2009-2010 presents

SYMPHONIC BAND CHAMBER MUSIC CONCERT
Dr. Steven Morrison, conductor

March 7, 2010 1:30 PM Brechemin Auditorium

PROGRAM

TOWER MUSIC (1955) .......................................................... ALAN HOVHANESS (1911-2000)

I. Prelude
II. Fugue
III. Aria
IV. Antiphony
V. Two Hymns
VI. Postlude

Kendra Sowers, flute
Brian Condit, clarinet
Gail Stanton, oboe
Darcy Leggett, bassoon
Michelle Kriner / Alex Wilson, horn
Danté Wallen / Matt King, trumpet
MacLean Ferguson, euphonium
Jacky Quan, tuba

HOUSEHOLD MUSIC (1943) .......................................................... RALPH VAUGHAN WILLIAMS (1872-1958)

I. Crug-y-bar (Fantasia)
II. St. Denio (Scherzo)
III. Aberystwyth (Variations)

Mvt I, Mvt III (Theme, Variations 2, 4, 6, 8)
Colleen McElroy, flute
Gail Stanton, oboe
Haley Larken, alto saxophone
Maiah Hollander, bass clarinet
Allison Farley, horn

Mvt II, Mvt III (Variations 1, 3, 5, 7, 8)
Katrina Smith, clarinet
Christopher Clarke, cornet
Greg Bickford, alto saxophone
Amy Holler, euphonium
Ruofan Yu, horn

I. Andante
II. Largo
IV. Adagio

Colleen McElroy / Kelsey Salladay / Kassia Wilhelm / Anton Coleman / Tessa Carter / Kendra Sowers, flute
Thomas Larson / Mandy Berman / Dana Hench, trombone
Matt Haack / Tommie McBee / Adam Page / Matt Peterson / Inkyung Lee, percussion
Alison Farley, conductor

QUINTET NO. 1 (1902, rev. 1912) ................................................................. VICTOR EWALD (1860-1935)

Preston Mossing / Eric Smedley, trumpet
Dan Reisinger, horn
Mark McConnell, euphonium
Quinn MacKenzie, tuba

KLEINE DREIGROSCHENMUSIK ("LITTLE THREEPENNY MUSIC") (1928).................. KURT WEILL (1900-1950)

I. Overture
II. The Ballad of Mack the Knife
IV. The Ballad of Pleasant Living: Foxtrot
VI. Tango
VI. Cannon Song: Charleston
VIII. Dreigroschen - Finale

Anton Coleman / Kelsey Salladay, flute/piccolo
Katrina Smith / Jen Arther, clarinet
Michael Arguelles, alto saxophone
Jose Veliz, tenor saxophone
Darcy Leggett / Dana Brandt, bassoon
Kellan Smith / Jesse Butterfield, trumpet
Val Buzonov, trombone
Quinn MacKenzie, tuba
Inkyung Lee, piano
Kevin Williams, banjo
Adam Page / Matt Haack, percussion
Eric M. Smedley, conductor

ALAN HOVHANESS, longtime Seattle resident, was one of the most prolific composers of the last century (67 symphonies, as many as five hundred other works in various forms). He was also one of the most distinctive: over the years he developed, extended and refined an approach that was unmistakably his, and his alone. Following his studies with Frederick Converse at the New England Conservatory in Boston, Hovhaness composed his earliest orchestral works in a style shaped by his admiration for Sibelius, and he even went to Finland for further study. By the time he turned thirty, though, he had abandoned that style (and destroyed much of the music he had composed earlier) in favor of a more personal one rooted in the music, the history and the religious lore of his Armenian forebears, while reflecting also his fascination with Gregorian chant and the music of the Renaissance polyphonists. Still later, in the course of his travels, he developed a similarly productive interest in the music and culture of Japan, India and other areas of Asia and the Pacific.

TOWER MUSIC is an homage to music played from the tower of a church or town hall, normally on wind instruments. The practice was common in Germany from the late 16th century to the early 18th, the repertory consisting of harmonized chorales and occasionally more extended pieces. Towns employed tower wardens, whose tasks were manifold: blowing horns for signals, church music, and wedding and funeral music. A good
tower warden played a number of instruments, such as the sackbut, the cornet and the violin. He was also exhorted to “keep at least three journeymen well versed in art” and with his pupils to “exercise frequently in all instruments”.

**Ralph Vaughan Williams** was of English and Welsh descent. Born in Down Ampney, Gloucestershire, he grew up in London. While his family lineage contained lawyers, parsons, and scientists (he was related to Charles Darwin), he was educated in history and music. Graduating from the Royal College of Music and the University of Cambridge, his principal teachers included Hubert Parry, Charles Stanford, and Maurice Ravel. In his early twenties, Vaughan Williams met Gustav Holst, in whose friendship he found a lifelong colleague and critical music peer. Much of Vaughan Williams’ music was inspired by English folk song, where he found many melodic ideas, texts, and an historical foundation. Not only a composer, he was a conductor, teacher, editor and writer for several music journals and was an active organist as well. His contribution to music is wide ranging and covers nearly every musical genre. Vaughan Williams wrote nine symphonies, several orchestral works, operas, choral pieces, hymns, songs, and band literature. As a composer, he was greatly admired and respected as one of England’s finest.

**Household Music** is designed principally for string quartet, but the composer has envisaged their being played by almost any combination of instruments which may be gathered at one time in a household. Thus, the string parts, almost as they stand, can also be played by flutes, recorders, oboes, bassoons, euphonium, according as their compass is suitable. This afternoon’s performance features two ensembles with mixed instrumentation, true to the Vaughan Williams’ intention.

