The School of Music presents the 84th program of the 1989-90 season

The University of Washington Wind Ensemble and Symphonic Band

Musical Director: Tim Salzman

Walter Welke Concerto Competition Winners

April 24, 1990
8:00 PM, Meany Theater
Free Admission
Program

The Symphonic Band

Polonaise, Op. 49 ........................................... ANATOL LIADOV (Trans. Wilcox)

Incantation and Dance .................................. JOHN BARNES CHANCE

David McCullough, Conductor

The Wind Ensemble

Concertino for Trumpet and Band ..................... MAURICE WHITNEY

Michael Kane, Trumpet
Roy Cummings, Conductor

Lied et Scherzo, Opus 54 ................................ FLORENT SCHMITT

Jacqueline Faissal, Horn
David Kappy, Conductor

Concerto for Flute .................................. HENK BADINGS

Brian Fairbanks, Flute
Felix Skowronek, Conductor

Combined Bands

Allerseelen, Op. 10, No. 8 ................................. RICHARD STRAUSS (Arr. Davis)

David McCullough, Conductor

Alte Kameraden ................................................ CARL TEIKE

David Kappy, Conductor
For some years at the beginning of this century Anatol Liadov (1855-1914) was held in high regard among Russian composers. Stravinsky later called him "the most progressive of the musicians of his generation," and the impresario Sergey Diaghilev wrote to him in 1909: "We all consider you now as our freshest and most interesting talent." This letter was Diaghilev's invitation to Liadov to compose a new ballet he wanted to present in Paris the next year with his Ballets Russes, to be called The Firebird. After some weeks the only progress Liadov had made was to buy the music-paper and Diaghilev was obliged to look elsewhere for the music: to the young Igor Stravinsky.

The incident confirmed a reputation for indolence that was attached to Liadov when he was 21 after his expulsion from the St. Petersburg Conservatory, where he had studied with Rimsky-Korsakov. He was later re-admitted and himself became professor of harmony and composition there.

The Polonaise, Op. 49 was Liadov's tribute to the poet Pushkin for a memorial concert in 1899. This lively work was transcribed for concert band just this year by Don Wilcox, Director of Bands at West Virginia University.

The title of this piece, Incantation and Dance, suggests a religious orientation, but not toward any of the established religions of Western or Eastern culture. Unlike prayers, incantations are uttered in rituals of magic, demonic rites or festivals of conjecture. When the spirit does come there is dancing, wild and abandoned.

The Incantation of Chance's work serves formally as an introduction. Its low flute sounds and unstable tonal center creates an air of mystery and expectation. Instruments are added but the general dynamic remains hushed and anxious.

The Dance starts quietly, its complex rhythm built piece by piece in the percussion section. The winds are added and the dance grows wilder and more frenzied. There is no pretty tune here but instead a convulsion of rhythmic syncopation that leads to the dances satisfying conclusion.

Maurice Whitney, an American composer, has written several pieces for wind ensemble and band. In the present work, Concertino for Trumpet and Band, the first movement alternates between marcato and lyrical passages. It also has a cadenza featured before its strong ending. The second movement is reminiscent of the music of George Gershwin, and leaves much of the interpretation open to the soloist. The third movement is a showcase for the soloist's technique. Flowing runs surround a lyrical midsection, and the movement ends impressively upbeat.
Michael Kane is currently in his third year at the University of Washington. He is a student of Roy Cummings, and is majoring in orchestral performance. Besides playing in the Wind Ensemble, Michael also plays in the University Symphony and Studio Jazz Ensemble. Outside of the University he plays principal trumpet in the Seattle Youth Symphony, and also plays in the Seattle Philharmonic. Michael graduated from Buena High School in Ventura, California, in 1987.

—— Michael Kane

French composer Florent Schmitt (1870 - 1958) studied with Massenet, Fauré, and others at the Paris Conservatoire from 1889 - 1900, winning the Prix de Rome during his last year. 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.

Lied et Scherzo, Opus 54, was composed and published in 1910 and dedicated to Paul Dukas. Although originally written for double quintet and principal horn, it was premiered as an arrangement for cello and piano (with scarcely any modification in the main part) on April 26, 1911 at the Salle des Agriculteurs. Schmitt was influenced by other composers and borrowed impressionistic devices from Debussy and Ravel. His music is characterized by vigor, eloquence, and passion.

