

Compact disc noncirc CD # 16.519 Presents

B348

2012

10-28

University of Washington Wind Ensemble

CHAMBER WINDS CONCERT

Timothy Salzman, *conductor*

OCCIDENTAL OCTAGONS

October 28, 2012

1:30 PM

Brechemin Auditorium

PROGRAM

CD #16,520

1 SCHERZO FUNÈBRE (1983) 11:35 DEREK BOURGEOIS (b. 1941)

Erin Bodnar, *conductor*

2 remarks, Salzman (3:29)

3 OCTET FOR WIND INSTRUMENTS (1922/23, rev. 1952) 15:16 IGOR STRAVINSKY (1882-1971)

4 remarks (1:37)

5 OCTET IN E^b, Opus 103 (1792/1793) 21:42 LUDWIG VAN BEETHOVEN (1770-1827)

Jiannan Cheng, *conductor*

6 NO EXIT (1997) 6:39 LYNN GLASSOCK (b. 1946)

Dan McDonald, *conductor*

PROGRAM NOTES

Derek Bourgeois is an English composer who studied music at Cambridge University and composition at the Royal College of Music. His immense musical output includes seventy-eight symphonies, fifteen concertos, seven major works for orchestra and chorus, two operas, a musical, a variety of chamber pieces, twelve works for Brass band and seven symphonies for wind ensemble. In addition, he has also written a considerable amount of music for television.

Bourgeois was active as an educator and conductor, teaching at Bristol University from 1970 to 1984 and St. Paul's Girls' School in London from 1993 to 2002. He was the conductor of the Sun Life Band from 1980 until 1983, and Musical Director of the National Youth Orchestra of Great Britain beginning in 1984. In 1990, Bourgeois was appointed Artistic Director of the Bristol Philharmonic Orchestra. Bourgeois has served as Chairman of the Composers' Guild of Great Britain and as a member of the Music Advisory Panel of the Arts Council.

Scherzo Funèbre for eight trombones begins as a solemn, funereal procession. The procession accelerates to the scherzo, which begins in a syncopated manner. Heavily accented sections are juxtaposed with a lyrical melody. A jovial circus march takes over, with glissandi creating a laughing effect. The funeral procession makes a ferocious return and the piece ends with the procession fading away, quiet and solemn.

Igor Stravinsky, on the *Octet for Wind Instruments*:

"The *Octour* began with a dream. I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music. I did not recognize the music they played, and I could not recall any of it the next day, but I do remember my curiosity – in the dream – 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 *Octour*—a piece I had not so much as thought of the day before (though I had wanted for some time to write a chamber ensemble piece—not incidental music like *L'Histoire du Soldat*, but an instrumental sonata).

The *Octour* was quickly composed. The first movement came first, and then the waltz in the second movement. The theme of the beginning of the second movement was derived from the waltz. As soon as I had discovered it, I recognized it as an ideal theme for variations. I then wrote the "*rubans des gammes*" ("ribbons of scales") variation as a prelude introduction to each of the other variations. The final variation, the fugato, is the culmination of everything I had attempted to do in the movement, and it is certainly the most interesting episode in the whole *Octour*. The point of the fugato is that the theme is played in rotation by the instrumental pairs (flute-clarinet, bassoons, trumpets, trombones) which is the combination idea at the root of the *Octour* (and of my dream). The third movement grew out of the fugato and was intended as a contrast to the high tension point of the entire piece...[As to the work's final chord,] the first inversion seemed to me sufficient to indicate *finis*, and it had more flavor than the tonic, which, in any case, would have been heavy-footed.

I conducted the first performance of the *Octour* myself, and I was extremely nervous about doing it..."

[Boosey & Hawkes/Joseph Horowitz]

Despite its relatively high opus number, the *Octet for Winds* was written in 1792-1793, during **Ludwig van Beethoven's** early period, while he was still in Bonn, the city of his childhood. At that time it was fashionable among noblemen of central Europe to retain for their table-music an octet consisting of paired oboes, clarinets, horns, and bassoons. Beethoven almost certainly wrote this piece for the wind players employed by the Elector of Cologne, who lived in Bonn. The work was first published in 1795, rewritten by Beethoven as a string quintet (in E^b major, op. 4). It wasn't published in its original version, as a wind octet, until after Beethoven's death.

Beethoven's Octet (along with the two big serenades by Mozart) has emerged as one of the three most important works of the genre. Despite its early composition date, it shows many earmarks of the later master. Of particular interest is the Menuetto; even at this early date, Beethoven was already re-inventing the minuet as the scherzo. It starkly foreshadows the even more radical innovations that would come in his symphonies. Other signature features are abrupt dynamic shifts, spiky sforzandos, and development

by means of fragmentation. Beethoven exploited the color of the winds to the fullest, and displayed all the wit and sparkle of his later, more prominent compositions.¹

The first movement is in sonata form, and built around a rather delicate theme first presented by the oboe. This motive is repeated, and set against other longer passages requiring larger breaths. The Andante is scarcely more than a duet between the oboe and bassoon. Although the third movement is marked as a Menuetto, it is more like a scherzo, as it contains angular octave leaps, and arpeggios fluttering through the entire ensemble. The last movement is full of frisky virtuosic writing, particularly for the horns. Passages like the one that concludes the Octet ultimately illustrate not only the demands Beethoven would place on his performers, but also the quality of players of he would need to elect.²

Lynn Glassock is a native of Dallas, Texas. He received his Bachelor of Music and Master of Music degrees from the University of North Texas. His teachers have included Paul Guerrero, Ron Fink, Kalman Cherry, Ed Soph and Leigh Howard Stevens. He has received several awards for his compositions, including the Festival of New American Music and the Percussive Arts Society first place awards in 1994, 1997 and 1998. Glassock is Professor of Music at the University of North Carolina at Chapel Hill, where he teaches Percussion, Introduction to Music Technology, Percussion Methods and conducts the UNC Percussion Ensemble.

