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## U.W. SYMPHONIC BAND

George DeGraffenreid and Richard Clary,  
*conductors*

*and the*

## U.W. WIND ENSEMBLE

Tim Salzman, *conductor*

8:00 PM

MARCH 9, 1993

MEANY THEATRE

DAT # 12,122

CASS # 12,131  
12,132

**THE UW SYMPHONIC BAND**

DAT 8  
112 CHORALE AND ALLELUIA..... 4'33..... Howard Hanson

Tim Salzman, *conductor*

113 PRELUDE, SICILIANO AND RONDO..... 7'20..... Malcolm Arnold

George DeGraffenreid, *conductor*

114 EARLY ONE MORNING..... 2'58..... Percy Grainger

115 HIS HONOR..... 3'11..... Henry Fillmore

Richard Clary, *conductor*

CASS 12,131A ↑

**INTERMISSION**

CASS 12,132 ↓

**THE UW WIND ENSEMBLE**

DAT 107  
SYMPHONY NO. 3 (1991)..... 47'50..... David Maslanka

- I. Moderately Fast
- II. Moderate
- III. Very Fast
- IV. Lament
- V. Lament

SIDE A  
SIDE B

**UPCOMING UW BAND CONCERTS**

Tuesday, April 2, 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Pops Concert featuring faculty pianist Robin McCabe in a performance of George Gershwin's "Rhapsody in Blue".

Wednesday, May 2, 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Spring Quarter Concert featuring faculty clarinetist William McColl in a performance of Jim Curnow's "Concertino for Clarinet and Band".

*Chorale and Alleluia* was completed in January, 1954, and is Hanson's first work for symphonic band. It was given its premiere on February 16th, 1954 at the convention of the American Bandmasters Association at West Point with William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a beautiful, flowing chorale. Soon the joyous "Alleluia" theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant. Its resonance and sonority are ideally suited to the medium of the modern symphonic band.

Malcolm Arnold was born in Northampton, England on October 21, 1921. He studied composition with Gordon Jacob and trumpet with Ernest Hall. From 1941 to 1948, except for a WWII interruption between 1944-45, and one season with the BBC Symphony Orchestra, Arnold was a member of the London Philharmonic Orchestra. After 1948, Arnold devoted himself to conducting and composition.

Malcolm Arnold's music reveals touches of Sibelius and Bartok, but Arnold attributed Berlioz with the major influence on his compositional life and he often resorted to similar abrupt changes in harmony, mood and texture.

Arnold has written dozens of compositions, including symphonies and concerti for orchestra and band. He has also written operas, ballets, choral pieces, chamber works and instrumental solos. In addition, he is well-known for the more than eighty films he has scored, most notably "The Bridge on the River Kwai." The forty-five minutes of music for this film, written in just ten days, garnered an Oscar for Mr. Arnold.

*Prelude, Siciliano and Rondo* was originally titled "Little Suite for Brass" and was composed for brass band. This arrangement for symphonic band, by John Paynter, the well-known Director of Bands at Northwestern University, adds woodwinds and percussion but retains the light and exuberant character of the original.

*George DeGraffenreid*

Percy Aldridge Grainger was born in Melbourne, Australia in 1882, and before his death in White Plains, New York in 1961 he had done much to establish himself as a unique innovator, and one of the greatest individual musical spirits that the world has ever known. Formal compositional training in Frankfurt, and private piano study with Busoni (in Berlin) left him with a thorough grounding in the Germanic traditions of musical discipline; a tradition he was to spend the balance of his life rejecting. This rebellious attitude did not, however, prevent him from establishing himself as one of his era's greatest concert pianists. He was a trusted friend and devotee of Edvard Grieg, and premiered that composer's famous *Piano Concerto in A minor* to such acclaim as to be thought one of the work's greatest interpreters. As a composer, it is only recently that Grainger's daring innovations have begun to be recognized. His experiments in irregularly pulsed rhythms foreshadow Stravinsky; ventures into polytonality can be seen before Milhaud, and his pioneering work in a kind of electronic "free music" pre-dates Varèse. It is through the collection of some 500 British folk songs and

more than 200 additional Danish songs on the wax cylinders of the Edison phonograph that Grainger made yet another reputation as a musicological archivist and editor. All told, Grainger composed, arranged, set, or edited over 400 works. If revisions and alternate settings are included, the number reaches beyond 1,000.

