

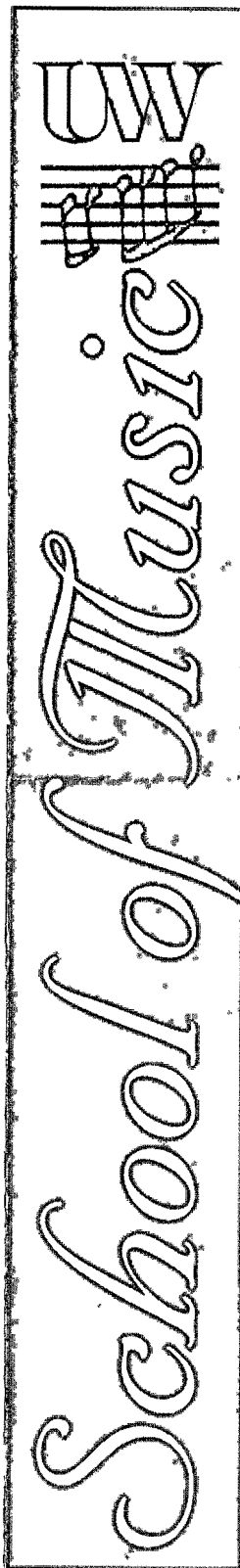
2001-2002 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

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

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

- November 28, Baroque Ensemble. 7:30 PM, Walker-Ames Room
- November 29, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- November 30, Viola Studio Recital. 8:00 PM, Brechemin Auditorium.
- December 1, Guest Artist Recital: *Music for Lute: The Cusp of the Baroque* with August Denhard, lute. 8:00 PM, Brechemin Auditorium.
- December 3, University Singers. 7:30 PM, Meany Theater.
- December 3, Voice Division Recital. 7:30 PM, Meany Theater.
- December 4, Concert Band & Wind Ensemble. 7:30 PM, Meany Theater.
- December 5, Jazz Combos. 7:30 PM, Brechemin Auditorium.
- December 6, Contemporary Group. 7:30 PM, Meany Theater.
- December 8, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium.
- December 8, Vocal Jazz Concert. 8:00 PM, Brechemin Auditorium.
- December 10, University Chorale: *Christmas Fantasy*. 7:30 PM, Meany Theater.
- December 10, Percussion Ensemble. 7:30 PM, Meany Studio Theater.
- December 11, University Symphony with Faculty Guest Artist Arthur Grossman, bassoon. 7:30 PM, Meany Theater.
- December 12, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
- December 12, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
- December 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
- December 15 & 16, Collegium Musicum: *Nativity 1001: A Sound Odyssey*. 7:30 PM, Mary Gates Hall.
- January 4, Seattle Opera Preview: *Madama Butterfly*. 1:30 PM, Brechemin Auditorium.
- January 11, School of Music Student Showcase. 8:00 PM, Brechemin Auditorium.
- January 15, Faculty & Guest Artist Recital: *Bassoon Bash* with Arthur Grossman, bassoon. 7:30 PM, Meany Theater.
- January 18, Guest Artist Recital: Noriko Kawai, piano. 8:00 PM, Brechemin Auditorium.
- January 28, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- January 29, University Symphony. 7:30 PM, Meany Theater.
- February 1, Eichinger Memorial Concert Series: David DiFiore, guest organist. 12:30 & 8:00 PM, Walker-Ames Room.



DA7 #14,031
 CDS #14,032
 14,033

University of Washington
 THE SCHOOL OF MUSIC

Presents a Faculty Recital:

C6604
 2001
 11-28

TOM COLLIER,

Percussion

with Guest Artists:
 William O. Smith
 Cheryl Collier
 Dan Dean
 Miho Takekawa

November 28, 2001 7:30 PM Meany Theater

- CD 14,032 PROGRAM
- applause
 - RADIO GALLOP (1922).....(1:47)..... UNKNOWN
 - Miho Takekawa, *marimba* -
 - DUETTINO CONCERTANTE (1966).....(13:18)..... INGOLF DAHL
 1. *Alla marcia* (1912-1970)
 2. *Arioso accompagnato*
 3. *Fughetta*
 4. *Presto Finale*
 - Cheryl Collier, *flute* -
 - 'RITUAL' FOR CLARINET ... (1:52:20) ... WILLIAM O. SMITH
 & PERCUSSION (1992) (b. 1926)
 1. *Dramatic*
 2. *Dream Like*
 3. *Violent*
 4. *Singing*
 5. *Angry*
 - William O. Smith, *clarinet* -

