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### University of Washington School of Music

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 400 music majors, the School of Music offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the U of W enjoys close proximity to outstanding cultural and recreational opportunities. The 55-member School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a world-wide conference of scholars. If you have questions concerning music study at the U of W, please contact: University of Washington, Music Advising Office, DN-10, Seattle, WA 98195, Phone: (206) 543-1239.

## 1999 Pacific Northwest Music Festival

Co-Sponsored by  
Music Works Northwest  
and  
The University of Washington School of  
Music

April 19, 1999  
4:00 PM  
Meany Hall  
University of Washington

DA 13,454  
CD 13,455

CD

- 1 Kevin Hall  
2 Linda Moorhouse
- CONCERT PROGRAM**
- 3 SUITE IN E-FLAT (10:50) Gustav Holst  
I. Chaconne  
II. Intermezzo  
III. March
- 8 Tim Salzman  
9 FLOURISH FOR WIND BAND (2:23) Ralph Vaughan Williams
- 6 Linda  
7 THE DRAGOONS FAREWELL (4:02) Brant Karrick  
4 Linda
- 5 OLD HOME DAYS (9:15) Charles Ives  
I. Waltz  
II. The Opera House-Old Home Day  
III. The Collection  
IV. Slow March  
V. London Bridge is Fallen Down!

#### PROGRAM NOTES

##### SUITE IN E-FLAT

British composers have produced several exceptionally fine works for the concert band. Of all these, the Suite in E-Flat is generally considered the cornerstone. Written in 1909, it is one of the few band originals that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees around this melody. In the middle of the first movement, the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, with the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a wonderful counterpoint leading to the end.

#### Director

**Timothy Salzman** is Professor of Music at the University of Washington in Seattle where he serves as conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy instrumental conducting positions at numerous universities and public schools throughout the United States. Prior to this appointment he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system. During his tenure at Herscher the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Mr. Salzman holds degrees from Wheaton College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and has studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the Instrumentalist magazine. Professor Salzman is an artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England, Japan, South Korea, Indonesia and Russia. In the fall of 1997 Mr. Salzman served as Visiting Professor of Music at the Senzoku Gakuen Uozu School of Music in Uozu, Japan.

The University of Washington Wind Ensemble is the select wind ensemble at the UW and comprises the finest wind and percussion players on campus. Other student opportunities for wind performance include the Symphonic Band, the Concert Band, two jazz ensembles, the University Symphony, numerous chamber groups and the Husky Marching Band. The UW Wind Ensemble has performed at a number of prestigious music conventions and has presented several world premiere performances of outstanding new music for the wind band. The UW Wind Ensemble has also accompanied a number of internationally renowned guest artists including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, and David Samuels. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional information regarding the University of Washington Band Program can be accessed on the web:  
<http://weber.u.washington.edu/~uwwinds/>

### UW Wind Ensemble Personnel

FLUTE: \*Dane Andersen, Jenny Bailey, Miriam Kruger, Ayumi Ikeda, Stephen Lee  
OBOE: \*Norie Ishi, Ashley Cragun ENGLISH HORN: Megan Norberg  
BASSOON: \*Chang Ho Lee, Jacob Kauffmann, Sarah Lofton CONTRABASSOON:  
Louie Fielding CLARINET: \*Mark Micek, Kevin Hinshaw, Rosanne Ritch, Kyung-Jin  
Cho, Ben Fowler, Lisa Hagen, Dan Sharron, Sherrie Shinjo BASS CLARINET: \*Mark  
Oesterle, Amy Gilmer ALTO SAXOPHONE: \*Brad Fitch, R. J. Weddle TENOR  
SAXOPHONE: Kathy Smith BARITONE SAXOPHONE: Amanda Montgomery  
TRUMPET: \*Judson Scott, Jonathan Eck, Michael Van Bebber, Rabi Lahiri, Joy Lyons  
HORN: \*Shauna Hansen, Mike Tisocco, Erika Bramwell, Amy Wiedemeier  
TROMBONE: \* Stephen Nickels, Emily Asher, Nathan Brown BASS TROMBONE:  
Dan Kretz EUPHONIUM: \*Adam DeBruler, Sara Graham TUBA: \*Tyler Benedict,  
Tyler Smith PERCUSSION: \*Mike Roling, Miho Takekawa, Conney Lin, Anne  
Richards, Emmy Ulmer, Christian Krehbiel STRING BASS: Dan Ball  
PIANO: Jacob Winkler