Jacqueline Faissal is a D.M.A. candidate at the University of Washington and studies horn with David Kappy. She holds a B.M.A. in Music Performance from Florida State University (1986) and a Master's degree in Music Performance from the University of Montana (1989).

—— Jacqueline Faissal

Witness the phenomenon of a 'prophet' honored in his own home, yet not elsewhere: Henk Badings (1907 - 1987) has been recognized in the Netherlands as a major composer of the twentieth-century, but his music remains relatively unknown outside Northern Europe. In fact, if he is known, it is more often than not for this very concerto being played this evening. This concerto, composed in 1963, is the standard work for its genre, being perhaps performed more often than any other concerto written expressly for flute and band.

Interestingly enough, Henk Badings was born in Bandung, Indonesia, of Dutch parents. Orphaned at an early age, he left for the Netherlands, eventually studying mining engineering at the Delft Polytechnic University. His first symphony was composed without the aid of formal study in composition, and was premiered by the Amsterdam Concertgebouw in 1930! He later studied composition with Willem Pijper, and eventually taught at such institutions as the Rotterdam Conservatory, the Lyceum in Amsterdam, the University of Adelaide in Australia, and finally the Staat-
liche Hochschule für Musik in Stuttgart. A great experimenter, he worked with electronic sounds, and the 31-tone microtonal scale (as opposed to our normal 12-tone chromatic scale) devised by the Dutch physicist Adriaan Fokker. However the bulk of his music demonstrates a fondness for the octatonic scale, known in Holland as the "Pijper scale." It consists of alternating major and minor seconds, and was extensively used by Stravinsky throughout his career.

Tonight's concerto is strongly octatonic, with the scale itself being directly stated a few times in the first movement. Its structure is fairly traditional, though the three movements are played fairly strictly without interruption. This piece also demonstrates Badings' penchant for strong unconventional rhythms. While the first movement is rather straightforward, asymmetrical groupings dominate the bulk of the concerto. In fact, the last movement maintains a convincing trip into the land of 11/8: think of grouping 11 beats in one measure! I assure you, it is great fun to play!

Brian Fairbanks is a senior at the University of Washington, pursuing a BA/BM in Music History. He has played the flute for fourteen years, his principal teachers being Lise Mann and Felix Skowronek. A member of the Arts and Sciences Honor Program, he attends the University on a four-year tuition exemption granted by the Washington State Legislature through the Washington Scholar Program. He was Co-principal Flute of the Seattle Youth Symphony from 1986-1989; and has been Principal Flute of the UW Wind Ensemble since Autumn, 1989.

— Brian Fairbanks

Richard Strauss had a life-long love affair with the human voice. He composed songs as early as 1882 at the age of 18, and completed the Four Last Songs in 1948, a total of no less than 138 songs with piano accompaniment. It is from this early opus of 1882, dedicated to the Munich tenor Heinrich Vogl, that Allerseelen was taken and adapted for large symphonic band by Albert Oliver Davis. Allerseelen, or "All Souls' Day", has been standard band fare since the transcription was published in 1955 and the wide acceptance of the setting helps to fill that void. Davis has fashioned his transcription with stylistic fidelity and this dramatic setting is carefully framed within the Strauss original.

— Frederick Fennell

Carl Teike (1864-1922) began his musical studies at the age of fourteen with Paul Bottcher, conductor of the Wollin Municipal Band. At the age of nineteen he entered the army as a musician in Ulm. But when a new bandmaster disliked his most recent, yet unnamed, march and suggested that he destroy it, Teike decided to resign from the army to become a policeman. That march is now known around the world as Alte Kameraden; "Old Comrades," and Teike is remembered as its composer.

— David McCullough
Walter Welke Concerto Competition

Walter Welke started his 45-year tenure at The University of Washington in 1929 as conductor of the University Band and the Men's Glee Club. He later founded the Wind Sinfonietta and organized the marching band. Under his direction the bands premiered over 50 pieces of new music for winds. It is difficult to find a Welke program that does not include several students in concerto settings. It is therefore fitting that the new annual wind ensemble concerto contest, that begins with the three performances this evening, be named after Walter Welke who throughout his lengthy tenure felt so strongly about the value of such performances.