*Early One Morning* is one of the many British folk songs which Grainger collected on his travels. The first of what would eventually be three scorings of this setting was begun in 1901, but was not completed until 1940. An additional setting done in 1950 is the basis for the transcription by Joseph Kreines heard in tonight's performance. The text of the song is as follows:

*Early one morning, just as the sun was rising  
I heard a maid sing in the valley below  
"Oh don't deceive me, Oh never leave me!  
How could you use a poor maid so?  
Remember the vows you made to your Mary  
Remember the bower where you vowed to be true  
Oh don't deceive me, Oh never leave me  
How could you use a poor maiden so?"*

Henry Fillmore Jr. was born in Cincinnati, Ohio in 1881 into a music publishing family which had lineage (although weak) to president Millard Fillmore. His father was a frontier preacher and achieved a reputation in his own right as a composer of gospel songs. Henry Jr. was educated at the Miami (Ohio) Military Institute, and he later attended the Cincinnati College of Music for a time before running away from home to play trombone and calliope with a Circus Band. Upon his return to Cincinnati he joined the family music publishing business (and later converted it from its original gospel specialization to band music). He meanwhile developed a reputation as a Bandmaster as he led the Syrian Shrine Band of Cincinnati into national prominence in the 20's, and toured with them throughout the continent. He soon afterward founded the "Fillmore Band"; a professional band which was one of the first to present regular radio broadcasts (1927-34). Fillmore composed some 256 works for band, and arranged at least 774 others under his own name and seven other pseudonyms; the most colorful of which were "Gus Beans", and "Henrietta Moore"! Like John Philip Sousa, Fillmore was a master showman, and most march enthusiasts regard his tuneful, lively, and entertaining melodies, as a body of work, to be second only to "the March King". A heart ailment forced Fillmore's "retirement" to Miami, Florida in 1938. In addition to a long association with the Orange Bowl, he is credited with helping to establish and nurture Florida's public school bands until his death in 1956.

*His Honor* (dedicated to the mayor of Cincinnati) was one of many tunes composed specifically for the Fillmore Band, and it proved to be from the outset a favorite of players and audiences alike. One of the most technically challenging pieces in Fillmore's prodigious output, it whips up to a circus-like frenzy which demonstrates its composer's thorough mastery of the American march form.

Richard Clary

*Symphony No. 3* was commissioned by the University of Connecticut Wind Ensemble, Gary Green, Conductor. I was asked to write a "major" piece, yet not necessarily one as big as this. It is hard to say why a given music emerges at a given time. In my composing life there have been "signpost" pieces - large works that have erupted at fairly regular, though unpredictable, intervals. The impetus for this piece was in part my leaving university life a year ago, and moving from New York City to the Rocky Mountains of western Montana. The mountains and the sky are a living presence. Animal and Indian spirits still echo strongly in this land, and these elements have found their way into my music.

The work is in five movements and runs approximately 50 minutes. The first movement is in a moderate tempo and follows one of my favorite schemes. It starts with the simplest of scale materials and evolves in a steady unbroken line from start to finish. It is in sonata form, tightly woven in character, giving it something of a Baroque feel. The movement is forceful and unrelenting for most of its duration, but ends quietly.

The second movement is a serene and beautiful "nature" music, mostly for small combinations of instruments. I am intrigued with the magical quality of sustained pure colors. Musical sound is colorful and structural at the same time. I love a music that allows the listener to develop an intense reverie through sustained sounds, while at the same time being carried through the structure of the piece. Time and timelessness join in a powerful way, each informing and illuminating the other.

The third is a fierce and bristling fast movement that maintains its high energy from start to finish. It is also in sonata form. The development section is a fugue which rises in power to a huge climax. The music is largely fixed in the tonality of a-minor; first and second themes are in a-minor, a third theme is in D, but the exposition ends in a-minor. The development begins and ends in the home key, as does the recapitulation. This unmovable tonal scheme emerged and would not be derailed so I had to let it happen. The tonal fixation seems to underline the character of fierce power.