\* - principal

### Honor Band Personnel

ADNA MIDDLE SCHOOL: Sarah Barr, flute. Sarah Gibson, trumpet.  
CENTRALIA MIDDLE SCHOOL: Todd Penman, trumpet. Tara Roberts, flute.  
COWEEMAN JUNIOR HIGH SCHOOL: Carin Annunson, clarinet.  
FRONTIER JUNIOR HIGH SCHOOL: Jamie Newton, baritone saxophone. Christi  
Malone, French horn. GRAY MIDDLE SCHOOL: Brittany Pedone, trumpet. Rachele  
Fiddler, flute. HAWKINS MIDDLE SCHOOL: Emma Yantis, trombone. Kimberly  
Woodworth, alto saxophone. HOCKINSON MIDDLE SCHOOL: David Alexander,  
trombone. Kelly Swaim, flute. HUNTINGTON JUNIOR HIGH SCHOOL: Jodi Reid,  
flute. JEFFERSON MIDDLE SCHOOL: Sally Spohn, clarinet. Sonjas Kim, alto  
saxophone. KALLES JUNIOR HIGH SCHOOL: Emily Corak, bassoon. Jessica Muir,  
clarinet. PINE LAKE MIDDLE SCHOOL: Tom Paulson, trombone. Aaron Westcott,  
percussion.

Special thanks to the following adjudicators for their participation in today's festival:

Jim Rice, Jackson High School  
Chris Harshman, Kellogg Middle School  
Linda Moorhouse, University of Washington School of Music

### FLOURISH FOR WIND BAND

Another British composer, Ralph Vaughan Williams (along with his friend Gustav Holst) cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the continent, these two young Englishmen decided to seek them at home in England's own past. Vaughan Williams' is known as one of the most eminent of contemporary English composers. Flourish for Wind Band is one of the few works in the band repertoire which can be studied and played with success at all levels of training. It is a masterfully scored fanfare type melody which is simple in nature, but rich in sonority.

### THE DRAGOON'S FAREWELL

The Dragoon's Farewell is an arrangement of one of Percy Grainger's works which has been rescored for the modern wind band. An innovative composer and arranger, Grainger wrote countless beautiful melodies in a variety of settings. Most of the material he used for his works was borrowed or collected from the simple folk songs of Australia and Western Europe. He is known as one of the first collectors of folk songs. This setting of The Dragoon's Farewell is an example of a beautiful, simple melody enriched by a sonority and harmony language for which Grainger was so well known.

### OLD HOME DAYS

Charles Ives, the son of a Civil War bandmaster, is regarded as the first truly American composer of the twentieth century. Encouraged by his father, Ives experimented with all kinds of music and acoustic sounds. Far in advance of the then-current style, Ives employed techniques such as polytonality, atonality, polymetric pattern, tone cluster, and microtones. Mixed with these innovations were hymn tunes, patriotic melodies, and ragtime, all mixed together in a style which was both imaginative and daring.

Old Home Days is a suite for band. Four of the movements were originally written for voice and/or keyboard. The first movement, Waltz, is an arrangement of a popular song at the time, Little Annie Rooney. The second movement, Memories, anticipates the rising of a curtain at an opera house and the sounds of the orchestra warming up. We hear flashbacks of drumrolls, bells, and the town band. The second section, Old Home Day, represents a walk down main street in a small town. The third movement, Collection, is based on an organ setting of a hymn tune titled Tappan. The fourth movement, Slow March, was written for the death of the Ives's family pet dog. It opens and closes with a quotation of the Dead March from Handel's Saul. The last movement is a variation on the popular tune London Bridge is Falling Down.