

presents the 79th concert of the 1988-89 season

B348
1989

The University of Washington 4-25

Wind Ensemble
and
Symphonic Band

Tim Salzman

Musical Director

with
Guest Soloist

Eric Shumsky, *viola*



featuring works by

Richard Strauss
Darius Milhaud
Jean Francaix

April 25, 1989
8:00 PM, Meany Theater



School
of
Music

University
of
Washington

Program

Serenade in E flat, op. 7 10' RICHARD STRAUSS

— Members of the UW Wind Ensemble —

- The Symphonic Band •

Century Tower Overture 10' JAMES BARNES

The Final Covenant 10' FISHER TULL

Liturgical Dances 9' DAVID HOLSINGER

David McCullough, *guest conductor*

CASS SIDE A
SIDE B

Intermission

- The Wind Ensemble •

Suite Francaise 18' DARIUS MILHAUD

- I. Normandy
- II. Brittany
- III. Ile-de-France
- IV. Alsace-Lorraine
- V. Provence

Rhapsodie 9' JEAN FRANCAIX

Eric Shumsky, *viola*

— And Members of the UW Wind Ensemble —

Rocky Point Holiday 5' RON NELSON

Program Notes

The *Serenade, 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 Meiningen Orchestra, launching Strauss' well-known conducting career. The music is cast in one large movement embracing a short sonata form. Although one of his first works, all of the typical Straussian qualities are present - the long arching melodic lines, rich harmonic textures and instrumental virtuosity. The delightful nature of the melodies and Strauss' knowledgeable use of the instruments make this composition a gem in the wind instrument literature.

I was first introduced to *Century Tower Overture* when I was asked to serve as a rehearsal conductor for the Kinki University Concert Band in Osaka, Japan in January of 1987. After the traditional time of tea with the conductor and section leaders I was ushered into the rehearsal room where the band played this particular composition. The virtuoso-level performance skills exhibited and the disciplined atmosphere in that room is something that I will never forget. American band repertoire of this type is extremely popular with Japanese school bands right now...band composers that we would consider to be the "educational composers", (Alfred Reed, James Swearingen, Robert Jager and others), are highly revered in Japan. (And are making many ¥!) James Barnes is a member of the composition faculty at the University of Kansas. — *Tim Salzman*

The Final Covenant was commissioned by the New Jersey Music Educators Association and received its premiere performance by the New Jersey All-State Wind Ensemble conducted by Richard Castiglione at the Eastern MENC meeting in Atlantic City in February of 1979. As the title implies, the work expresses the deep religious emotions of the promises made by God to mankind. Two thematic elements are employed: the first, a dramatic proclamation, is introduced by horns and subsequently taken by trumpets and woodwinds; the second plaintive theme, in the manner of a supplication, is presented by oboes followed by flutes and clarinets. The first theme returns leading to a climactic section by the full ensemble. A development section focuses on fragments from the principal theme culminating in a brief brass fanfare based on the earlier accompanying motives. The recapitulation of the principal theme brings the work to a quiet and peaceful close. — *Fisher Tull*

Subtitled "Benedicamus Socii Domino" (Let Us as Companions Praise the Lord), The *Liturgical Dances* begin in a reverent fashion and develops into a brash, rhythmically vigorous, swirling dance of zealous celebration. — *David McCullough*

In 1945, the publishing firm of Leeds Music commissioned Milhaud to write an extended work for band as a part of a proposed series of new works by contemporary composers. The result was *Suite Francaise*. The composer provided the following notes about the work: "The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country - Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought." *Suite Francaise* was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra, in which medium it was first played by the New York Philharmonic.

The *Rhapsodie* by Jean Francaix is a delightful work for viola and winds with harp and percussion. It is one of the only works for solo viola with a small mixed wind orchestra. Born in Lemans, France some 75 years ago, Jean Francaix studied with the famous Nadia Boulanger at the time when Copland was also studying in Paris. Francaix's music is tonal and his style is highly original and very witty and humorous at times. I have had the great pleasure of meeting with Jean Francaix several times at his apartment in Paris. The first time was when I was to perform his beautiful string trio. When our group arrived at his apartment, he at once made us feel welcome. His comments regarding our performance were right to the point, and he is a composer who wants no more or less than he has written in the music. Sadly, today Francaix's music is not played often enough in France. This is due to the force of the contemporary music scene in Paris. In the words of the

composer, "Tonality is not yet exploited. I still have many ideas. If the others have not, that's their problem." Happily, however, Francaix's music is very popular in America, and in other countries. Essentially in one movement, the Rhapsodie is very concise in its form. After the very sad introduction (in a way nostalgic for the old pre-war France), a virtuosic allegro follows leading back again to a melancholy section. Through ingenious metre changes linking new sections, Jean Francaix takes us through his kaleidoscope-a world of valse scherzos and of melodies reminiscent of the old French burlesque and the nostalgia of pre-war cafes. I love playing this work and I feel that Jean Francaix is one of the last of the great composers still living.

