

University of Washington
THE SCHOOL OF MUSIC

B348
1997
5-29

DAF 13,044

CASS 13,045

presents

THE SYMPHONIC BAND
J. Bradley McDavid, *conductor*
Steve Clickard, *assistant conductor*

THE WIND ENSEMBLE
Timothy Salzman, *conductor*
Scott G. Higbee, *assistant conductor*

May 29, 1997 8:00 PM Meany Theater

THE SYMPHONIC BAND

Prelude, Siciliano and Rondo (1963) ^{7:33}.....Malcolm Arnold
transc. John Paynter (b. 1921)
Steve Clickard, *conductor**

Dirge from Orchestral Suite No. 2, ^{8:08}.....Edward MacDowell
"Indian" (1895), transc. Makio Kimura (1891-1908)

Morning Alleluias for the Winter Solstice ^{5:55}.....Ron Nelson
(1989) (b. 1929)

Bravura (1918).....^{2:06}.....C. E. Duple (1884-1960)

THE WIND ENSEMBLE

Rhapsodie for Viola and Wind Orchestra ^{11:07}.....Jean Francaix
1946) (b. 1912)
Helen Callus, *viola*

INTERMISSION *cass side A*

School
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- 17 Soundings (1995).....15:20..... Cindy McTee (b. 1953)
 I. Fanfare
 II. Gizmo
 III. Waves
 IV. Transmission

- 17 7 The Power of Rome and the Christian Heart (1947) ..Percy Grainger (1882-1961)
 12:13

THE MASSED BANDS

- 17 8 The Stars and Stripes Forever (1897).....3:23.....John Phillip Sousa (1854-1932)
 Scott G. Higbee, conductor*

*In partial fulfillment of requirements for the degree of Doctor of Musical Arts in Instrumental Conducting

The music of British composer Malcolm Arnold is characterized by its readily accessible melodies and audience appeal. Probably his most famous work is the score for the film *Bridge Over the River Kwai*. Although quite a prolific composer, his works are infrequently performed in their original scorings for orchestra, and are known largely through their transcriptions to the band idiom. The band repertoire is deeply indebted to the late John Paynter of Northwestern University, the transcriber of most of Arnold's works.

Prelude, Siciliano and Rondo was originally composed for brass band as *Little Suite for Brass*, Op. 80. A fanfare heralds in the *Prelude*, then juxtaposes dance-like rhythms with elongated melodies. The *Siciliano* is characterized by its beautifully haunting melody, performed by soloists and small groupings within the large ensemble. The *Rondo* is an exhilarating dance movement, beginning with a unison statement of the melody which is then set in a waltz style.

[Steve Clickard]

Neglected for much of the twentieth century, the music of Edward MacDowell has enjoyed a revival of popularity in the last fifteen years. Trained principally in Europe, it is hard to characterize anything about MacDowell's compositional style as distinctly "American;" rather it should be said with no disrespect that at the time, he was the greatest American master of European romanticism.

The *Orchestral Suite #2* presents something of a contradiction to MacDowell's publicly stated distaste for the nationalism rampant among his European contemporaries. All five movements of the work are derived from Native American tunes. The fourth movement, "Dirge," is based on a tune of the Kiowa tribe.

Morning Alleluias for the Winter Solstice was commissioned by Frederick Fennell for the people of Hiroshima, Japan. In a forward to the score Mr. Fennell tells of the circumstances that prompted his initial conversation with composer Ron Nelson. "I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight. As I lay in bed with so many dark thoughts crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of musical expression." Fennell conducted the premier performance with the Tokyo Kosei Wind Orchestra in Hiroshima in May 1989.

In this composition Ron Nelson has attempted to give a historical portrayal of the city of Hiroshima by dividing the work into two sections. The initial atmosphere suggests the beauty of the pre-war city and its ties to ancient Japan. The second section, lively and percussive, describes the bustling industrial city which ultimately emerged from the scars of the war. The work features Nelson's characteristically brilliant orchestrations; his knowledge of instrumental and vocal color capabilities is without equal in the band composition world.

[Timothy Salzman]

Little is known about Charles E. Duple, save that he was an Indiana native and accomplished trombonist who made his career in circus bands, most notably the Barnum & Bailey Circus, and later the merged Ringling Brothers/Barnum & Bailey Circus. He wrote at least 40 marches. *Bravura* is the best known.

Jean Francaix has, to a degree, suffered the fate of the prophet rejected in his homeland. He once remarked, "Tonality is not yet exploited. I still have many ideas. If [other composers] have not, that's their problem." Francaix's music has throughout his life remained markedly tonal, in stark contrast to the harsh atonality preferred by the French cultural establishment. He has never enjoyed much popularity in his native France, but has been well received throughout the rest of the western hemisphere, and his thoughts on the current relevance of tonality in music have been borne out by many of the most exciting composers at work today.

