

The School of Music
presents the 124th program of the 1990-91 season

B348
1991
5-29

The Wind Ensemble and Symphonic Band

Timothy Salzman Conductors Michael Brockman

Featuring
Wind Music of
Igor Stravinsky

Guest Soloist

Bill Smith
Clarinet

Wednesday, May 29, 1991
8:00 PM, Meany Theater
Free Admission



School
of
Music

University
of
Washington

DAT# 11,831

CASS# 11,832

Program

Side A

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

DAT
ID 2 DESI (1990) 5'30" MICHAEL DAUGHERTY

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Michael Brockman, conductor

ID 3 Chorale and Fugue in G minor 7'14" J. S. BACH
(From BWV 541) arr. Albert-Weiss

ID 4 Original Sulte 10'24" GORDON JACOB

ID 5 Pas Redoublé, Op. 86 4'17" CAMILLE SAINT-SAËNS
(transcribed by Arthur Frankenpohl)

-brief intermission-

side B

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Richard Clary, conductor*

ID 6 Octet for Wind Instruments (1923/1952) 15'17" IGOR STRAVINSKY

- I. Sinfonia: Lento - Allegro moderato
- II. Tema con Variazioni: Andantino - attacca:
- III. Finale: Tempo giusto

ID 7 Circus Polka (1942) 3'34" IGOR STRAVINSKY

Raydell Bradley, conductor*

2:00 into side B

ID 8 Symphonies of Wind Instruments (1920) 9'40" IGOR STRAVINSKY

ID 9 The Ebony Concerto (1946) 9'34" IGOR STRAVINSKY

- I. Allegro moderato
- II. Andante
- III. Moderato-con moto-moderato-vivo

Bill Smith, clarinet

* In partial fulfillment of the requirements for the DMA in Instrumental Conducting.

Program Notes

DESI was composed for John Whitwell and the Stephen F. Austin State University Symphonic Band. The composition is inspired by the persona of Desi Arnaz (1917-1986) who, as a singing bongo player in various RKO film musicals of the forties, popularized Latin American music. Along with his wife, Lucille Ball, Desi Arnaz also appeared as Ricky Ricardo, a Cuban band leader in *I Love Lucy* (1950-1961) which is widely regarded as one of the most innovative comedy shows in television history. The opening rhythmic motive in *DESI*, played by the piano and horns, is derived from the Conga dance rhythm closely associated with Desi Arnaz.

Dr. Michael Daugherty (b. 1954), is currently teaching composition at the Oberlin Conservatory as an assistant professor. His works have been recently performed by the New York Philharmonic, the Baltimore Symphony Orchestra and the Los Angeles Philharmonic. His music, an amalgam of rock, jazz and avant-garde sounds, is described by *Musical America* as "eclecticism at its best." *The New York Times* has called Daugherty's music "truly contemporary...Listeners were made to acknowledge the enormous power of popular culture and urban life style."

The Fugue in G minor, BWV 542 is justly one of Bach's most renowned works for organ. In traditional performance, it is coupled with a Fantasia in the same key, but for tonight's concert, the Fugue is preceded by a full-band rendition of the chorale upon which Bach based the work. The chorale is first introduced during the fugue by the low brass, and attempts to complete the chorale are fought off by the woodwinds, until, with the entrance of the trumpets into the fray, the chorale overwhelms the other subjects of the piece, and is finally heard again in its entirety.

Gordon Jacob was born in London in 1895, and studied music at Dulwich College and the Royal College of Music. He returned in 1926 to the RCM as a faculty member in theory and composition. He first gained attention as a composer for his orchestra and band transcriptions of Elizabethan music. He has shown a keen interest in wind instruments, having completed a number of well-known works for band and several concerti.

Camille Saint-Saëns composed the *Pas Redoublé* (Double-Quick Step) for piano 4-hands in 1887. The arranger, Arthur Frankenpohl, graduated from the Eastman School in 1947, and McGill University in 1957. He has written numerous pieces for band and chamber ensembles, and is well-known as a transcriber of works for band.