The University Of Washington Wind Ensemble

**Piccolo**
- Wendy Wilhelmi

**Flute**
- Brian Fairbanks
- Laura Dickinson

**Oboe**
- Molly Sandvick
- Jewel Cripe

**Bassoon**
- Jeff Eldridge
- Katie Jackson

**Eb Clarinet**
- Beverly Setzer

**Clarinet**
- Kathy Boone
- Sue Kelleher
- Anne Dickinson
- Chris Magnusson
- Christine Bammes
- Gretchen Minton

**Bass Clarinet**
- Billie Winter

**Contra-Alto Clarinet**
- Vanessa Kahlen

**Alto Saxophone**
- Charles Davis
- Robert Davis

**Tenor Saxophone**
- Travis Ranney

**Baritone Saxophone**
- Brad Price

**Trumpet**
- Ron Cole
- Sam Mann
- Michael Kane
- Michael Baker
- Jack Halsey
- Mat Johnson

**Horn**
- Jackie Sue Faissal
- Jenny Smith
- Tony Miller
- Andrew Kertesz
- Vince Yamashiroya

**Trombone**
- Andrew Hillaker
- Gretchen Hopper
- Jay Bulen

**Euphonium**
- Zach Davies

**Tuba**
- Craig White
- Kirk Smith

**Percussion**
- Brian Bogue
- Dan Oie
- Evan Buehler
- Alec Wilmart
- Patti Dixon
- Emily Niven

**String Bass**
- Kris Falk

**Piano**
- Minako Fukase
The University of Washington Symphonic Band

**Piccolo**
- Yuriko Brunelle

**Flute**
- Scott MacHaffie
- Lisa Gane
- Katherine Nelson
- Shannon Yost
- Lori Iwasaki
- Debbie Voice
- Jennifer Prichett

**Oboe**
- Rachelle Merza
- David Oakley

**Bassoon**
- Jenny Rohons

**Clarinet**
- Doug Smith
- Matt Whitney
- Lisa Dinkelman
- Gratchan Swanson
- Kristin Cronin
- Jon Plummer
- Julie Lougheed
- Julie Skeen
- Kathleen Petrie
- Antonio Bermudez

**Bass Clarinet**
- Michael Tangen

**Alto Saxophone**
- Shannon Morgan
- Cindy Baquiran
- Stacey Councilman
- Sharon Lyons

**Tenor Saxophone**
- Kristina Espinoza
- Jennifer Dalton
- Erika Odegard

**Baritone Saxophone**
- Val Villafana

**Cornet**
- Mark Hillard
- Dale Potter
- Brian Kovacevich
- Greg Wiedermeir
- Luke Von Foll

**Horn**
- Cheryl Underwood
- Jeannie Galvin
- Brian Graves

**Trombone**
- Dirk Brier
- Brad Calder

**Tuba**
- Nathan Carlson
- Michael Kantor
- Louis Figueroa
- Ted Doviat

**Percussion**
- Greg Landgraf
- Tammi Engstrom
- Stuart McLeod
- Tracey Pilkinton

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## Upcoming Concerts

### Collegium Musicum
Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium

### Contemporary Group
Contemporary Group; April 30, 8:00 PM, Meany Theater

### Baroque Ensemble
Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium cancelled

### Faculty Recital
Faculty Recital; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium

### Keyboard Debut Series
Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium

### University Singers
University Singers; May 21, 8:00 PM, Meany Theater

### Percussion Ensemble
Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater

### Madrigal Singers
Madrigal Singers; May 22, 8:00 PM, Meany Theater

### Wind Ensemble and Symphonic Band
Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater

### Jazz Combos
Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium

### Soni Ventorum Wind Quintet
Sonit Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium

### French and German Baroque Concert
French and German Baroque Concert; May 29, 8:00 PM, Meany Theater
The School of Music and The Imperials Music and Youth Organization present the 66th program of the 1989-90 season.

The Second Annual Pacific Northwest Concert Band Festival

Tim Salzman Musical Director

High Schools
Auburn
Brothel
Bozeman
Decatur
Enumclaw
Franklin
Issaquah
Juanita
Kentridge
Lake Washington
Mt. Rainier
Roosevelt
Tahoma
Woodinville

Junior High
Asa Mercer
Cascade
Kamiakin
McClure
Meany
Meridian
Olympic
Redmond

Clinics
UW Faculty

March 10, 1990
8:00 PM, Meany Theater
Free Admission
Program

Junior High School Honor Band Cascade
High School Honor Band II Bothell
High School Honor Band I Woodinville

[Honor Bands are selected from festival participants based on performance during the day.]

