

University of Washington
THE SCHOOL OF MUSIC

DAF 13,209-13,210 presents the
CASS 13,211-13,212
CD 14,541-14,542

B348
C 998
3-10

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

Timothy O. Salzman, *conductor*

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

J. Bradley McDavid, *conductor*

UNIVERSITY OF WASHINGTON
CONCERT BAND

Timothy O. Salzman, *conductor*

8:00 PM
March 10, 1998
Meany Theater

3451



School

of

Music

University

of

Washington

CD 14.541 UNIVERSITY OF WASHINGTON CONCERT BAND

- DAF1
 D2 Century Tower Overture.....10:44.....James Barnes (b. 1949)
 D3 Symphonic Dance #3 "Fiesta".....0:56.....Clifton Williams (1923-1976)

Cass 13, 211 Side A

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

- D4 The Florentiner March.....5:25.....Julius Fucik (1872-1916)
 Scott G. Higbee, conductor
 D5 Ghost Dance.....20:40.....Quincy Hilliard (b. 1954)
 I. Incantation
 II. Dance of the Ghosts
 III. The Massacre *ending from cassette on CD - DAF damaged
 D6 Chorale and Shaker Dance.....9:35.....John Zdechlik (b. 1937)
 David C. Fullmer, conductor*

13, 211 - side B

CD 14.542 UNIVERSITY OF WASHINGTON WIND ENSEMBLE

- DAF2
 D2 Suite Française.....16:05.....Darius Milhaud (1892-1974)
 I. Normandie
 II. Bretagne
 III. Ile de France
 IV. Alsacé-Lorraine
 V. Provence
 Stephen D. Clickard, conductor*
 D3 Mallets (World Premiere).....14:43.....William O. Smith (b. 1926)
 Thomas Collier, vibraphone
 I. Meditative
 II. Swinging
 III. Dancelike
 IV. Dramatic
 V. Bright

Cass 13, 212 - side A

- D4 Les Couleurs Fauves.....15:53.....Karel Husa (b. 1921)
 I. Persistent Bells
 II. Ritual Dance Masks

D5 - ENCORE - 1:55

*This performance is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.

13, 212

CENTURY TOWER OVERTURE is an original work that features a wide variety of moods. The brilliant opening fanfare leads to the allegro theme stated initially by the clarinets. The middle adagio section begins with a lyric trumpet solo and leads back to the allegro theme. The work ends with a return of allegro and fanfare material.

JAMES BARNES was born on September 9, 1949, in Hobart, Oklahoma. He received bachelor's and master's degrees in theory and composition from the University of Kansas in 1974 and 1975 and studied conducting privately with Zuohuang Chen. Since 1977, he has been affiliated with the University of Kansas and is presently an Associate Professor of Theory and Composition and Assistant Conductor of Bands. He is also a tubist and has performed with numerous professional organizations. He has received many awards, grants and commissions and was twice recipient of the Ostwald Composition Award. He has written over 45 works for band.

SYMPHONIC DANCE #3 "FIESTA" depicts the pageantry of Latin America celebrations--street bands, bull fights, bright costumes. It is one of a group of five originally commissioned works for the twenty-fifth anniversary of the San Antonio Symphony Orchestra. It was first performed by that orchestra in January, 1965. The composer then scored the work for band, and it was first performed in March, 1967, by the University of Miami Band, under the composer's direction.

CLIFTON WILLIAMS, born in Traskwood, Arkansas in 1923, completed studies at Louisiana State University and the Eastman School of Music. After teaching at the University of Texas in Austin for seventeen years, he became chairman of the theory-composition department at the University of Miami School of Music in 1966. Widely acclaimed as a composer of serious music for the concert band, he has received numerous prizes, awards and honors. Many of his compositions have become standard repertory for concert bands around the world.

THE FLORENTINER MARCH, subtitled *Grande Marcia Italiana*, opens with a short bugle fanfare, then proceeds directly into a strain of repeated notes which sound like a flighty Florentine signorina chattering to her gentleman friend from Berlin, who only has time to answer a (two-note) "ja-wohl" occasionally. The march continues with another fanfare; a light, floating trio melody; an interlude; and a triumphant repeat with a challenging piccolo part. The length and content of this march lead one to believe that, like Sousa with his *Free Lance March*, Fucik must have tried to condense an operetta into a march.