Francaix's *Rhapsodie for Viola and Wind Orchestra* relies on nostalgic images of France. Opening with a melancholy theme and then a virtuosic allegro, it proceeds through a kaleidoscope of episodes including images of French peasant music, the old French cabaret, and even the sidewalk cafés of pre-war Paris.

This is an exquisite work in a rarely-heard genre, that of a solo string instrument with wind accompaniment, and is also perhaps the rarest of this breed, that featuring solo viola.

The University of Washington Wind Ensemble has enjoyed a close relationship with Tacoma native Cindy McTee and her family: Her parents played in the ensemble under the direction of Walter Welke, and in 1991 the Wind Ensemble premiered her "California Counterpoint: A Twittering Machine" at the national convention of the College Band Director's National Association. McTee received her B.M. degree from Pacific Lutheran University, her M.M. from Yale, and a Ph.D. from the University of Iowa. She has studied composition with David Robbins, Jacob Druckman and Krysztof Penderecki. Dr. McTee returned to

Pacific Lutheran as professor of composition in 1981 and remained there until 1984, when she joined the faculty of the University of North Texas.

McTee writes that the title *Soundings* was chosen "quite literally for its 'sound,' but also because its relatively abstract definition--'the making or giving forth of sounds'--complements the more descriptive titles of the individual movements." The opening Fanfare emphasizes "soundings" as the basis of the work by interrupting the flow with measured silences, giving the music a chance to set itself apart from the quiet. The second movement, "Gizmo," reflects the composer's life-long fascination with gadgets, motoric rhythms, and the sound of major sevenths. Prominent in this movement is the percussion section's vibraslap, itself a gizmo. "Waves" grew out of McTee's experiments in computer-generated music, which she here re-creates via the wind ensemble. Of the final movement, the composer writes, "'Transmission' was chosen for its double meaning: (1) information from a transmitter and (2) an assembly of gears and associated parts by which power is transmitted from the engine to the gearbox." The movement is set in two sections that distinguish the two meanings of the title word. McTee adds, "I have 'transmitted' musical information using 'metric or temporal modulation, a process analogous to that executed by the driver of an automobile smoothly shifting gears to change engine speed."

At first glance it may seem unfortunate that Percy Grainger was never commissioned to write a piece of music until 1947, when he was 65 years old and only thirteen years from the end of his life. At the time, though, he commented, "It takes me about twenty years to finish a tonal work." Faced with a deadline for the first time, he instead chose to re-work an earlier composition, and it thus seems unlikely that commissions earlier in his career would have added any more truly original compositions to his body of work.

The occasion of this first commission was the 25th anniversary of the League of Composers and the 70th birthday of Edwin Franko Goldman, founder and director of the famed Goldman Band and a long-time champion of Grainger's music. Grainger admitted he was re-working *The Power of Rome and the Christian Heart*, a work with sketches dating back to 1918 but not originally completed until 1943 for symphony orchestra with organ. The Goldman Band premiered the wind version with Grainger conducting. Although mildly displeased at first with the work, Grainger conducted it at what proved to be his last public performance, a symposium at Dartmouth in April 1960.

Grainger's thoughts on the piece were, "Just as the Early Christians found themselves in conflict with the Power of Ancient Rome so, at all times & places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority. And especially in war time. Men who hate killing are forced to become soldiers. And other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice, in the first world war, gave the first impulse to this composition, which, however, is not in any sense programme-music & does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with The-Powers-That-Be."

In addition to the normal complement of winds and percussion, Grainger calls for organ, piano, celeste, and harp--"as many as possible." The piece is centered

around two themes. The "Lonely Man" theme is a descending, chromatic triplet line first heard from the clarinets and then repeated with the rest of the woodwind section. The "Power of Rome" theme follows immediately, a lyric, ascending eighth-note line in the brass.

In 1924 a leading music journal asked 28 prominent musicians (Percy Grainger among them) to name "the ten greatest musical masterpieces." Of those 28, only John Philip Sousa included a work of his own, placing *The Stars and Stripes Forever* as number 10.

Sousa recounted the creation of his most famous march in his autobiography *Marching Along*. In 1896 he was returning from a European vacation when, as the ship steamed out of the harbor, "I was pacing the deck, absorbed in thought. Suddenly I began to sense the rhythmic beat of a band playing within my brain. Throughout the voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody. When we reached shore, I set down the measures, and not a note of it has ever changed."

