 in New Bedford, Massachusetts. He studied at the New England Conservatory, the Oberlin Conservatory, the Mozarteum in Salzburg, Austria, and received his Ph. D. in music theory and composition from Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. **Golden Light** is a composition unified by its driving rhythmic nature. It is in a minimalist style where intricacy is achieved through splashes of color superimposed over recurrent rhythmic fragments. Maslanka has described this piece as "an energetic and joyous piece which evolved out of brisk walks in the woods of upper Manhattan... The title was inspired by the play of sunlight in the trees, especially in the late afternoons. The mildly hypnotic state induced by walking at a rapid pace brought about a music of short, repetitive melodic fragments and interweaving polyrhythms." The piece is influenced by traditional African music, where many voices arise out of stable tonality to weave and blend together. The work was commissioned by the South Shore Conservatory of Hingham, Massachusetts to honor its twentieth anniversary. It was premiered on August 3, 1990.

Steve Clickard

When Vincent Persichetti was commissioned by Washington University of St. Louis, music for band was almost entirely limited to marches and transcriptions of orchestral repertoire. Knowing that the wind band was an important component of serious music, Persichetti decided to title his composition the **Symphony No. 6**, giving weight to the form of the music rather than the genre, wind music at the time often considered synonymous with a lower quality of music. He subsequently subtitled the work **Symphony for Band**. Composed with the traditional four movements, Max Tromblee of Phillips University describes the piece in this way: The opening horn call and a following scale-wise passage of the slow introduction become, in reverse order, the two principal themes in the subsequent Allegro, which includes the standard exposition and recapitulation of sonata form, yet with out the traditional key relationships of tonic and dominant. The slow movement is based on "Round Me Falls the Night" from Persichetti's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement, and is followed by a finale in free rondo form, drawing its thematic material from the preceding movements.

Vincent Persichetti was born in 1915 in Philadelphia. A graduate of Combs College, the Philadelphia Conservatory and the Curtis Institute, he later became the head of the composition department at the Philadelphia Conservatory and the Juilliard School of Music. He died in 1987, having composed throughout his life, his works encompassing varied forms and media.

Steve Clickard

Born in Chicago in 1943, Joseph Schwantner studied composition at American Conservatory in Chicago, and later at Northwestern University in Evanston. He spent one year (1968-69) as an associate professor at Pacific Lutheran University and the following year at Ball State University in Indiana before joining the faculty of the Eastman School of Music in 1970. He won the 1979 Pulitzer Prize for composition for his work *Aftertones of Infinity*. Through the Meet the Composer program, he was composer-in-residence of the Saint Louis Symphony from 1982-84. His works have been performed by the New York Philharmonic, the Los Angeles Philharmonic, the American Composers Orchestra, and the Chicago Symphony Orchestra.

...and the mountains rising nowhere was commissioned for the Eastman Wind Ensemble through a grant from the National Endowment for the Arts. The work was inspired by the poem "Arioso" by Carol Adler:

arioso bells
 sepia
 moon-beams
 an afternoon sun blanked by rain
 and the mountains rising nowhere
 the sound returns
 the sound and the silence chimes

While not a programmatic work, the composer has drawn on the formal and textual suggestions of the poem, painting colors with an orchestration style that is distinctively Schwantner. The instrumentalists are sometimes required to sing and, at other times, whistle. Schwantner also employs some unusual effects that

have become staples of his compositional style: amplified piano, at times played by pressing the keys with the entire length of the performer's forearms; gongs lowered into water as they are struck; and "singing" crystal glasses tuned to specific pitches.

SGH

Variations on "Le Carnaval de Venise" is a setting of a popular Venetian folk tune, the variations composed by Jean Baptiste Arban, considered to be the first virtuoso cornet soloist. Tonight's performance is of an arrangement that features basset horn, a nearly-forgotten member of the clarinet family that has another major third at the bottom of its range. Accompanying the basset horn tonight are all the other members of the family: the E-flat clarinet, the conventional B-flat clarinet, the alto clarinet, the bass clarinet, and the contrabass clarinet.