JULIUS FUCIK was born in Prague where he studied at the conservatory from 1885 to 1891 with, among others, the noted Anton Dvorak. He later served in the 49th Austro-Hungarian Regimental Band at Krems, then returned to Prague to play bassoon in local orchestras. In 1897 he began his career as a bandmaster with the 86th Regiment Band in Sarajevo, Yugoslavia, and later returned to his country to lead the 92nd Regiment Band at Theresienstadt. He was a prolific composer of over 400 works, including operettas, chamber music, masses, songs, and a symphonic suite. Of his more than 100 marches, *Florentiner* is among the most popular.

GHOST DANCE was commissioned by and dedicated to the Augustana College Concert Band, Sioux Falls, South Dakota, Bruce Ammann, Director. By the final decade of the nineteenth century, the Lakota (Sioux) Nation had been militarily defeated, the religion outlawed, and their lifestyle dramatically changed. Gone were the large herds of buffalo which provided food, clothing, and shelter to these mystic warriors of the

plains. The Lakota were confined to a few small reservations and reduced to depending upon meager (and often unreliable) government rations and the generosity of sympathetic whites. At this time of deepest despair, the Paiute Prophet, Wovoka (living in Nevada), began to teach a new religion of hope; if all danced the "dance of departed spirits," if all sang his sacred songs, if all would return to traditional lifestyles, the buffalo would return, all Native Americans who had passed over would come back to life, and the white man would vanish from the earth. Native people from throughout the continent sent delegations to Wovoka to learn the new songs and dances and receive sacred paints and prayers. After Lakota representatives returned from Nevada, "Ghost Dancing" spread rapidly among the Sioux. Alarmed by these developments, white settlers and government agents created fear of a new Indian War. An outcry for protection against the Ghost Dancers led to increased military presence in the Dakotas setting the stage for a series of tragic events which culminated in the murder of Sitting Bull at his home on December 15, 1890, and the slaughter of nearly four hundred men, women, and children from Big Foot's band of Minnecojou Sioux on December 29, 1890 at the place called Wounded Knee.

The first movement sets the mood of the *Hanbleceya* (Vision Quest). The vision quest is a ritual in which a male Indian is taken to a very secluded place for prayers and worship. While there, the Indian can receive spiritual guidance and/or visions to direct his life. Hints of the Ghost Dance songs *Wanagi Wacipi Olowan* by Short Bull can be heard throughout this movement. The second movement evokes the hope and comforting atmosphere of the Ghost Dance. The middle section of this movement is based on the opening song of the Ghost Dance. The last movement depicts the battle on the morning of December 29, 1890. The baby cries are from one of the surviving children named Lost Bird who was found under her mother. Following the cadenza, the mood depicts the scene after the battle. The opening muted trumpet solo is a tribute to the Native Americans who were killed. Afterward, the percussion portrays the burial of the frozen bodies as they are thrown into a mass grave. The chimes represent eternal life given to each Native American that is thrown into the mass grave.

QUINCY HILLIARD is an eight-time recipient of the distinguished American Society of Composers, Authors and Publishers (ASCAP) award recognizing the numerous performances of his works. He has conducted and adjudicated in all parts of the world. He has extensive publications in journal articles and is a recognized scholar of Copland's music. He currently holds the Heymann Endowed Professorship and is associate professor of music theory and composition at the University of Southwestern Louisiana in Lafayette.

CHORALE AND SHAKER DANCE refers to the principal sections of the composition, the opening chorale, and the shaker hymn, "*Tis a Gift to be Simple*." These melodies are used in alternation, combination, and with extreme rhythmic variation throughout the composition. Written in 1972, it was commissioned by the Jefferson High School Band of Bloomington, Minnesota, Earl Benson, director. The work has become a standard in the band repertoire since its premiere at the National MENC convention in 1972.

JOHN ZDECHLIK received the Bachelor of Music Education degree from the University of Minnesota in 1957. After a few years as a music teacher, Zdechlik returned to the University of Minnesota, where he received the master degree in theory and composition. He was a faculty member both during and after his graduate work, but decided to pursue a Ph.D. in composition and theory, which he completed in 1970.

