The School of Music
presents the 59rd program of the 1989-90 season

The University of Washington
Wind Ensemble
Symphonic Band

Tim Salzman  Musical Director

"Mary and the Thistle" Fanfare
Impressions of Cairo
Sinfonia Nobilissima
Heart's Music
Sinfonia XII
Dionysiaques

March 6, 1990
8:00 PM, Meany Theater
Free Admission
Program

The Wind Ensemble Brass

"Mary and the Thistle" Fanfare .................................. M. G. LANE

The Symphonic Band

Impressions of Cairo .............................................. ROBERT WASHBURN

I. The Pyramids of Giza at Sunrise
II. The Bazaar of Kahn Khalili
III. The Mosque of Ibn Tulun
IV. The Nile

Sinfonia Nobilissima ............................................. ROBERT JAGER

David McCullough, Conductor*

Intermission .........................................................

The Wind Ensemble

Heart's Music (1989) .............................................. DAVID DIAMOND

Sinfonia XII (1984) ............................................... TIMOTHY BROEGE

I. Holy Manna
II. New Topia
III. Morning
IV. Fulfillment

Dionysiaques ...................................................... FLORENT SCHMITT

*In partial fulfillment of the DMA in Instrumental Conducting

Program Notes

The pomp and circumstance of a Scottish Military Tatoo has few equals. It is a combination of drill precision and musical fanfare. "Mary and the Thistle" Fanfare was written by Master Sergeant M. G. Lane in the spring of 1987 expressly for the Edinburgh Tatoo. The folk tune found in the center of this work is identified in Marjory Kennedy-Fraser's Songs of the Hebrides as Mary and the Thistle and carries the subtitle "An Eriskay Love Lilt" in that collection. The tune is treated as a ballad in the second movement of Clare Grundman's Hebrides Suite, but here it is used in more regal fashion.

David McCullough

Robert Washburn was educated at the State University of New York at Potsdam where he is now Professor of Music. He completed a Ph.D. in composition at Eastman where he studied with Alan Hovhaness and Bernard Rogers. Impressions of Cairo is a musical portrait of many aspects of the Egyptian city as observed by the composer on several trips during the 1970's. The movements are to be performed without interruption, yet each section describes a different area in or near the city. The first movement pictures the grandeur of the ancient tombs as dawn breaks over the desert. The second is a musical portrait of the busy bazaar with its market place activity and oriental influence. "The Mosque of Ibn Tulun" begins with the suggestion of the Islamic call to prayer over the quiet atmosphere of the Moslem place of worship. The Arabic scale pattern employed in the solo passages of this movement utilizes a second step lowered by a quarter-time. The final section, based on the Middle Eastern tune "Lamman Bada Yallahanna" (When Your Loved One is Gone) portrays the breadth and majesty of the Nile and glimpses of the earlier scenes reappear.

David McCullough

The words "To J.L.J." appear over the title of the overture Sinfonia Nobilissima. It is the first work written by the composer after his marriage in 1968 and is dedicated to his wife Joan Lucille Jager. The central andante of this three-part work uses a melody that Mrs. Jager was very fond of during the couples courtship. Essentially neo-romantic, the work is in a large sonata form with both a prelude and a coda. The dramatic and syncopated opening section contains several false climaxes and a brief fughetta. The slow, more emotional section of the work accounts for over half of the compositions length. In the final part of the work, a fast, syncopated style abruptly returns, and the overture ends with several deceptive, then complete chords.