As described by Igor Stravinsky, the *Octet* and its unique instrumentation was inspired by a dream he had in 1922. In the dream he found himself in a small room surrounded by musicians playing a piece he was unable to recognize:

"I do remember my curiosity...to know how many the musicians were. I remember too, that after I had counted them to the number eight, I looked again and saw that they were playing bassoons, trombones, trumpets, a flute, and a clarinet. I awoke from this little dream concert in a state of delight, and the next morning I began to compose the *Octet* - a piece I had not so much as thought of the day before."

In October of 1923 Stravinsky nervously began his career as a conductor by presenting the premiere of the *Octet* on a Koussevitsky concert at the Paris Opéra. His decision to embark on this new facet of his musical career was born of his increasing frustration with the liberties of interpretation typically taken by conductors of his day. These liberties amounted to what he felt was maudlin romanticization of the lean and more athletically taut works of what is now referred to as his "neo-classical" period. Jean Cocteau was present at the work's premiere and described Stravinsky's unconventional conducting technique on that evening as reminiscent of "an astronomer engaged in working out a magnificent instrumental calculation in figures of silver."

The following note was written by Stravinsky for a performance of the *Octet* in January 1952:

"Composition, structure, form, here all are in the line of the 18th century masters. Sonority has not been my first concern, and indeed, must be considered as only a result. The introduction is comparable - has an importance in the whole scheme - to the introductions in late Haydn symphonies. The allegro is a typical two-theme sonata-allegro in the key of E flat. The second movement is a theme with variations, a form which has occupied me in many works from *Pulcinella* and the *Concerto for Two Pianos*, *Jeu de Cartes*, to *Danses Concertantes* and the two-piano *Sonata*. In the *Octet*, however, it is the first variation which recurs rather than the theme in its original state. The final variation is a *fugato* (with added - non-strictly *fugato* - notes) with, as subject, the intervals of the theme inverted. A measured flute cadenza modulates to the finale in C major, a kind of rondo with coda."

The *Octet* was revised (only superficially) in 1952, and it is in this version that it is presented tonight.

Richard Clary

There are various factors contributing to Stravinsky's somewhat curious compositional undertakings during the period following his move to the United States in September of 1939. His recent American citizenship and the outbreak of a world conflict should be considered. But one factor that cannot be overlooked was his shortage of money. For example, he accepted his first and only private composition student, Ernest Anderson, in 1941. Anderson paid for 215 lessons with Stravinsky during a two year period.

Stravinsky also accepted some very obscure commissions during this time, one being a joint venture with seven other composers that resulted in the biblical cycle "*Genesis*". In 1941 he accepted a commission that many consider his most obscure. The Ringling Brothers Barnum and Bailey Circus, at the request of George Balanchine, asked him to compose a piece to be "danced by elephants". The resulting piece was the *Circus Polka*, scored for concert band and Hammond organ. The piece was premiered in 1942 at Madison Square Garden with Stravinsky conducting. The work is humorously charming and unmistakably Stravinsky. The very simple polka tune is often abruptly interrupted with statements from the low brass. In the finale theme, a melodic quote is borrowed from the Schubert, *Marche Militaire*. The piece offers the listener the opportunity to imagine a procession of dancing elephants, gargantuan in stature while producing a certain grace in their movement.

Raydell Bradley

Stravinsky began *Symphonies of Wind Instruments* in response to a request from the editor of the *Revue musicale*, who wanted a short piece to be included in a commemorative edition in memory of Claude Debussy. Stravinsky complied, submitting a work for piano, which he completed on June 20th, 1920. That short piece was the chorale which, when the final form of *Symphonies* was in place two weeks later, became the final 54 measures of music. He had enjoyed a long and deep friendship with Debussy, twenty years his senior. In offering this work in tribute, however, Stravinsky felt that Debussy's memory would be better served by writing in his own style rather than imitating his friend's.