— Eric Shumsky

Rocky Point is a wind-blown seaside resort on the coast of Rhode Island. This particular setting provided the inspiration for this composition which was commissioned by and dedicated to the University of Minnesota Concert Band. The work unites elements of jazz and classical construction into a type of indigenous American style. Listen intently ... it goes by in a hurry!

Wind Ensemble — Symphonic Band Concert

May 24, 8:00 pm, Meany Theater - Wind Ensemble & Symphonic Band
 "Serenade in D Minor, Op. 44", A. Dvorak; "In Memorium, Dresden", Daniel Bukvich; "Aria and Roulade", Norman Dello Joio; "Country Band March", Charles Ives; "Solo for Flute", Timothy Broege, featuring UW Professor of Flute, Felix Skowronek; "Report", Lubos Fiser; "The Gazebo Dances", John Corigliano. Other repertoire to be announced.

All band concerts are free admission.

The University Of Washington Wind Ensemble

Piccolo	Chris Magnusson	Gretchen Hopper
Twila McDonel	Sue Kelleher †	Jay Bulen
Flute	Steven Beagles •	Tuba
Kathleen Woodard • †	Billie K. Winter	Kirk Smith
Twila McDonel	Kathy Dugan	Craig White
Ewann Agenbroad	Alto Clarinet	Euphonium
Laura James • †	Keith Teske	Nathan Bastuscheck
Oboe	Bass Clarinet	Percussion
Laurie Bare • †	Cathy Kriloff	Evan Buehler
Margaret Farler • †	Carol Krause	Mark W. Postlewaite †
Bassoon	Trumpet	Dan Oie
Katie Jackson • †	Mathew Johnson †	Diana DeLashmutt
Jerry Turner • †	Jack Halsey	Ian Alvarez
Jeff Eldgridge • †	Richard Kodama	Harp
Alto Saxophone	Christopher Duenow	Titan Rodick †
Larry Wiseman	Dale Potter	Celesta
Charles Davis	Sam Mann †	Minako Fukase
Tenor Saxophone	Horn	String Bass
Gayle Picken	Tony Miller • †	Kris Falk
Baritone Saxophone	Pete Hodges • †	• Strauss
Brad Price	Cheryl Hoffman	† Francaix
Clarinet	Vince Yamashiroya	
Beverly Setzer †	Trombone	
Anne Dickinson •	Andrew Hillaker	

The University of Washington Symphonic Band

Flute	Carolyn Booth	Dorsey Wyble
Lani Wollwage	David Kim	Keith Mckenzie
Jennifer Brandon	Sheri Fingeroot	Trombone
Tamara Engstrom	Bass Clarinet	Richard Minami
Gail Linzy	Vanessa Kahen	David Graves
Lori Iwasaki	Bassoon	Paul Crowder
Andrea Steedle	Ruth Ann Duncanson	Junko Kamisago
Linda L. Runft	Alto Saxophone	Baritone
Allison Chace	Janelle Mae Crabb	Susan Roehr
Koreen Seal	David Katsuda	Wolf Vanhee
Theressa Julius	John Brondello	Greg Wickline
Natasha Yanover	Carla Playter	Andree Sidwell
Carrie Murphy	Ron Melencio	Tuba
Oboe	Tenor Saxophone	Nathan Carlson
Kirsten Dasenko	Val Villafana	Louis A. Figueroa
Katie Miskovsky	Nathaniel Blood	David Kato
Clarinet	Todd Grisim	Lonnie Langford
Linda K. Moran	Baritone Saxophone	Bret Taylor
Joseph H. Willis	Lamberto Caro	Percussion
Kevin Minsky	Trumpet	Diana DeLashmutt
Rachel Harrell	Luke Von Feldt	Judy Fleming
Cecilia J. Kim	Carrie Dixon	Greg Landgraf
Gretchen Minton	Kyle Hinman	Jennifer Schmidt
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Upcoming Concerts

Faculty Recital: Margriet Tindemans, viola da gamba; Carol Terry, harpsichord, April 27, 8:00 PM, Brechemin Auditorium

Faculty Recital: Emille Berendsen, soprano, May 3, 8:00 PM, Brechemin Auditorium

UW Opera: The Mikado, May 11-14, 8:00 PM Thursday – Saturday, 3:00 PM, Sunday, Meany Theater

UNIVERSITY MASTERS SERIES: Patricia Michaelian, piano, May 16, 8:00 PM, Meany Theater

The Contemporary Group, May 17, 8:00 PM, Meany Theater

University Percussion Ensemble, May 18, 8:00 PM, Meany Studio Theater

Collegium Musicum, May 19 and 20, 8:00 PM, Brechemin Auditorium

University Singers, May 22, 8:00 PM, Meany Theater

University Madrigal Singers, May 23, 8:00 PM, Meany Theater