Emcee:
Greg Murray, Executive Director,
The Imperials Music and Youth Organization

The University of Washington Wind Ensemble
Tim Salzman, Conductor

Heart's Music ................................ DAVID DIAMOND
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 Tantivy written in 1989. Tantivy 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 an opening fanfare and an extended chorale. The fanfare, led by the brass, is loudly scored and is characterized by ascending sixteenth note triplets. The chime plays an important role in outlining that motivic material. The chorale 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.

Concerto for Marimba and Orchestra, Op. 34 .................................. ROBERT KURKA
I. Allegro Molto
II. Adagio Expressivo
III. Allegro Con Spirito

Leigh Howard Stevens, marimba

Rhythmic Caprice ................................ LEIGH HOWARD STEVENS
The University Of Washington Wind Ensemble

**Piccolo**
- Wendy Wilhelmi
  - Music, Tacoma

**Flute**
- Brian Fairbanks
  - Music, Seattle
- Laura Dickinson
  - undecided, Eugene, OR

**Oboe**
- Molly Sandvick
  - Music, Kirkland
- Jewel Cripe
  - English, Wenatchee

**Bassoon**
- Jeff Eldridge
  - Math, Seattle
- Katie Jackson
  - Music, San Antonio, TX

**Alto Saxophone**
- Charles Davis
  - Music, Seattle
- Robert Davis
  - Music, Silverdale

**Tenor Saxophone**
- Travis Ranney
  - Music Ed, Bothell

**Baritone Saxophone**
- Brad Price
  - Music Ed, Kelso

**Eb Clarinet**
- Beverly Setzer
  - Music/Spanish, Monroe

**Clarinet**
- Kathy Boone
  - Music, Kirkland
- Sue Kelleher
  - Music, Seattle
- Anne Dickinson
  - Int'l Studies, Eugene, OR
- Chris Magnusson
  - Music, Lynnwood
- Christine Bammes
  - Music, Littlestown, CO
- Gretchen Minton
  - English, Aurora, IL

**Bass Clarinet**
- Billie Winter
  - Bio Eng, Bartlesville, OK
- Cecilia Kim
  - Music Ed, Seattle

**Contra-Alto Clarinet**
- Vanessa Kahen
  - Psych, Seattle

**Trumpet**
- Ron Cole
  - Music, Bellevue
- Sam Mann
  - Music, Snohomish
- Michael Kane
  - Music, Kingston
- Michael Baker
  - Music Ed, Kent
- Jack Halsey
  - Music, Kent
- Mat Johnson
  - Economics, Puyallup

**Horn**
- Jackie Sue Faisalal
  - Music, Dearborn, MI
- Jenny Smith
  - Music, Spanaway
- Pete Hodges
  - Music, Lynwood
- Andrew Kertesz
  - Elec Eng, Federal Way
- Vince Yamashiro
  - Zoology, Waipahu, HI

**Trombone**
- Andrew Hillaker
  - Music, Boston, MA
- Gretchen Hopper
  - Music, Seattle
- Jay Bulen
  - Music, San Diego, CA

**Euphonium**
- Zach Davies
  - Music, Bellevue

**Tuba**
- Craig White
  - Music, Mt Vernon
- Kirk Smith
  - Mech Eng, Woodinville

**Percussion**
- Brian Bogue
  - Music, Seattle
- Dan Ole
  - Music, Morehead, MN
- Evan Buehler
  - Music, Portland, OR
- Alec Wilmart
  - Music, Seattle
- Patti Dixon
  - undecided, Longview

**String Bass**
- Kris Falk
  - Music, Seattle

**Piano**
- Yuka Sasaki
  - Music, Tokyo, Japan
Pacific Northwest Concert Band Festival  
Saturday, March 15  
University of Washington

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Clinics (11:30 - 12:15)  
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8:00  
Meany Theater – Evening Concert
The School of Music presents the 59th program of the 1989-90 season

The University of Washington

Wind Ensemble and Symphonic Band

Musical Director

Tim Salzman

"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. Fulfilment

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 ia a musical portrait of the busy bazaar with its market place activity and oriental influence. "The Mosque of Ibn Tutun" 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-tone. The final section, based on the Middle Eastern tune "Lamman Bada Yatathanna" (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 composition's 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

Symphonla 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
diatonic...there is an almost complete lack of chromaticism. That seemed to control a great deal of the harmonic, vertical structures that I used. The scoring of the work, which is unusual due to the lack of independent oboe or bassoon parts, was dictated by the requirements of the Campbell University Wind Ensemble. The four movements are laid out in a slow-fast-slow-fast pattern which approximates the old sonata da chiesa form of the Baroque era. The third and fourth movements rely most heavily on the use of ostinato while the first 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 Tantivy written in 1989. Tantivy 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 chorale. 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 chorale 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 Massenet, 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