The fourth and fifth movements are both lamentations though not particularly slow or "down" in spirit. It is hard to describe opposites existing in the same space and time. The music is joyous yet sorrowful, recognizing the complementary nature of life and death. These movements - indeed the entire Symphony - have grown out of my perceptions of natural forces, especially the strong currents of old life that exist here in Montana. The music is a lamentation for the loss of the old direct contact with the life of the earth, yet a recognition that these values still exist and can be brought back into meaningful focus.

The fourth movement does not have an easily labeled traditional form. The music moves through a series of song-like episodes, much as one might move through mountain meadows and across hills, natural vistas of great beauty appearing and dissolving as one goes. About two-thirds of the way through is the song of the *Golden Light*.

The fifth movement might be called *Song For a Summer Day*. The character of lament is there, but the creative winds rise and bring an ecstatic vision of natural beauty and life force. The movement ends with the lament transformed into a song of quiet joy.

David Maslanka

DAVID MASLANKA was born in New Bedford, MA in 1943. He studied at the New England Conservatory, the Oberlin Conservatory, the Mozarteum in Salzburg, Austria and received a PhD in Theory/Composition from Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. He has served on the faculties of the State University College at Geneseo, New York, Sarah Lawrence College, New York University and Kingsborough Community College of the City University of New York. He has received grants and fellowships from ASCAP, the MacDowell Colony, the New York State Arts Council and the National Endowment of the Arts among many others. His music has been widely performed in the United States, Canada, Europe, Australia and Japan. Works for band and wind ensemble include "Concerto for Piano, Winds and Percussion, A Child's Garden of Dreams, Symphony #2, In Memoriam, Golden Light, Concerto for Marimba and Band, and Symphony #3. His publishers are Carl Fischer, Inc., Kjos Music Company and Marimba Publications Incorporated, and his music is recorded on CRI, Crest, Mark, UMass and Clavier labels. For many years a resident of New York City, he now lives in Missoula, Montana.

#### UPCOMING 1993 CONCERTS:

*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 10, **ProConArt**. Brechemin Auditorium, 8:00 PM.

March 11, **Keyboard Debut Series**. Brechemin Auditorium, 8:00 PM.

March 12, **University Symphony & Combined Choruses**. Meany Theater, 8:00 PM.

March 15, **Opera Directors' Workshop**. Meany Studio Theater, 8:00 PM.

March 19, **David Russell, guest guitar**. Brechemin Auditorium, 8:00 PM.

March 30, **Brechemin Scholarship Winners Showcase**. Meany Theater, 8:00 PM.

April 7, **Third Annual Electro-Acoustic Music Festival**. Meany Theater, 8:00 PM.

#### THE U.W WIND ENSEMBLE

##### FLUTE

Megan Lyden, grd., music  
Pablo Sepulveda, jr., music  
Libby Gray, jr., music  
Whitney Neufeld-Kaiser, grd.,  
genetics

##### BASS CLARINET

Kathryn Suther, grd., music  
Susan Ediger, grd., music

##### B<sup>b</sup> CONTRA-BASS CLARINET

Deiter Rice, so., music

##### ENGLISH HORN

Brian Gray, jr., biology

##### BASSOON

Jeff Eldridge, grd., math  
Amy Superfisky, fr., pre-arts  
Jilliann Sims, so., pre-arts

##### TRUMPET

Colby Hubler, jr., music  
Jack Halsey, sr., music  
Matt Armstrong, jr., music  
Hilary Lyons, so., biochem.  
Joel Boring, fr., music/bio. engr.  
Peter Terrill, fr., pre-engr.