Premiered in Philadelphia on May 14, 1897, the march was an instant hit, and Sousa was not allowed to continue with the concert until he had encoored it twice. One reviewer wrote it "was stirring enough to rouse the American eagle from his crag and set him to shriek exultantly, while he hurls his arrows at the aurora borealis." Sousa included the march on every concert thereafter.

[Program notes by Scott G. Higbee, except as noted]

HELEN CALLUS was born in England. She was a prize-winning student at Trinity College of Music in London, and The Royal Academy of Music where she graduated with a First Honors degree.

Performing in all the major concert halls in London, including The Royal Festival Hall, the Queen Elizabeth Hall and the Wigmore Hall, she has appeared with many of London's leading symphony orchestras, such as the Philharmonia Orchestra and the London Symphony Orchestra, and was principal and soloist with many chamber ensembles in London.

After leaving London she resumed her studies in the U.S. at The Peabody Institute, where she became a teaching assistant to Paul Coletti and teaching associate at the school, receiving her Graduate Performance Diploma in 1994. She has performed extensively throughout Maryland, with appearances on television and radio including the "Music in Maryland" series. In the 1994-95 season she held the position of principal and soloist with the Concerto Soloists Chamber Orchestra of Philadelphia.

At the age of 26 she was appointed Artist in Residence at the University of Washington.

UNIVERSITY SYMPHONIC BAND
 J. Bradley McDavid, *conductor*
 Steve Clickard, *assistant conductor*

Flute

Carrie Antal, *principal*
 Carrie Papke
 Stacie Fowler
 Sheri Hiroi
 Lisa Burrell
 Kimberly Gustafson
 Nikki Connis
 Kim Parrish
 Sherri Davis
 Kelly Trout
 Mike Anderson
 Jessica Weber
 Shelly Smola

Oboes

Melissa Mitchell,
principal
 Josh Seidenstein

E♭ Clarinet

Seth Ruymen

Clarinet

Carrie Fowler, *principal*
 Catherine Gleason
 Matt Lease
 Seth Ruymen
 Margie Miller
 Ali Moen
 Moriah Bessinger
 Joe Long
 Sara Crump
 Brian Moody
 John Bensen
 Gordon Somerville
 Susan Ellison
 Summer Jackson
 Sharon Riemer
 Marcus Collins

Trumpet

Ryan Stevens, *principal*
 Rachel Dickhoff
 Taylor Cabaniss
 Mark Savoy
 Anna Novak
 Mark Bentz
 John Schnabel
 Kjell Konis
 Ryan McDonough
 Tim Fowler
 Ryan Johnson

Alto Clarinet

T. J. Seiber

Bass Clarinet

Dawn Sugihara
 Amy Gilmer

Contrabass Clarinet

Marcus Collins

Alto Saxophone

Rudy Swirtz, *principal*
 Jason Hammond
 Lori Williams

Tenor Saxophone

Clifford Chang
 Andrew Craig

Baritone Saxophone

Sara Gerde

Bassoon

Melissa Rogers,
principal
 Danny Kleid

Horn

Sam Williamson,
principal
 Danny Kleid
 Christy Trumble
 Jason Fuller
 Bethany Underwood

Trombone

Marcus Pimpleton,
principal
 Steve Johnson
 Tina Stremick
 Jessica Osborn
 Andrew Abed
 J. C. Plott
 Jim Fritz
 John Scott
 Eric Vaughn
 Ed Rhoads
 J. Caldwell
 Sarah Schatzer
 Jake Scherb

Euphonium

Mike Chen
 Michael Leone

Tuba

Christopher Martell,
principal
 Jay Schmidtke
 Owen Kehoe

Percussion

Andrew Cooke
 Brandi Ledferd
 Geoffrey McCann
 Eric Peters
 Michael Roling
 Keith Rousu
 Nick Sanders

Harp

Karyn Fidelity

Piano

Summer Jackson
 Lori Williams
 Sam Williamson

Celeste

Sam Williamson

THE WIND ENSEMBLE
 Timothy Salzman, *conductor*
 Scott G. Higbee, *assistant conductor*

Flute

Dane Andersen,
principal, Fresno,
 CA, junior, flute perf.
 Stephen Lee, Seattle,
 WA, freshman, flute
 perf./ computer sci.
 Jan Wergin, Seattle,
 WA, graduate,
 Germanics/flute perf.
 Ann Kjerulf, Stockton,
 CA, freshman, speech
 & hearing science

Oboe

Beth Antonopoulos,
principal, Seattle,
 WA, graduate, music
 history
 Dillyn Kost, Seattle,
 WA, junior, music
 education
 Carolyn Nash, Bristol,
 CT, junior,
 sociology/geography

E♭ Clarinet

Conny Chen, Palo
 Alto, CA, senior,
 clarinet performance/
 economics

Clarinet

Kathryn Labiak, *princi-
 pal*, Kirkland, WA,
 senior, music ed.
 Nina Shimabukuro,
 Honolulu, HI, junior,
 business admin.
 Heather Seeley, Seattle,
 WA, post-bacc.,
 music history/ theory

Kevin Hinshaw,
 Olympia, WA,
 graduate, computer
 science

Kevin Clayton, Bothell,
 WA, junior, music
 education

Pamela Farmer,
 Anchorage, AK,
 senior, music ed.
 Dan Sharron, Seattle,
 WA, junior, music
 T. J. Seiber, Issaquah,
 WA, sophomore,
 music ed.