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_Piccolo_ Wendy Wilhelmi  
*Flute*  
Brian Fairbanks  
Laura Dickinson  
Molly Sandvick  
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_Bassoon_  
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Upcoming Concerts

Fortepiano 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, Brechemin Auditorium
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
The School of Music
presents the 43rd program of the 1989-90 season

The University of Washington

Wind Ensemble  83-84
Symphonic Band  1990
2-6

Tim Salzman  Musical Director

Elegy
John Barnes Chance

Symphonic Jubilee
Joseph Wilcox Jenkins

Toccata Marziale
Ralph Vaughan Williams

Medieval Suite
Ron Nelson

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

The Symphonic Band

Elegy (9:10) ....................... JOHN BARNES CHANCE

David McCullough, Conductor

Symphonic Jubilee (9:55) ........... JOSEPH WILCOX JENKINS

The Wind Ensemble

Toccata Marziale (4:10) ........... RALPH VAUGHAN WILLIAMS

Medieval Suite (19:45) .............. RON NELSON
  I. Homage to Leonin
  II. Homage to Perotin
  III. Homage to Machaut

Combined Ensembles

The Black Horse Troop (3:13) ........ J. P. SOUSA

*In partial fulfillment of the DMA in Instrumental Conducting.
• Elegy was written on commission, in 1971, for the West Genesee Senior High School Band of Syracuse, New York. The piece is not intended to suggest commentary on any single person, however friends of John Barnes Chance have linked its poignancy to his feelings concerning the death of Ingolf Dahl in 1970. It is at first tragic and then fitting that with the exception of the unfinished Second Symphony this was to be the composer's last composition before his accidental electrocution while working in his back yard in Lexington, Kentucky on August 16, 1972. John Barnes Chance was 39 years old at the time of his death.

This work is a scant 122 measures in length and more than half of its content asks for simply whole notes from its performers. No tonality emerges as key center and the work's most prominent motive is an ascending minor ninth. Like other compositions from the same composer this piece utilizes colors created from the use of extreme low register and chord-like tremolo of the woodwinds. Long melodic lines and a wide dynamic range are used to convey the deep emotion of this haunting composition. — David McCullough

• The composer writes that Symphonic Jubilee is really a small symphony. The joyful abandon created by the use of shifting meters belies its rather strict classical architecture. The first movement is in traditional Sonata-Allegro form, the second a motet, and the finale is described by the composer as “a cross between Rondo and Sonata.” The motet is very contrapuntal and is very similar to the more abundant choral output of the same composer. Symphonic Jubilee is noted as the 85th Opus of Joseph Wilcox Jenkins and yet is only his sixth work for band. It is a bright and lively addition to the repertoire, and a special treat if you are a French horn player. — David McCullough

• English composer Ralph Vaughan Williams is most noted for his compositions for orchestra, the theater, and chamber groups, but his works for band, like the Folk Song Suite and Toccata Marziale (both published in 1924), demonstrate his unrivalled skill in scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of concert band literature. Composed for the Commemoration of the British Empire Exhibition of 1924, the Toccata Marziale is a first-rate work by any measurement. The opening is somewhat akin to a fanfare, the movement in triads being especially effective. Its contrapuntal texture is determined by the juxtaposition of brass and reed tonal masses, and occasional lyric entrances soon give way to the primary brilliance of the basic theme. A particularly effective phrase is that first sung by the euphonium and then by the cornet, a broad flowing theme of wide range most effective against the constant movement of the basic theme which is never completely lost. Skillfully woven together into a unified whole, even though complex in rhythmic and harmonic content, the piece exploits
the fundamental properties of the band's sonority, its virtuosity color, and places emphasis upon fine gradations between long and short, forte and piano. Of real contrast with his Folk Song Suite, Toccata Marziale has an immense non-contrived vigor perhaps unmatched in all band literature. — Acton Ostling, Jr.