The relatively short duration of *Symphonies*, approximately nine minutes, belies its complexity of construction. Reaching backwards to the era of the Gabriellis of Venice and Schutz of Dresden, Stravinsky borrowed the concept of "symphony" as a consonant "sounding together" of voices and/or instruments, whether in full ensemble, in families of instruments, or in trios or duets. In Stravinsky's words; "This is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." The opening bell-like fanfare and subsequent long chords are the recurring motives of the litany, separated by episodes (or prayers, to continue the metaphor) of a trio for flutes, dance rhythms,

and duets for the rare flute and alto clarinet. The final chorale discussed above begins quietly in the brass, enters into dialogue with the woodwinds, and closes quietly in shimmering tutti.

The first performance occurred in Queen's Hall, London on June 10th, 1921, conducted by Sergei Koussevitsky who was later to conduct the Boston Symphony Orchestra from 1924 to 1949. The performance was a disaster for which Stravinsky blamed the conductor.

Stravinsky, while living in the United States between 1945-1950, made a thorough revision of several of his major works composed before 1931, including *Symphonies* (1947). For the revision of *Symphonies*, Stravinsky rescored the alto flute with third flute, the alto clarinet with third clarinet and significantly changed the meters. However, apart from the differences of timbre (the 1920 version is more "mellow") and shifting of voices due to the changes of instrumentation, the two versions are quite similar. The 1920 version will be heard in this evening's performance.

Stephen Long

A forward to the score of the *Ebony Concerto* states that Stravinsky had been favorably impressed by jazz clarinetist Woody Herman and his band, particularly in their recordings of *Bijou*, *Goosey Gander* and *Caldonia*, and that he agreed to write a special composition for the band and Mr. Herman. The resultant three movement work became Stravinsky's most ambitious and successful work of his various attempts at jazz composition. The forward also mentions that the 1946 Carnegie Hall premiere was received with the "acclaim of public and critics alike." Bill Smith, in attendance that evening, doesn't necessarily remember events unfolding in that particular fashion. He recalled the crowd (who had gathered to hear the standards of Woody Herman and his Orchestra, then riding a wave of popularity at the height of the big band jazz era) being disappointed at the performance of this particular work.

The *Ebony Concerto* represents a revolutionary fusion of 'classical' concerto compositional technique with big band jazz instrumentation and inflection. Stravinsky managed to write for the big band without abdicating any part of his own artistic integrity and, at the same time, exacted a maximum discipline from the players, refusing to make allowance for any improvisatory element in the performance. In his *Conversations* he notes that he was "obliged to recopy the first movement of the *Ebony Concerto* in quavers, when the jazz musicians, for whom it was written, proved themselves unable to read semi-quavers."

BILL SMITH

William O. Smith studied composition with Darius Milhaud and Roger Sessions and joined the faculty of the University of Washington School of Music in 1966 where he has been co-director of the Contemporary Group since that time. He has written over 100 works for various combinations of instruments and voice, and has received such awards as the *Prix de Paris*, *Prix de Rome*, and two *Guggenheims*. In addition to his work as a composer, he is a legendary clarinetist in his own time, both for his contributions to extended instrumental techniques as well as his jazz work with Dave Brubeck and others.

The Wind Ensemble

Timothy Salzman

The University of Washington Wind Ensemble is made up of musicians selected by audition from the entire University student body. Its members include music majors at both the undergraduate and graduate level, and numerous students in other academic fields of study. The goals of the organization include the identification, performance and appreciation of the finest wind literature. Other student opportunities for wind performance at the UW include the Symphonic Band, Studio Jazz Ensembles 1 & 2, the University Symphony, numerous chamber groups, and the Husky Marching Band. The Wind Ensemble and Symphonic Band present concerts regularly on the University of Washington campus, and have appeared on tour throughout the region.

MUSIC AT THE UNIVERSITY OF WASHINGTON

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 music majors, the SOM offers an intimate learning atmosphere; our faculty-to-student ratio averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is located in Seattle which has frequently been named "America's most livable city." Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. The University of Washington provides a highly stimulating artistic environment in which to work and learn.

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PROCONART; May 30, 8:00 PM, Brechemin Auditorium

Soni Ventorum; May 31, 8:00 PM, Brechemin Auditorium

Studio Jazz Ensemble, June 3, 8:00 PM, Meany Theater

University Chorale; June 6, 8:00 PM, Meany Theater