5 ^{SEÑOR} SEM-OOR MOUSE (1972) (12:02) CHICK COREA (b. 1941)
- Miho Takekawa, *marimba* -

CD 14.033 INTERMISSION

1 applause

2 SPRING CAN REALLY HANG YOU UP
THE MOST (1955) (6:37) WOLF/LANDESMAN

5 A SCREAM IN THE SHIRTS (1975) (4:41) DAN DEAN (b. 1952)
- Dan Dean, *electric bass* -

6 KILL THE BUTLER (1973) (5:28) DAN DEAN

7 LOVER MAN (1942) (9:28) DAVIS-RAMIREZ-SHERMAN

8 MATT (1979) (8:14) WILLIAM O. SMITH
- William O. Smith, *clarinet* -

9 encore: Scapple from The Apple - Charlie Parker (6:05)
- Dan Dean, *electric bass*

3 (bad amp)

4 Sister Sadie - Horace Silver (2:51)
PROGRAM NOTES [by Tom Collier]

RADIO GALLOP: My father, Ward Collier who was an avid phonograph record collector, brought an old import Columbia 78rpm disc home one afternoon entitled "Radio Gallop". The label identified the performer as "Xylophone Soloist" and no composer credit was provided. The date on the record was 1922 and the indication was that it was an English Columbia release. Being (about) 10 years old at the time, and having been fascinated by the performance, I was determined to learn "Radio Gallop" by rote from the recording. Two years ago, I pulled this piece "out of the trunk" and performed it as a marimba duet for the first time in nearly 40 years. Tonight's opening piece is a reprise performance of one of the first mallet solos in my repertoire.

DUETTINO CONCERTANTE: Ingolf Dahl was born of Swedish parents at Hamburg, Germany, in 1912. He was educated at Cologne and Zurich, later becoming a conductor at the Zurich Opera. In 1935 he came to the United States and subsequently settled in Los Angeles where he began

working as a composer and arranger for motion pictures. A staunch supporter of contemporary music throughout his life, he was the organizer of many of the more important West Coast music concerts and festivals. From 1945 until his death in 1970, he was Professor of Music and Conductor of the Symphony Orchestra at the University of Southern California.

DUETTINO CONCERTANTE, a brief work, planned for maximal exploitation of the expressive resources provided by a single flute and a battery of percussion instruments graduated in pitch from low to high. Though Dahl uses serial procedures as a basis of structural organization, each movement of the piece centers on a distinct tonality proceeding by minor thirds. The opening *Alla marcia* is in ternary form with the middle section a dialogue between the unpitched percussion and the definitely pitched flute. In the second movement, sustained lyrical flute passages are counterpointed by the fixed patterns of the percussion with a dramatic cadenza for each. The third movement is a four-voiced Fughetta; contrasting planes of registers create the illusion of two polyphonic voices in the flute and two in the percussion. The Finale is a headlong, highly condensed rondo in which each appearance of the theme is prefaced by a flute arpeggio.

RITUAL FOR CLARINET AND PERCUSSION was composed in 1992 for Joel Barbossa and Ed Pias. The work is in five movements each exploring different relationships between clarinet and percussion. (I) explores the clarinet combined with the vibraphone, (II) contrasts muted clarinet notes with high bell-like sounds, (III) uses fast bursts of sounds from both instrumentalists, (IV) combines low marimba lines with fast repeated notes on the clarinet, (V) combines the clarinet with a variety of percussion instruments including a bass drum which sometimes acts as a clarinet mute.

Ritualistic gestures, physical and vocal, appear interspersed throughout the piece.