- **Medieval Suite** was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155 - 1200), and Machaut (c. 1300 - 1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

I. **Homage to Leonin** evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

II. **Homage to Perotin** springs from his Viderunt - with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

III. **Homage to Machaut** evokes the stately, gently syncopated and flowing sounds of this master of choral writing. The movement consists of a statement with two repetitions, each with different instrumentation. It closes with the same chant and instrumental textures which opened the suite. — Ron Nelson

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**The University Of Washington Wind Ensemble**

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<th>Piccolo</th>
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Steven and Mary Jo Wright

Upcoming Concerts

Keyboard Debut Series; February 8, 8:00 PM, Brechemin Auditorium
University Chorale Invitational; February 9, 8:00 PM, Meany Theater
Terezin Project; February 13, 8:00 PM, Meany Theater
University Symphony; February 14, Meany Theater
Collegium Musicum; February 17, 5:00 PM, February 18, 3:00 PM, Brechemin Auditorium
Sonl Ventorum; February 23, 8:00 PM, Brechemin Auditorium
Contemporary Group; February 26, 8:00 PM, Meany Theater
University Jazz Combos; February 27, 8:00 PM, Brechemin Auditorium
Madrigal Singers and Collegium Musicum, February 27, 8:00 PM, Meany Theater
presents the 79th concert of the 1988-89 season

The University of Washington

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
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

Intermission

- The Wind Ensemble -

Suite Francaise ..... 18' ..... DARIUS MILHAUD

I. Normandy
II. Brittany
III. Île-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.

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.

— Tim Salzman

The Liturgical Dances begin in a reverent fashion and develop into a brash, rhythmically vigorous, swirling dance of zealous celebration.

— Fisher Tull

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 cafés. 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

All band concerts are free admission.

The University Of Washington Wind Ensemble

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All band concerts are free admission.
The University of Washington Symphonic Band

**Flute**
- Lani Wollwage
- Jennifer Brandon
- Tamara Engelstrom
- Gail Linzy
- Lori Iwasaki
- Andrea Steedle
- Linda L. Runft
- Allison Chace
- Korean Seal
- Theresa Julius
- Natasha Yanover
- Carrie Murphy

**Bass Clarinet**
- Richard Minami

**Tenor Saxophone**
- Junji Kamisago

**Baritone Saxophone**
- Brett Taylor

**Horn**
- Karen Vasseur

**Oboe**
- Kristen Dasenko

**Clarinet**
- Lila K. Moran

**Bassoon**
- Paul Crowder

**Tuba**
- Ron Meier

**Trombone**
- Dorsey Wyble

**Tenor Saxophone**
- Jennifer Brandon

**Baritone Saxophone**
- Sheri Fingeroot

**Trumpet**
- Terri Carlson

**Percussion**
- Kevin Minsky

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Eberhard K. Reedel
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Ralph and Virginia Roasb
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Sandra K. Ruscini
Joel W. Scaf
Kenneth H. Scatlberg
Alastair and Julia Schneebly-Black
David Lawrence Schott
Elizabeth Ann Seidelhuber
Scott P. Sellek
Fiola Shannon
Jerold K. Sherson
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Emmett and Elizabeth Sullivan
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Diane Thorne
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Upcoming Concerts

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

Faculty Recital: Emilie 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
its 35th production of the 1988-89 season:

THE UNIVERSITY WIND ENSEMBLE & SYMPHONIC BAND
Tim Salzman, Conductor

IN A PROGRAM OF MUSIC BY WASHINGTON COMPOSERS

February 7, 1989, Meany Theater

PROGRAM

THE WIND ENSEMBLE BRASS

Suite for Brass Ensemble (1958).................................................. Gerald Kechley
2) Intrada
   II. Allegro
1) Scherzo
   IV. Variants

THE SYMPHONIC BAND

March With Trumpets (1957)...................................................... William Bergsma
David McCullough, conductor

Prayer of St. Gregory................................................................. Alan Hovhaness
Jack Halsey, trumpet soloist

INTERMISSION

THE WIND ENSEMBLE

Overture for Band (1988).............................................................. John Heins

Concerto for Piano and Wind Instruments (19..).............. Leonard Berkowitz
I. QUARTER NOTE = 84
II. EIGHTH = 66
III. QUARTER NOTE = 94
Joel Salsman, piano soloist

Cassette # 11,401
DAT # 11,402

The Seattle Post-Intelligencer March (1895)................................. Sol. Asher
PROGRAM NOTES

Gerald Kechley received both B.A. and M.A. degrees from the University of Washington where he will be retiring at the end of this school year after a long and illustrious career as both a teacher of composition and the past conductor of the Madrigal Singers. His principal composition teachers were George McKay and Aaron Copland. Previously he taught at Centralia Junior College and at the University of Michigan. The Suite for Brass was written in 1958 for the brass choir at the UW conducted by Bill Cole.