UW WIND ENSEMBLE

FLUTE

Dane Andersen, Fresno, CA, Music/Perf
Danielle Rangel, Seattle, WA, Music Education
Ashley Carter, Mukilteo, WA, Psychology

OBOE

Norie Ishii, Chiba, Japan, Music/Performance
Beth Antonopoulos, Seattle, WA, Music History

ENGLISH HORN

Jennifer Gookin, Ellensburg, WA, Music/Perf

E♭ CLARINET

Jenny Ziefel, Fort Collins, CO, Music/Perf

CLARINET

Terri Garrett, Seattle, WA, /Performance
Kevin Hinshaw, Olympia, WA, Computer Sci.
Anthony Perez, Auburn, WA, pre-major
Nina Shimabukuro, Honolulu, HI, Economics
Heather Seeley, Seattle, WA, Music History
Anne Chi, Chia-yi, Taiwan, Music/ Perf
Seth Ruymen, Silverdale, WA, Music Education
Dap Sharron, Seattle, WA, Music/Performance

BASS CLARINET

Amy Gilmer, Everett, WA, Music Education
T. J. Seiber, Issaquah, WA, Spanish

CONTRA BASS CLARINET

Rebecca Goodstein, Seattle, WA,

ALTO SAXOPHONE

Phillip Cheung, Federal Way, WA, Music
Brad Fitch, Gardnerville, NV, Music/Perf

TENOR SAXOPHONE

Steve Cervenak, Phoenix, AZ, Music Education

BARITONE SAXOPHONE

Mark Montemayor, Federal Way, WA, Music Education

CONTRA BASSOON

Louie Fielding, Gig Harbor, WA, Mechanical Engineering

BASSOON

Tracy Bergemann, Milwaukee, WI, Biostatistics
Changho Lee, Taegu, Korea, Music/Perf

TRUMPET

Judson Scott, Cincinnati, OH, Extension Division
Mike VanBebber, Woodinville, WA, Music Educ.
Steve Clickard, Monterey, CA, Music/ Conducting

Tyson Sterne, Marysville, WA, Music Educ
David Hebert, Seattle, WA, Ethnomusicology
Brian Bensky, Seattle, WA, pre-major

HORN

Deane R. Mathewson, Hobart, WA, Economics
Shauna K. Johnson, Woodinville, WA, Chemical Engr.
Ryan Stewart, Renton, WA, Music/Performance
Brandon Parks, Bothell, WA, Astrophysics
Jackie Faissal, Dearborn, MI, Music/Perf

TROMBONE

Peter B. Blau, Samish Island, WA, Music/ Perf
Stephen Nickels, Madison, WI, Aerospace Engr

BASS TROMBONE

Scott G. Higbee, Seattle, WA, Music Conducting
Jeff Reeder, Kent, WA, Electrical Engineering

EUPHONIUM

Daniel Kretz, Winlock, WA, Music Education
Mike Chen, Kent, WA, History

TUBA

Edmund Cox, Spanaway, WA, Music Educ
Joseph Dyvig, Woodinville, WA, Music Educ.

STRING BASS

Christopher Balducci, Port Angeles, WA, Music Education
Christer Lundstrom, Bellingham, WA, Pre-Arts

PERCUSSION

Marc Collier, Fairfax, VA, Music/Performance
Emmy Ulmer, Seattle, WA, Music/Performance
Matt Drumm, Issaquah, WA, /Performance
Anne Richards, Lake City, WA, pre-major
Michael Roling, Pasadena, CA, Music Educ
Miho Takekawa, Tokyo, Japan, Music/Perf

UW CONCERT BAND

FLUTE

Rachel Robinson, Federal Way, WA, Pre-major
 Sonya Kennedy, Kelso, WA, Pre-major
 Nell Bennett, Redmond, WA, Community
 Malia Uyehara, Hilo, HI, Pre-Science
 Nancy Gove, Nashville, TN, Quantitative Ecology