David McCullough

Symphonia XII was composed in late 1983 and early 1984 and received its' premiere on April 16th, 1984 at Campbell University in South Carolina. Campbell University is affiliated with the Southern Baptist Denomination and accordingly, they had requested a work from me that would either incorporate or be based upon some sort of sacred music or hymnody. So I turned to the marvelous collection of Southern shaped note hymns Sacred Harp and selected four tunes from that collection. Those four tunes comprise the titles of the four movements of the work. I endeavored to compose chorale prelude settings of these four tunes in fact both movements I and II originated as settings for brass and organ which I composed in the late 1970's. I reworked them thoroughly for Sinfonia XII and added two new settings, movements III and IV. The tunes in the Sacred Harp which appear in shaped note fashion (each of the different diatonic notes has its own shape) seemed to dictate a strong elemental, rather straight-forward setting. The tunes have a very powerful modal cast to them and, of course, they are extremely...
extend the rhythmic design
France, and its American debut in 1932
SalO'I16 (1907), whose pounding rhyIhms4oreshadow
distinctive
works, including a'massive Plano QuIntet
he won the Prix de Rome. During the next
Massehet. Faure.
the brass, is brighdy scored
by
February 1st, 1990
composition for
chime plays an important role in outUng that motivic material.
and recordng of David Diamond's Tandvy written in 1989. Tantlvy was Diamond's first
work in two parts with and opening fanfare
and the University of Cincinnati Conservatory Wind Symphony in gratitude
the Baroque era. The third and
second movements are more free in their treatment of the hymn tunes.
— Timothy Broege
Heart's Music for symphonic band written for and dedicated to Eugene Corporon and
the University of Cincinnati Conservatory Wind Symphony in gratitude for the performance and
recording of David Diamond's Tandvy written in 1989. Tandvy was Diamond's first
composition for band, Heart's Music is his second. Heart's Music is a single movement
work in two parts with and opening fanfare and an extended choralane. The fanfare, led
by the brass, is brightly scored and is characterized by ascending sixteenth note triplets.
The chime plays an important role in outlining that motivic material. The choralane is dominated by
lyric contrapuntal writing. The world premiere of this composition was given on
February 1st, 1990 by the CCM Wind Symphony and Eugene Corporon.
— Eugene Corporon
Florent Schmitt (1870 -1958) was an outstanding French composer. He studied with
Massehet, Fauré, and others at the Paris Conservatoire from 1889 to 1900. in which year
he won the Prix de Rome. During the next decade he produced many of his most important
works, including a massive Piano Quintet (1902 - 1908) and the ballet La Tragédie de
Salomé (1907), whose pounding rhythms foreshadow to some degree Stravinsky's Rite of
Spring.
Dionysiques, Op. 62, was composed and published in 1914 and although it was not one
of his more celebrated works, it was the only piece Schmitt composed for military
band. It received its premiere on June 9, 1925 by the Musique Garde Républicaine in
France, and its American debut in 1932 when the composer visited the United States. His
formative years were spent in the ambience of Impressionism, but he developed a strong,
distinctive style of his own, mainly by elaborating the contrapuntal fabric of his works and
extending the rhythmic design to intricate asymmetrical combinations.
— Jacqueline Faissal

The University Of Washington Wind Ensemble

Piccolo
Wendy Wilhelmi

Flute
Brian Fairbanks
Laura Dickinson

Oboe
Molly Sandwick
Jeannel Cripe

Bassoon
Jeff Eldridge
Katie Jackson

Eb Clarinet
Beverly Setzer

Clarinet
Kathy Boone
Sue Kelleher
Anne Dickinson
Christine Barbour
Chris Magnusson
Gretchen Minton

Bass Clarinet
Billie Winter

Cecilia Kim

Contra-Alto Clarinet
Vanessa Kahn

Alto Saxophone
Charles Davis

Tenor Saxophone
Travis Ranney

Baritone Saxophone
Brad Price

The University of Washington Symphonic Band

Piccolo
Andrea Steadle

Flute
Tamara Enstrom
Scott MacHaffie
Linda Runft
Vicki Lynch
Lisa Gane
Shannon Yost
Lori Iwaski
Debbie Voyce

Bassoon
Jenny Rohons

Clarinet
Cecilia Kim
Tina Tobbin
Brian Hasebe
Gretchen Swanson
Kim Goffman
Judy Floying
Kristin Cronin
Kevin Minsky
Elissa Mohan
Doug Smith
Jon Pummer

Julie Lougheed
Antonio Bermudez
Michael Tangen
Shannon Morgan
Stacey Cudden
John Adams
Val Villafane
Carla Playter
Tammy Reilly

Trumpet
Carrie Dixon
Joe Mason
Carron
Mark Hillard
Dale Potter
Stuart Nahajski
Luke Von Felt
Greg Wiederhein

Horn
Cheryl Underwood
Jeannie Galvin

Tenor Saxophone
Val Villafane
Carla Playter

Tenor Saxophone
Val Villafane
Carla Playter

Baritone Saxophone
Tammy Reilly

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Upcoming Concerts

Forteplano Recital; A Musical Poetical Club Concert; March 4, 8:00 PM, Brechemin Auditorium
Percussion Ensemble; March 5, 8:00 PM, Meany Studio Theater
University Wind Ensemble and Symphonic Band; March 6, 8:00 PM, Meany Theater
New Music by Young Composers; March 7, 8:00 PM, Brechemin Auditorium
Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium
University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater
Concert Band Festival; March 10, 8:00 PM, Meany Theater
Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled
Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater
Jean-Paul Sevills, Pianist; April 2, 8:00 PM, Brechemin Auditorium
Steven Staryk, violin and Eric Shumsky, viola; April 3, 8:00 PM, Meany Theater
Brechemin Scholarship Winners Recital; April 9, 8:00 PM, Meany Theater