William Bergsma was born in California in 1921. He attended Stanford University from 1938 to 1940 followed by four years at the Eastman School of Music where he studied composition with Howard Hanson and Bernard Rogers. In 1946 he began teaching composition at the Juilliard School and directed the school's new department of literature and materials. In 1961 he was appointed associate dean, and in 1963 became director of the School of Music at the University of Washington, a post he held until 1971. March With Trumpets was the first in a series of commissions by Richard Franko Goldman in memory of his father. The first performance of this work took place June 19th, 1957 with the Goldman Band, Richard Franko Goldman conducting. The piece is a straight-forward grand march in form but charts a middle course between conservative harmonies and mid-century modernism. It shares with other Bergsma compositions a texture both resourceful and imaginative with a strong lyric quality.

David McCullough

Alan Scott Hovhaness is an American composer of Armenian descent. He received his collegiate musical training at the New England Conservatory of Music and his list of compositions is quite impressive especially in consideration of the fact that the composer destroyed nearly a thousand of his works in 1940. This listing includes eighteen compositions for orchestra as well as a large number of chamber compositions, violin pieces and piano works. While studying traditional techniques of composition, Hovhaness has also become involved in oriental musical systems which he embodies in his works, creating effects of impressionistic exoticism.

Band Music Notes

Jack Halsey is a junior at the University of Washington, a music education major and student of Roy Cummings.

Overture for Band was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison. Lyrical solos are presented for flute, oboe and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short, energetic coda.

John Heins

In Concerto for Piano and Wind Instruments the mood of the first movement is, in general, a very vigorous one, immediately set by the opening motive between soloist and tutti. However, there are many hills and valleys of intensity with even a few somewhat lyric passages as material undergoes changes and transformations with colors and registers being exploited. The second movement presents a serious and broadly stated melody: there then follows a set of variations on this theme in different settings and temperament ending with a virtuoso-like passage in the solo piano. The theme is then returned to briefly, ending the movement. The third movement is an unabashed rondo with a rhythmic and energetic ritor,-nello given out initially in the piano including short interruptions in the winds. (It is related to the opening of the 1st movement.) The intervening passages clearly contrast with it as it makes its several developmental returns.

Leonard Berkowitz
Joel Salsman received his B.M.A. and M.M.A. degrees in Music from the University of Washington. In 1963 he won the Seattle World’s Fair Scholarship and Brechemin awards. With a grant awarded through the New York Woolley Foundation, he went to Paris and for seven years studied with Raymond Trouard. Laureate in five international piano competitions, he held a four year French Government Scholarship and has given concerts throughout Europe.

Band Music in Early Seattle, 1870-1914

A Centennial Note

by

JoAnn Taricani

"July 4, 1870, seems to be the date when music got its first start in Seattle, at which time the citizens proposed a grand celebration in honor of the national holiday. There was a local brass band, composed of amateurs, in the city at the time, but a professional musician was almost an unknown quantity. After considerable discussion, it was decided to send to Portland and employ the services of Professor C. E. Bray to superintend the musical part of the program and get the local band in trim to play for the parade."

The Seattle Press-Times, July 8, 1893

Like many towns in the latter half of the nineteenth century, Seattle depended upon an amateur brass band for virtually all of its public musical entertainment. When, in 1870, Seattle's first professional musician was imported in order to upgrade the amateur ensemble, the town's population was 1,107, or slightly less than the capacity of present-day Meany Hall (which seats 1,200). Charles Bray's inaugural concerts, presented in the morning, afternoon, and evening of July 4, 1870, were enthusiastically received; one newspaper account, describing the grand ball held in Yesler Pavilion that night, remarked that the event was "the gayest assemblage and the most recherché affair of the kind which ever took place in the Territory."

Bray remained in Seattle and continued to encourage the cultivation of musical activity by providing instruction on various band instruments and involving many of Seattle's leading citizens in band performances. In a retrospective interview in 1893, he contemplated the contrast between his first brass band and the current array of professional bands. In a little over two decades, the quantity and quality of professional band musicians had increased dramatically; by 1893, the city supported four professional bands, along with a host of other musicians, leading one writer to editorialize that "since that time [1870], the progress to a higher standard has been steady and constant, and today Seattle musicians rank as high as any city on the coast . . . its people appreciate and patronize a good musical entertainment, as well as those who seek to develop talent and train it in the right direction."