SGH

In October of 1748 the Peace of Aix-la-Chapelle ended the War of Austrian Succession, and King George II of England wanted a public celebration of it the following year. Two Italian pyrotechnics experts were hired to put on a huge fireworks display over the Thames, and a French architect was hired to design an outdoor stage and amphitheater on the river's banks near London Bridge. The stage was adorned with figures of Mars and Neptune, above which in bas-relief was George, handing peace to Britannia. Handel was commissioned to compose the music for a concert to precede the fireworks. Given the concert was to be outdoors, Handel initially proposed to write only for wind instruments, an idea that appealed to the king as he was very fond of martial music. But as he set to work and found himself drawing themes from earlier, abandoned oratorios, Handel wanted to add strings. The ensuing machinations indigenous of palace life were recorded in a letter from the Duke of Montague to another court advisor (here reproduced in the language of the day): *"I think Hendel now proposes to have but 12 trumpets and twelve French horns; at first there were to have been 16 of each, and I remember I told the King so, who, at one time, objected to their being any musick; but, when I told him the quantity and number of martial musick there was to be, he was better satisfied, and said he hoped their would be no fiddles. Now Hendel proposes to lessen the number of trumpets, etc., and to have violeens. I don't at all doubt but when the King hears it he will be very much displeas'd."* Told of the King's preferences, Handel acquiesced and scored the music for oboes, bassoons, horns, trumpets and timpani.

The performance of the **Music for the Royal Fireworks** was afforded much acclaim--the rehearsal alone drew a crowd of 10,000 and tied up carriage traffic on London Bridge for three hours! But while the music was successful, the fireworks were not, proving to be fitful and erratic. In what was supposed to be the grand finale, the stage caught fire and burned to the ground, enraging the King, whose bas-relief image crumbled and fell in flames (he was not amused). However, Handel's image survived the flames and the composer was awarded a governorship.

Tonight, the Wind Ensemble presents the **Music for the Royal Fireworks** in its original instrumentation, with guests from throughout the state, as we

welcome Rebecca Henderson to the faculty of the University of Washington as our new professor of oboe. Ms. Henderson will appear with the Wind Ensemble again on March 11, 1997, for a performance of Lukas Foss' Oboe Concerto.

SGH

A native of El Paso, Texas, Rebecca Henderson began studying the oboe at the age of eleven with her father and continued her musical education at the Oberlin Conservatory and the Eastman School of Music. Prior to her appointment as Artist in Residence at the University of Washington and oboist with the Soni Ventorum Quintet, Ms. Henderson performed as assistant principal oboist with the Colorado Symphony Orchestra and oboist/English hornist with the Santa Fe Opera Orchestra. She has also performed as principal oboist with the Alabama Chamber Orchestra, the Chicago Civic Orchestra, the Lake Placid Sinfonietta, and served on the faculties of the University of Alabama and the University of Montana. Ms. Henderson was a prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition. She has toured throughout Asia and South America on several occasions, presenting solo recitals, concertos and master classes. She has been a featured soloist throughout the U.S. as well, including performances at Weill Recital Hall and Lincoln Center in New York, and as a concerto soloist with the Colorado Symphony Orchestra. Ms. Henderson has been involved in the commission of several works by American composers, including four duets for flute and oboe, a song cycle for oboe, mezzo soprano and string quartet, and a concerto for oboe and orchestra by Frederic Goosen, which she premiered in 1991. In 1992 she was a featured soloist at the Society of Composers (SCI) National Conference, performing Harold Schiffman's "Concerto for Oboe d'Amore."

William McColl is Professor of Clarinet at the University of Washington and a founding member of the Soni Ventorum Wind Quintet. A graduate of the Academy of Music in Vienna, Austria, he has performed with the Emerson, Muir and Philadelphia String Quartets, among others, and with many orchestras, including the Casals Festival Orchestra under Pablo Casals, and, on early instruments, the Handel and Haydn Society (Boston) and The Philharmonia Baroque (San Francisco). He has built several replicas of early clarinets and basset horns and a modern basset clarinet in A. His recordings are on the Crystal, Musical Heritage Society, Decca and Harmonia Mundi labels.

Timothy Salzman is an Associate Professor of Music at the University of Washington, where he conducts the Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Under his direction the Wind Ensemble has performed at several prestigious music conventions, accompanied a number of internationally renowned guest artists, and presented world premiere performances of outstanding new music for the wind band. Prior to this appointment he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois public schools. During his tenure in Herscher, the band program received several regional and national awards in solo, ensemble, concert and marching band competition. Salzman holds degrees from Wheaton College (Bachelor of Music Education) and Northern Illinois University (Master of Music in low brass performance), and has studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the Instrumentalist magazine. A national artist/clinician for the Yamaha Corporation of America, Salzman has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England, Japan and Russia.