No Exit is an aggressive, rhythmic percussion ensemble composition for eight players. It requires precision and musicality on an energetic level from each performer. *No Exit* was the first prize winner of the Percussion Arts Society Composition Contest in 1997.

CLASSICAL

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UPCOMING UW BAND PERFORMANCES (7:30 PM, Meany Theater)
December 6, Wind Ensemble, Symphonic and Concert Bands: *Transitions*.
February 14, Symphonic, Campus and Concert Bands: *Sweet Suites*.
March 12, Wind Ensemble China Tour preview.
April 29, Wind Ensemble and Symphonic Band: *Constructions*.
May 30, Wind Ensemble, Symphonic and Campus Bands: *Made in America*.

¹ McKoin, S. (n.d.). Retrieved from <http://www.depts.ttu.edu/music/NewsEvents/Program/100112SWE.pdf>

² Schulze, A. (n.d.). Retrieved from <http://kalvos.org/schules6.html>

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Colleen McElroy, Sr., Music Performance, Darrington*
Elizabeth Jolly, Grad., Music Performance, San Jose, CA
Margaret Brinkerhoff, Post-Bacc., Music Education,
Park Ridge, NJ
Joyce Lee, So., Music Performance, Tacoma
Mona Sangesland, So., Music Performance, Kenmore

OBOE

Alyssa Sibbers, Sr., Music Performance, Vashon Island*
Jordan Dusek, Grad., Music Performance, Auburn
Brian Jacoby-McCurdy, So., Psychology/Russian
Language, Gig Harbor

BASSOON

Roshan Sukumar, Grad., Music Performance, Union
City, CA*
Jamael Smith, So., BioChemistry, Mukilteo
Erin Bodnar, Grad., Conducting, Rocky Mountain
House, Alberta, Canada

CLARINET

Sabrina Pope, community artist, Seattle
Camille Perezselsky, UW staff, McMinnville, OR
Leslie Edwards, Alumnus 2012, Music Performance/
International Studies, Seattle
Nate Williams, Jr., Music Performance, Sonoma, CA
Evan Smith, Grad., Music Performance, Davenport, IA
Hannah Burson, Fr., Nursing, Edmonds

BASS CLARINET

Jacob Bloom, Sr., Neurobiology, Mercer Island

SOPRANO SAXOPHONE

Melissa Winstanley, Grad., Computer Science,
Bellevue*

ALTO SAXOPHONE

Leif Gustafson, Jr., Music Performance, Tacoma
Daniel McDonald, Grad., Conducting, Barnstable, MA

TENOR SAXOPHONE

Shane Valle, Jr., Civil Engineering, Seattle

BARITONE SAXOPHONE

Sidney Hauser, Fr., Jazz Studies, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
Jared Tanner, Post-Bacc., Music Education, Spokane
Elizabeth Solon, Fr., Music Performance, Cedar Falls, IA
Leah Miyamoto, Sr., Environmental Studies/ Communi-
cation, Mill Creek
Tyler Stevens, So., Music Education, Mercer Island
Anna Mines, Jr., Music Education, Seattle

HORN

Elizabeth Janzen, Jr., Music Education, Snohomish*
Trevor Cosby, So., Music Performance, Kent
Jacob Parkin, So., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO
Cory Meals, Grad., Music Education, Titusville, PA

TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance,
Okayama, Japan*
Lisa Rye, Grad., Mechanical Engineering, Sunndal,
Norway
Sam Elliot, Sr., Music, San Francisco, CA
Jonathon Wilson, Jr., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Amy Holler, Sr., Environmental Health, Ann Arbor, MI

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
Jon Hill, Alumnus 1009, Music Performance, Stony
Brook, NY

PIANO

Pei-Jung Huang, Grad., Music Performance, Taipei,
Taiwan

HARP

Græeme Smith, Sr., Music Performance, Olympia

STRING BASS

Kelsey Mines, Jr., Music Performance, Seattle
Adrian Swan, Sr., Music Performance, Seattle*
Matthew Hinea, So., English, Spokane

PERCUSSION

Melanie Voytovich, Grad., Music Performance, Buffalo,
NY*
Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, So., Music Education, Mercer
Island
Gabriella Vizzutti, Jr., Music Education, Mercer Island
Megan Drews, So., Biology-Physiology, Kirkland
David Solomon, Grad., Music Performance, Boone, IA
Chris Trimmis, So., Music Performance, Woodinville
Jiannan Cheng, Grad., Conducting, Chengdu, China

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