##### TUBA

Scott Johanson, so., music  
Nathaniel Oxford, so., music

##### EUPHONIUM

Zach Davies, sr., music  
Carsten Bruckner, grd., chem

##### STRING BASS

Patrick Roulet, grd., music  
Gunnar Folsom, so., music  
Alec Wilmart, jr., music  
Mark Wilbert, so., music  
Jana Skillingstead, jr., pre-arts

##### CLARINET

Richard Spece, grd., music  
Jodi Orton, jr., music  
Debbie Smith, so., music  
Teresa Wilson, grd., music  
Gretchen Minton, post bacc., English  
Jamie Clark, so., pre-arts  
Jerry Neufeld-Kaiser, grd., linguistics  
Seema Prasad, jr., intrnl. pol./pblic. rel.  
Kathleen Dugan, sr., el. engr.  
Adam Smith, fr., music

##### OBOE

Molly Sandvick, sr., music  
Cheryl Carrera, grd., music

##### TROMBONE

Gretchen Hopper, sr., music  
Hugh Dodd, sr., music  
Kelly VanAmburg, fr., music  
David Holmes, grd., music

##### SAXOPHONE

Mark Taylor, jr., music  
Jared Emery, fr., music  
George DeGraffenreid, grd., music  
Ashley Parrish, jr., pol. sci.

##### HORN

Todd Brooks, fr., music  
Lorraine Fader, grd., music  
Jennifer Barrett, jr., music  
Donald J. Akney, fr., music

##### PIANO/CELESTA

Donald J. Akney, fr., music  
Gary Fukushima, jr., music

##### PERCUSSION

Megan Cleary, post. bacc., music  
Brad Hartman, jr., music

## THE UW SYMPHONIC BAND

### FLUTE

Wendi Bonds, so., wildlife sci.  
Jennifer Bukowski, fr., German  
Pamela Edwards, fr., undecl.  
Julie Kimball, fr., undecl.  
Jill Lambson  
Kristin Miller, so., pharm.  
Amy Painter, fr., history  
Cassandra Peters, fr., bio.  
Jennifer Ryan, so., French  
Raina Smyth, so., psych.  
Carrie Stentz, fr., chem.  
Natasha Yanover, so., art

### BASS CLARINET

George DeGraffenried, grd., music

### OBOE

Janice Turner, so., physics

### TROMBONE

Jonathan Dally, grd., German  
Brad Chamberlain, grd.,  
computer science  
Ed Schermerhorn, jr., pol. sci.

### TRUMPET

Joel Boring, fr., bio. engr.  
Edd George, fr., undecl.  
Chris Brown, so., bio.  
Bryan Bucklin fr., undecl.  
Ryan Burns, so., acct./bus.  
Aaron Litwak, so., art  
Chris MacDonald, fr., chem. engr.  
Todd Mahaffey, so., music  
Teresa Means, fr., sociology  
Reginald S. Perry, grd., physics  
Scott Schafer, fr., undecl.  
Dan Watanabe, so., undecl.  
Brian North, so., bus.  
Kurt Yanagimachi, fr., undecl.

### CLARINET

Erika Brame, fr., music  
Jenny Arfman, fr., English  
Kevin Hinshaw, grd., comp. sci.  
Kim Nesland, so., el. ed.  
Nathan Bramall, so., music/physics  
Steve Gervacio, so., comm.

### ALTO SAXOPHONE

Meagan Ellis, jr., sociology  
Celestial Parker, fr., undecl.  
Boyd Phelps, grd., music

### TENOR SAXOPHONE

Renelle Costa, jr., speech comm.  
Andrew Craig, so., undecl.  
Monica Watt, fr., undecl.

### BARITONE SAXOPHONE

Chris Mitchell, jr., bus.

### HORN

Shiho Akamatsu, jr., int. studies  
Amy Bower, jr., music  
Brian Graves, sr., math  
Aaron Parker, jr., arch.  
Rich von Wasmuth, fr., undecl.  
Matt Winberry, so., atmosph. sci.  
Laura Withee, so., psych.  
Liewellyn Cobden, so., music

### EUPHONIUM

Brenda Larcom, jr., comp. sci.  
Sean McKenzie, fr., bus. admin.  
Kevin Werner, fr., math

### TUBA

Scott McDermott, fr., physics  
Davin Tarr, fr., physics/comp. sci.  
Andrew Simmons, fr., music

### HARP

Melissa Walsh, grd., public affairs