Cortney Johnson, Longview, WA, Pre-major
 Yoo-Jung Kim, Bellevue, WA, Pre-Pharmacy
 Suzanne Taylor, Mercer Island, WA, Pre-major
 Eileen Kuo, Mercer Island, WA, Pre-major
 Traci Towers, Yacolt, WA, Wildlife Sci.
 Tae Mori, Osaka, Japan, Business Engr.
 Heidi Hall, Bellevue, WA, Music Educ.
 Chern-yan Chuang, Taipei, Taiwan, Library Science/Information Science
 Jenni Ulrich, Federal Way, WA, Pre-major
 Kathy Egan, Kent, WA, Chemical Engr
 Nicole Fus, Coalinga, CA, Enviro. Health
 Debbie Kirchhauser, Kirkland, WA, Speech Communications
 Marie Wright, Port Townsend, WA, Post Baccalaureate Studies

OBOE

David Li, Edmonds, WA, Pre-major
 Stacy Schulze, Richmond, TX, Chemistry

CLARINET

Kim Lintott, Edmonds, WA, Community
 Seth Ruymen, Silverdale, WA, Music Educ.
 Sharon Riemer, Lompoc, CA, Accounting
 Daylene Maughan, Roy, WA, Zoology
 Tim McClure, Mercer Island, WA,
 Erika Eggers, Jefferson City, MO,
 Physiology/Biophysics
 Wendy Grim, Boyertown, PA, Biology
 Angela Daily, Kirkland, WA, Biology
 Maggie Pincus, Spanaway, WA,
 Communications

BASS CLARINET

Kristy Wilson, Buckley, WA, Music Education
 Lisa Dunham, Yakima, WA, Zoology
 Leah Altaras, Seattle, WA, Pre-major

BASSOON

Andy Clark, Vashon Island WA, Music Theory/History
 Dana Ritter, Seattle, WA, Community
 Ai Sato, Oita, Japan, ESL

ALTO SAXOPHONE

Sara Schultz, Bothell, WA, Music Education
 Mat Martineau, Kirkland, WA, Computer Engr
 Tim Crooks, Redmond, WA, Community
 Jocelyn Manangan, Kirkland, WA, Pre-major
 Mary Paynton, Seattle, WA, Creative Writing
 Rory O'Sullivan, Bainbridge Island, WA,
 International Studies

TENOR SAXOPHONE

James Stoller, Molalla, OR, Biochemistry
 Chris Wilson, Federal Way, WA, Electrical Engineering

BARITONE SAXOPHONE

Lea Beard, Indianola, WA, Physics

TRUMPET

Tameem Bakkar, Lynnwood, WA, Music
 Mathias Keil, Giessen, Germany, Physics
 Justin Ware, Lakewood, WA, Electrical Engineering
 James Hallmark, Arlington, WA, Pre-enr
 Jeremy Birklied, Chemeloh, WA, Biology
 Todd Owen, Lake Oswego, OR, Pre-enr
 Kjell Konis, Bainbridge Island, WA, Math/Economics
 Allan Jackman, Olympia, WA, pre-major
 Kelly Trout, Everett, WA, pre-major
 Miya Yamaguchi, Hiroshima, Japan, English
 Lawrence Bernath, Taipei, Taiwan, Law

HORN

Brett Kotschwar, Oak Harbor, WA, Math/Linguistics
 Jeff Crumb, Seabeck, WA, Math/Creative Writing
 Sam Williamson, Mountain Home, ID, Music Education
 Jason Fuller, Kennewick, WA, Electrical Engineering
 Kyle Sundqvist, Auburn, WA, Physics
 Christy Trumble, LaCenter, WA, Physics/Swedish

TROMBONE

Brad Chamberlain, Annapolis, MD, Computer Science
 J Caldwell, Gold Bar, WA, History
 Sarah Schatzer, Birka, Denmark, Astronomy/Physics
 John Scott, Seabeck, WA, Linguistics/German
 Mike Chen, Kent, WA, History
 Edward Berg, Seattle, WA, Computer Engineering
 Ethan Clark, Tacoma, WA, pre-major
 Jeff Adams, Pleasant Hill, IL, Fisheries/Graduate
 Brian Gillespie, Spokane, WA, Physics
 JC Plott, Silverdale, WA, Cellular & Molecular Biology

EUPHONIUM

Reggie Fenton, Charleston, SC, Computer Sci.
 Nikki Connis, Woodinville, WA, English/Botany

TUBA

Ed Cox, Spanaway, WA, Music Education
 Jay Schmidtke, Kennewick, WA, BioChem
 Dax Migita, Honolulu, HI, Pre-major