Alan Hovhaness’ ability to write functional music befitting specific occasions (known as Gebrauchsmusik) is nowhere more apparent than in Symphony No. 17. *Symphony for Metal Orchestra* was commissioned for performance at a metallurgical convention and is appropriately scored for metallic instruments only, in the unique combination of 6 flutes, 3 trombones & metallic percussion (5 players). Its four movements span 23 minutes. The year prior to this symphony’s composition, Hovhaness had studied Gagaku music in Japan and Korea, which he described as "the earliest orchestral music we know, it came from China and Korea in the 700s." Here, the spirit of this early music is suggested by the trombones playing with tuned percussion. However, the most striking sonorities Hovhaness achieves with this ensemble are probably the dense flute clusters, where the 6 flutes function effectively as one instrument for much of the time. Here they are cleverly imitating the sound of the Sho, a sort of Japanese mouth organ, which Hovhaness had learned to play in 1962 when studying with native musicians. The work contains many canons at the unison, a Hovhaness trademark of the 1960s. Primarily because of the scoring, the overall mood of the work is dark and foreboding.

The German tradition of brass playing took root in Russia after Peter The Great brought German scientists and engineers to Russia in the eighteenth century. The Russian-born Viktor Ewald (1860-1935) followed in his family tradition and became a professor at the Institute of Civil Engineering in St Petersburg, all the while playing cello at quartet evenings and becoming friends with the likes of Mussorgsky and Rimsky Korsakov. The latter had been a military band leader, and no doubt encouraged Ewald (who also played horn) to compose at least three brass quintets. Ewald's love of Russian folk songs - he made expeditions deep into the countryside to collect them -provided him with ample material in the Russian nationalist style, notably the principal themes of his Quintet No. 1 in B minor. The chamber music of Robert Schumann, the German Romantic composer most admired by progressive Russians of that era, is the model for this piece's vigorous counterpoint, volatile moods, lyricism, and classic form.

Kurt Weill began his career in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, The Protagonist (Georg Kaiser), was performed in April 1926, he was an established young German composer; however, he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important works: the Violin Concerto (1925), The Threepenny Opera (Bertolt Brecht, 1928), Rise and Fall of the City of Mahagonny (Brecht, 1930), The Pledge (Caspar Neher, 1932), The Seven Deadly Sins (Brecht, 1933), Lady in the Dark (Moss Hart and Ira Gershwisn, 1941), Street Scene (Elmer Rice and Langston Hughes, 1947), Lost in the Stars (Maxwell Anderson, 1949). He died of heart failure in 1950, shortly after he and...
Anderson began work on a musical adaptation of *Huckleberry Finn*, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed.

Weill was raised in a religious Jewish family in Dessau, Germany. Although he was not observant, he composed a number of "Jewish" works, from a vast score to *The Eternal Road* (1937, Franz Werfel) to a setting of the Kiddush. He married actress Lotte Lenya in 1926; they maintained a close relationship throughout his life despite their divorce in 1933 (they remarried in 1937).

The *KLEINE DREIGROSCHENMUSIK* (*LITTLE THREEPENNY MUSIC*) was created by Weill from his *THREE–PENNY OPERA* for wind ensemble and first performed in Berlin in February of 1929. Synopsis - Macheath (Mack the Knife), notorious bandit and womanizer, runs afoul of Jonathan Peachum when he marries Peachum’s daughter Polly in a ceremony of doubtful legality. Peachum’s resolve to have Mack sent to the gallows is complicated by the fact that Mack's old army buddy is the chief of police, Tiger Brown. Peachum and his wife commence a series of strategems to ensnare Mack: bribing prostitutes to turn him in, exercising their influence over the police, and ultimately threatening to ruin the coronation of Queen Victoria by having all the beggars in London (whom Peachum controls) line the parade route. Mack is imprisoned, escapes, and is imprisoned again. When his hour of execution arrives, however, a mounted messenger appears with the Queen's reprieve, which includes a baronetcy and an annual pension of 10,000 pounds.

2009-2010 UPCOMING EVENTS

*Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.*

*Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.*

*To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).*

March 8, Guest artist recital: Hillary Herndon, viola and Regina Yeh, piano. 7:30, Brechemin Auditorium.

March 8, Studio Jazz Ensemble. 7:30, Meany Theater.

**March 9, Wind Ensemble: “Japan Tour Preview Concert.”** 7:30, Meany Theater.

March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.

March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.


March 14, Guest artist lecture-recital: Dainius Vaičekonis, piano. 3:00, Brechemin Auditorium.

April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.

April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.

April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.

April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.

April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.

April 27, Ethnomusicology Visiting Artist recital: Laura Rebolloso, traditional and original compositions on the *leona* (from the family of *jarana* guitars from Veracruz, Mexico.) 7:30, Meany Theater.

April 28, DXArts. 7:30, Meany Theater.

April 29, Saxophone Night. 7:30, Meany Theater.

May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.

May 12, Spring Opera Gala. 7:30, Meany Theater.

May 14, Spring Opera Gala. 7:30, Meany Theater.

May 14, Guitar Ensemble: “To the Beatles and Beyond.” 7:30, Brechemin Auditorium.

May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.

May 16, Spring Opera Gala. 3:00, Meany Theater.

May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.

May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.

May 24, University Chorale. 7:30, Meany Theater.