A Seattle native, Scott G. Higbee received his bachelor's degree in music education from Saint Olaf College in Minnesota, where he studied trombone with Paul Niemisto and conducting with Miles Johnson and Steven Amundson. He is pursuing graduate degrees at the University of Washington, studying instrumental conducting with Timothy Salzman and Peter Erös and trombone performance with Stuart Dempster. As a trombonist, Higbee has supported Dempster on the compact disc "Underground Overlays from the Cistern Chapel," and has appeared on the recording "New Prague Trombones" and the soundtrack for "Die Hard III". He conducted the premiere of James McKeel's one-act opera The Constant Cannibal Maiden, and is currently Director of Music at Trinity Presbyterian Church in Shoreline.

Steve Clickard is a doctoral student in instrumental conducting at the University of Washington, studying with Timothy Salzman and Peter Erös. He holds a Bachelor of Music Performance degree from San Jose State University and Masters degree in conducting from the University of Northern Illinois. Before coming to the University of Washington, he was Director of Music at Pacific Grove (California) High School and an Instructor of Music at Monterey Peninsula College. He has studied composition with Don Chamber and has had his music performed by professional and school bands throughout California.

THE WIND ENSEMBLE

Piccolo

Joseph Kobayashi

Flute

Dane Andersen,
principal
Stephen Lee
Jan Wergin
Amy Swanson
Megan Lyden

Oboe

Shannon Spicciati,
principal
Dillyn Kost
Beth Antonopulos
Carolyn Nash

E♭ Clarinet

Conny Chen

Clarinet

Adam Smith, *principal*
Kathryn Labiak
Kevin Hinshaw
Nina Shimabukuro
Pam Farmer
Kevin Clayton
Anthony Perez
Seth Ruymen

Bass Clarinet

Jennifer Harold
Kathy Smith

Contrabass Clarinet

Howard Mostrom III

Bassoon

Emily Robertson,
principal
Bryon Brodin
Louie Fielding

Alto Saxophone

Suzie Cavassa, *principal*
Phillip Cheung

Tenor Saxophone

Carolyn Hillman

Baritone Saxophone

Mark Montemayor

Horn

Deane Mathewson,
principal
Carey LaMothe
Molly Powell
Melissa Heidrich
Eric Robertson
Kyle Sundqvist
Brandon Parks

Trumpet

Darin Faul, *principal*
Todd Mahaffey
Ken Lyons
Michael VanBebber
Deb Meyer

Trombone

Nathan Brown, *principal*
Guy Armfield

Bass Trombone

Jeff Reeder

Euphonium

Dan Kretz

Tuba

Edmund Cox, *principal*
Joseph Dyvig

String Bass

Brad Hartman, *principal*
Chris Balducci

Percussion

Scott Ney, *principal*
Carla Becker
Marc Collier
Roxana Marachi
Robert Tucker
Emmy Ulmer

Piano

Akiko Sakai

CONSORT OF OBOISTS AND BASSOONISTS FOR THE MUSIC FOR THE ROYAL FIREWORKS

Sarah Bates, Tishelle Betterman, Charles Bradley, Scott Brateng, Heather Carew,
Chase Chang, King Choi, Dale Clark, Dennis Clauss, Jewel E. Cripe, Laura Dillon,
Julian Dwyer, Kaylan Duthie, Laura-Jean Christian Enge, Darlene Franz,
Molly Sandvick Folsom, Selina Gresio, Robin Johnson, Molly Kastner,
Erika Larson, Silvia Leveque, Andrew Lewis, Karen Mu, Evan Newton,
Penny Nichols, Andrea Overturf, Gail Perstein, Josh Seidenstein, Sara Singer,
Katie Smith, Brian Steves, Thomas Thompson, Laurel Uhlig, Lisa Warren,
Jennifer Wold, Susan Worden

BASSOONS

Liane Castillo, Pam Gustafson, Michel Jolivet (*contrabassoon*),
Sarah Jolivet, Aaron Parks