PERCUSSION

Marc Heikens, Kennewick, WA, Microbiology
 Jackie Carter, Rifle, CO, History

Jerome Blue, Danville, CA, Wildlife Sciences
 Mike McGrath, Mukilteo, WA, Forest Mgmt
 Kara Nasrallah, Edmonds, WA, Comparative Hist
 Lisa Harris, Seattle, WA, Community
 James Rosko, Seattle, WA, Engineering

UW SYMPHONIC BAND

FLUTE

Stacie Fowler, Woodinville, WA, Electrical Engr
 Carrie Papke, Federal Way, WA, Business
 Christi Moore, Vashon Island, WA, pre-major
 Desiree Adamson, Nampa, ID, pre-major
 Amy Moslander, Monroe, WA, Pre-dentistry
 Jennifet Scott, Puyallup, WA, Drama
 Christine Dearey, Bremerton, WA, pre-major
 Kelly Trout, Everett, WA, pre-major

OBOE

Josh Seidenstein, Bellevue, WA, Chemistry
 David Li, Edmonds, WA, pre-major

CLARINET

Anne Pfeif, Kent, WA, Engineering
 Lisa Hagen, Yakima, WA, Pre-Med
 Jessica Hughes, Silverdale, WA, pre-major
 Claire Roggero, Grand Forks, ND, Civil Engr
 Jane Namkung, Tacoma, WA, pre-med
 Melanie Merritt, Tacoma, WA, Speech Communications
 Jon Holm, Tumwater, WA, pre-major
 Lauren Emily Cooper, Seattle, WA, Music Composition
 Carrie Fowler, Sandy, UT, Statistics
 Cathy Mader, Danville, CA, pre-major
 Katie Williams, Renton, WA, Pre-Med
 Joseph Long, Seattle, WA, Psychology
 Matt Lease, Mill Creek, WA, Computer Science
 Lea Anne Finlayson, Bothell, WA, English
 Chris Brown, Edmonds, WA, pre-major

BASS CLARINET

Annie Sieberson, Bellevue, WA, Classics
 Tina Richerson, Moscow, ID, Music Perf.

ALTO SAXOPHONE

Greg Cameron, Seattle, WA, Engineering
 Amanda Montgomery, Indine Village, NV,
 Music Education
 Ben McNair, Wenatchee, WA, pre-major
 Rudy Swirtz, Arlington, WA, Society & Justice

TENOR SAXOPHONE

Emily Backus, University Place, WA,
 Oceanography
 Andrew Craig, Seattle, WA, Speech Communications

BARITONE SAXOPHONE

John Wright, Santa Barbara, CA, pre-major

BASSOON

Jake Chien-Te Liao, Burlington, WA, Business
 Cassidy Zimmerman, Index, WA, pre-major
 Melissa Rogers, Kent, WA, Electrical Engr

TRUMPET

Jonathan Eck, Federal Way, WA, Music Composition
 Jonathan Bach, Burien, WA, pre-major
 James Taylor Cabaniss, Moraga, CA, Pre-Engr
 Dana Sorensen, University Place, WA, Nursing
 Timothy Jon Fowler, Vancouver, WA, Music Education
 Anna Novak, Tacoma, WA, Math
 Stacie Oaks, Yelm, WA, Atmospheric Science
 Allan Jackman, Olympia, WA, pre-major

HORN

Jason Fuller, Kennewick, WA, Electrical Engr
 Kyle Sundqvist, Auburn, WA, Physics
 Amy Wiedemeier, Issaquah, WA, pre-major
 John Schnabel, Lynnwood, WA, Music

TROMBONE

Steve Johnson, Lynnwood, WA, Graduate
 Conrad Mitchell, Lynnwood, WA, pre-major
 Eric Viegas, Modesto, CA, Music Ed./English
 Tina Stremick, Renton, WA, Psychology
 Brad Orton, Wenatchee, WA, Civil Engineering

EUPHONIUM

Sara Graham, Bellevue, WA, International Business
 Alan Golden, Bellevue, WA, Biochemistry

TUBA

Steve Cervenak, Phoenix, AZ, Music Education
 Owen Kehoe, Lake Forest Pk, WA, Civil Engr

PERCUSSION

Nick Sanders, Vancouver, WA, Music Education
 Russ Nyberg, Seattle, WA, Music Education
 Amy Cherry, Pasco, WA, pre-major
 Travis Bruggeman, Kirkland, WA, pre-major
 Dave Wadkins, Aloha, OR, Electrical Engr/
 Dance

1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

March 12, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

March 13, University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 17, Opera Workshop. 8 PM, Meany Studio Theater. **REINSTATED**

April 7, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

April 8, Brechemin Scholarship Winners. Free. 8 PM, Meany Theater.