THE PERFORMERS

A member of the University of Washington faculty since 1980, TOM COLLIER is a respected performer with extensive credits in several musical areas including jazz, classical, avant-garde, rock and pop. His own jazz albums, "Pacific Aire" (1991), "Illusion" (1988), and "Whistling Midgets" (with Dan Dean, 1981) received national critical praise in

such journals as Stereo Review, Electronic Musician, Record Review, Tower Pulse and Modern Drummer. Collier was presented an "Outstanding Service To Jazz Education" award by the National Association of Jazz Educators at the 1980 national convention in 1980 in Albuquerque, New Mexico. In addition to performing as a soloist, he has also recorded and performed with a variety of ensembles—classical, jazz and pop—including the Los Angeles Repertoire Orchestra, the Seattle Symphony, the Denver Symphony, the Spokane Symphony, Los Angeles Contempo Four, the Northwest Chamber Orchestra, Earl "Fatha" Hines, Larry Coryell, Roger Kellaway, Shelly Manne, Buddy DeFranco, Herb Ellis, Howard Roberts, Ernie Watts, Peggy Lee, Della Reese, Barbra Streisand, The Jacksons, Ry Cooder, The Beach Boys, Olivia Newton-John, and many others.

A member of the University of Washington faculty from 1966 to 1997, WILLIAM O. SMITH is known the world over for his virtuosic clarinet performances and compositions in both 20th century avant-garde and jazz styles. A pioneer in the use of clarinet multiphonics (multiple notes played simultaneously), Smith has been honored with Prix de Rome awards and a Guggenheim Fellowship during his long and distinguished career. Known as "Bill" Smith in the jazz world, he has frequently performed with renowned jazz pianist Dave Brubeck, a relationship that goes back to the mid-1940's when both were composition students of Darius Milhaud in Oakland, California. Before arriving at the UW, Smith was a Professor of Composition at the University of Southern California and was very active in the LA jazz scene writing, performing and recording for jazz ensembles led by such artists as Shelly Manne and Red Norvo.

Freelance flutist CHERYL COLLIER is a versatile musician whose career has spanned symphony orchestras, chamber ensembles, solo performances, stage shows and recording studio work. A graduate of the University of Washington School of Music, Cheryl has performed with the Seattle Symphony, the Northwest Chamber Orchestra, the Los Angeles Repertoire Orchestra, the Symphony of The Verdugos, the Seattle Concert Band and is currently a featured flutist/piccoloist with the Federal Way Symphonic Band. She and her husband (Tom) have performed as a duo for the Washington State Arts Commission Cultural Enrichment Program as well as various celebrative functions and arts events. In addition to her performing activities, Cheryl teaches elementary reading in the Federal Way School District and has recently joined Music Centers Incorporated as a flute repair technician.

An outstanding electric bassist, composer and arranger, DAN DEAN has won many awards as a recording producer for various commercial and film projects in conjunction with his company, Dan Dean Productions. As a performer, Dan has played with many important jazz artists including Howard Roberts, Diane Schurr, Dave Grusin, Ernie Watts, Buddy DeFranco, Shelly Manne, Ernestine Anderson, B.B. King and many others. In duo with Tom Collier, his album "Whistling Midgets" (1981) received national critical acclaim and along with Collier, received an Outstanding Service To Jazz Education award at the 1980 national Convention of the National Association of Jazz Educators in Albuquerque, New Mexico. Dean was also awarded a National Endowment for the Arts grant in 1979 to compose new music for the electric bass. Additionally, Dan has published several electric bass method books for Hal Leonard Publishing and has taught at several schools including Olympic College (Bremerton, WA.), Shoreline Community College and Western Washington University.

Currently working on her Doctor of Musical Arts at the UW, MIHO TAKEKAWA is a gifted performer in several styles of music ranging from classical and jazz to Salsa and Western African. Beginning with piano lessons at the age of three, Miho discovered percussion instruments as a teenager in Tokyo. She received her BA in Percussion Performance at the Kunitachi School of Music in Tokyo and eventually arrived in Seattle in 1996 to begin working towards a Masters in Music at the UW. Miho currently assists Tom Collier teaching percussion students and performing in the UW Percussion Ensemble and Mallet Jazz Ensemble. Professionally, she performs with various groups around the Puget Sound area including the Pan Leggo Steel Drum Group, the Microsoft Wind Ensemble, Orchestra Seattle, the Christian Krebbiel Mallet Jazz Ensemble, and the Seattle Creative Orchestra. She also serves as accompanist for dance classes at the Washington Academy of Performing Arts and the Seattle Japanese Choir.