One of those bands active in 1893 was Theodore Wagner's First Regiment Band. Wagner's band became a Seattle institution, performing at virtually every civic, social, and commercial occasion of any significance between the years 1889 and 1914. His arrival in the city immediately following the devastating fire of 1888 was anything but auspicious, as he recounted years later: "My wife and I reached Seattle the day after the big fire . . . a little local train switched us as close [as possible] to what was left of the town, and from there we walked, I carrying the grip and my wife lugging the baby. I had a single room at the Gatch's [the President of the University of Washington] and I had arranged to take rooms at a hotel. Now the hotel was burned down. Mrs. Gatch, who had a big heart, took us all in."

For several decades, Wagner's band served much the same purpose that a symphony orchestra does today, providing the city with an opportunity to hear selections of European music; the band often presented arrangements of Beethoven symphonies, Rossini overtures, and Strauss waltzes. In the summers, Wagner directed series of concerts at the Leschi and Madison parks along Lake Washington, and he conducted pit bands at Seattle theaters throughout the year. The Seattle Post-Intelligencer became a patron of the band, underwriting their summer series and providing free trolley service from downtown to the lake-side parks. Not surpris-
ingly, "The Post-Intelligencer March" (included on tonight's program) became the signature piece of Wagner's band, performed at virtually every concert.

Even after the Seattle Symphony was founded in 1903, Wagner's band maintained a prominent position in the city. A "Silver Jubilee" concert in 1914 celebrated twenty-five years of Wagner's contributions, reuniting over 100 former members of the band for the performance. Many early residents of Seattle gathered for the event; U.W. Professor Edmund Meany (for whom Meany Hall is named) introduced the band to a packed house, causing one audience member to exclaim "Eddie Meany . . . I recollect when that boy delivered milk at our house." One reviewer reminisced that "Music was never more celestial, the girls were never prettier, nor the nights finer than when Wagner's band used to give its Sunday night concerts at Madison Park."

The golden era of Seattle's town bands passed with the retirement thrust upon Wagner in 1926 by a stroke he suffered while rehearsing the band for an election-night concert. His band members scattered, coming back together years later for one final performance in 1933: at the funeral of Theodore Wagner.

UPCOMING CONCERTS:
February 16-19, SING FOR YOUR SUPPER, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
February 22, University Chorale Invitational, 7:30 PM, Meany Theater
February 23, University Masters Series: Eric Shumsky, viola, 8:00 PM, Meany Theater
February 26, Faculty Recital: Melvyn Poll, tenor, 8:00 PM, Brechemin Auditorium
February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
March 6, The Contemporary Group, 8:00 PM, Meany Theater
March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
March 9, Young Composers, 8:00 PM, Meany Studio Theater
March 10, University Symphony & Combined Choruses, 8:00 PM, Meany Theater
March 11, Concert Band Festival, 8:00 PM, Meany Theater
March 13 & 14, Opera Workshop, 8:00 PM, Meany Studio Theater
March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
April 4, University Harp Ensemble, 8:00 PM, Meany Theater
April 11, University Masters Series: Bisi Adeleke, Music of Nigeria, and Topeng Dance of Indonesia, 8:00 PM, Meany Theater
April 14, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, HUB Auditorium
April 14, Percussion Festival, 8:00 PM, Brechemin Auditorium
April 15, Percussion Festival, 9:00 AM - 10:00 PM, Meany Studio Theater
THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

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# THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

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THE WIND SINFONIETTA
William E. Bissell, conductor

Wednesday, May 21, 1980
Meany Theater, 8:00 P.M.

**Tape #1 - 9856**

CLIFTON WILLIAMS

PAUL HINDEMITH

CECILE CHAMINADE

Sousa

**Program**

Fanfare and Allegro

Symphony in B♭
  *Moderately fast*
  *Andantino grazioso*
  *Fugue*

Concertino
  Mary Lowney Duxbury,* flute

March: The Black Horse Troop

**Tape #2 - 9857**

GORDON JACOB

ELLIOT DEL BORGO

W. FRANCIS McBETH

Sousa

Concerto for Band
  *Allegro*
  *Adagio*
  *Allegro con brio*

Do Not Go Gentle into That Good Night

To Be Fed By Ravens

March: King Cotton

*Mary Lowney Duxbury is a student of Felix Skowronek and is a joint recipient of the Walter Welke Memorial Scholarship.*
Wind Sinfonietta Personnel

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