April 9, Faculty Recital: Julian Patrick, baritone, & Marc Seales, piano. 8 PM, Brechemin Auditorium.

April 14, Faculty Recital: Soni Ventorum Wind Quintet & Guests. 8 PM, Meany Theater.

April 23, Saxophone Night. Free. 8 PM, Brechemin Auditorium.

April 24, Littlefield Organ Series: David Rothe. 12:30 & 8:00 PM, Walker-Ames Room.

April 24, Seattle Opera Preview: *La Bohème*. Free. 1:30 PM, Brechemin Auditorium.

April 27, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

April 27, Electro-Acoustic Music. 8 PM, Meany Theater.

April 28, Ethnomusicology Visiting Artist Recital: Eva Ybarra, Tex-Mex Conjunto Accordion. 8 PM, Meany Theater.

May 8, Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 9, World Music Sampler. Free. 7 PM, Brechemin Auditorium.

May 13, UW Opera: *Falstaff*. 8 PM, Meany Theater.

May 14, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

May 15, UW Opera: *Falstaff*. 8 PM, Meany Theater.

May 17, UW Opera: *Falstaff*. 2 PM, Meany Theater.

May 18, Percussion Ensemble. 8 PM, Meany Studio Theater.

May 21, ProConArt. Free. 8 PM, Brechemin Auditorium.

May 26, Voice Division Recital. Free. 7 PM, Brechemin Auditorium.

May 27, Jazz Combos. 8 PM, Brechemin Auditorium.

May 28, University Wind Ensemble & Symphonic Band. 8 PM, Meany Theater.

May 29, Jazz Combos. 8 PM, Brechemin Auditorium.

He then accepted a position at Lakewood Community College in White Bear Lake, Minnesota, where today he is Chair of the Department of Music and Band Director.

SUITE FRANCAISE was the result of a commission by Leeds Music in 1945, and was premiered by the Goldman band that same year. It was so successful, that Milhaud was requested to rescore it for orchestra, where it was first performed by the New York Philharmonic. Percy Grainger wrote this of the Goldman band performance: *....and what I got...was pure joy in hearing Milhaud's Suite Francaise,...What a bewitching work! What entralling she-like little tunes darting about, what a mastery of form and tone colour, what manly power in the use of 7-tone scales...*

Milhaud provides the following notes: *The five parts of this suite are named after French provinces, the very one 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.*

DARIUS MILHAUD was born in Aix-en-Provence, France in 1892. He was a student at the Paris Conservatory, where he won awards in violin, counterpoint, and fugue. His studies were interrupted by World War I and he did not return to Paris until 1919 when he became associated with the group of young French composer known as Les Six. This group felt that French music had become a slave to impressionism and could be freed only through simplicity. They exerted a profound influence on modern French music, and Milhaud's artistic stature continued to grow until he became recognized as the major composer of France. Through his many travels Milhaud internalized many of the stylistic influences of the countries he visited. Most notably, his works show the influence of American jazz and the rhythms of South America. He used polytonal and polyharmonic devices extensively. In 1940 he came to the United States to escape the Nazi occupation of France, becoming a composer-in-residence at Mills College in Oakland. After WW II, he alternated between Mills College and the Paris Conservatory. Milhaud died in Geneva, Switzerland on June 22, 1974.

MALLETS is a new vibraphone concerto written for University of Washington percussion professor Tom Collier. The five movements feature a variety of moods and styles within a jazz context. Tonight's performance is the world premiere.

WILLIAM O. SMITH was born in Sacramento, California in 1926. He studied clarinet and took courses in composition with Darius Milhaud at Mills College, Oakland, California and later with Roger Sessions at the University of California. He taught clarinet in various institutions in California and in 1960 received a Guggenheim Fellowship. He is recently retired from the University of Washington School of Music.

Northwestern University commissioned *LES COULEURS FAUVES* ("The Vivid Colors") as a tribute to the retiring director of bands, John P. Paynter, in honor of the 40th anniversary of his appointment to the faculty. Unfortunately this wonderful musician and champion of new music died before the premiere which took place in Evanston, Illinois on November 16, 1996, by the University Symphonic Wind Ensemble (Dr. Mallory Thompson, Director) conducted by the composer. Husa states:

I have always been fascinated by colors, not only in music but also in art and nature. The paintings of the impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two

movements (*Persisting Bells and Ritual Dance Masks*) gave me a chance to experiment with colors...sometimes gentle, sometimes raw...of the wind ensemble, something that John (Paynter) liked to do in his conducting. John has been a wonderful friend since we met for the first time in 1968, when we both taught summer courses at Northwestern University. At that time I had written only one work for band, the *Saxophone Concerto*. John's devotion to wind ensembles made a great impression on me and certainly influenced me to write more for these instrument combinations. His honesty and dedication to the art of music and to teaching was exemplary. He had first-class baton technique and communicated to the players, as well as to the audiences, in a very moving way: powerful, passionate, or delicate and gentle, as the score required. was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used bold, often powerful strokes of brushes with unmixed colors. Their paintings, though, breathe with sensitivity, serenity, and gentleness. John's transcriptions as well as his conducting had these characteristics and hopefully *Les Couleurs Fauves* will remind you of them.

KAREL HUSA is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, in 1921. After studying in Prague and Paris, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. Husa's *String Quartet No. 3* received the 1969 Pulitzer Prize and his *Cello Concerto* the 1993 Grawemeyer Award. His *Music for Prague 1968* is a standard in the band repertoire with over 10,000 performances worldwide.

SCOTT G. HIGBEE is a graduate student at the University of Washington, studying trombone with Stuart Dempster and instrumental conducting with Timothy Salzman and Peter Eros. He is a graduate of Saint Olaf College (Minnesota), where he studied conducting with Miles Johnson and Steven Amundson. Last year he was a graduate assistant for the wind ensemble and undergraduate conducting, and is presently a graduate assistant director of Husky Athletic Bands at the UW.

DAVID C. FULLMER earned his Bachelor of Music and Master of Music degrees from Brigham Young University. He is currently pursuing a Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington where he is serving as the teaching assistant for the UW Wind Ensemble, Timothy Salzman, conductor. He is on leave as Director of Bands at Timpvew High School in Provo, Utah. The Timpvew Band has established a regional and national reputation for excellence in Symphonic Band, Jazz Ensemble, Marching Band and Percussion Ensemble. He has served as the Utah State Chair for the National Band Association and Band Vice President of the Utah Music Educators Association. He has received the UMEA Superior Accomplishment Award, the Mid-West Medal of Honor, Provo Educator of the Year and twice received the National Band Association Citation of Excellence. David and his wife Natalie have two daughters: Hilary 8 and Jasmine 5.

STEPHEN D. CLICKARD is a second-year graduate student at the University of Washington working toward a Doctor of Musical Arts degree in Instrumental Conducting, and serves as Graduate Assistant Director of Athletic Bands. Originally from Monterey, California, where he was Director of Bands at Pacific Grove High School and Director of Jazz Ensembles at Monterey Peninsula College, he received his Bachelors

degree in Music Performance from San Jose State University, and his Master of Music in Wind and Orchestral Conducting from the University of Northern Colorado.

THOMAS W. COLLIER, percussionist, appears in the revised edition of "Who's Who in Rock Music," published by Charles Scribner's Sons. He has received over 14 ASCAP cash awards in the popular category of jazz compositions for mallet instruments. As a member of the Collier-Dean Duo, he will be performing 20 concerts in public schools throughout the state under the Washington State Arts Commission's Cultural Enrichment Program. Recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Laruendo Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label. A respected artist in Seattle and Los Angeles, where he has spent considerable time in the studio scene, Tom Collier is the Northwest's most "in-demand" vibraphonist, drummer and percussionist. A member of the University faculty since 1980, he is director of the University of Washington Percussion Ensemble.

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LIFETIME FRIENDS

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