Anthony Perez, Auburn,
 WA, freshman, pre-
 major

Erica Strandberg,
 Anchorage, AK,
 junior, pre-
 engineering

Alto Clarinet

T. J. Seiber, Issaquah,
 WA, sophomore,
 music ed.

Bass Clarinet

Kathy Smith, Auburn,
 WA, freshman, music
 ed./jazz studies

Carolyn Hillman,
 Auburn, WA,
 freshman, Classics/
 history

Bassoon

Emily Robertson, *prin-
 cipal*, Langley, WA,
 senior, music ed.
 Bryon Brodin,
 Vancouver, WA,
 senior, business

Contrabassoon

Louie Fielding, Gig
 Harbor, WA,
 freshman, mechanical
 engr.

Soprano/Alto

Saxophone
 Greg Sharp, Federal
 Way, WA, senior,
 saxophone perf/
 biology

Alto Saxophone

Suzie Cavassa, Monroe,
 WA, junior,
 saxophone perf.
 Carolyn Hillman,
 Auburn, WA,
 freshman, Classics/
 history

Tenor Saxophone

Aaron Birrell, Seattle,
 WA, senior,
 saxophone perf.

Baritone Saxophone

Mark Montemayor,
 Tacoma, WA,
 graduate, music ed.

Horn

Deane Mathewson,
principal, Hobart,
 WA, senior,
 economics
 Shauna Johnson,
 Poolesville, MD,
 senior, chemical engr.
 Molly Powell,
 Woodinville, WA,
 freshman, pre-major

Carey LaMothe,
Bothell, WA, junior,
horn performance
Kyle Sundqvist,
Auburn, WA,
sophomore, pre-major
Brandon Parks, Seattle,
WA, junior, astro-
physics

Cornet/Trumpet

Darin Faul, *principal*,
Tacoma, WA, senior,
music education
Michael VanBebber,
Woodinville, WA,
senior, music ed.
Deb Meyer, Seattle,
WA, senior, music
education
Edd George, Bothell,
WA, senior, music
education
Tyson Sterne,
Stanwood, WA,
freshman, music ed.

Trombone

Nathan Brown,
principal, Seattle,
WA, junior, music
education
Guy Armfield,
Redmond, WA,
freshman, business

Bass Trombone

Jeff Reeder, Kent, WA,
senior, electrical engr.

Euphonium

Adrian Witherspoon,
Albuquerque, NM,
junior, electrical engr.
Jonathan Pasternack,
Brooklyn, NY,
graduate, trombone/
conducting

Tuba

Nathaniel Irby-Oxford,
principal, Bothell,
WA, senior, music
ed.
Ed Cox, Tacoma, WA,
junior, music
education

Bass

Brad Hartman, Seattle,
WA, senior, bass
performance
Ben McAllister, Seattle,
WA, senior, music
theory

Organ

Abby Hallberg, Iowa
City, IA, graduate,
organ performance

Piano

Margaret Chang,
Chicago, Illinois,
junior, piano perf.

Celeste

Monta Monique,
Seattle, WA, post-
bacc., piano perf/
business

Percussion

Scott Ney, *principal*,
Seattle, WA,
graduate, percussion
perf.
Ryan Burt, Seattle,
WA, sophomore,
nuclear physics
Marc Collier, Fairfax,
VA, graduate,
percussion perf.
Roxana Marachi,
Walnut Creek, CA,
senior, psychology
Jason Syring, Seattle,
WA, senior, statistics
Emmy Ulmer, Seattle,
WA, junior,
percussion perf.
Todd Zimberg, Vashon,
WA, graduate,
percussion perf.

Harp

Pamela Vokolek,
Seattle, WA, faculty,
professor of harp
Bianca Ence, Salt Lake
City, UT, junior,
harp performance
Karyn Fidelity,
Langley, WA, post-
bacc., music ed.
Christie Isler, Lake
Forest Park, WA,
sophomore, botany
Tamia Lum, Seattle,
WA, senior, Russian
Laura Reiter, Seattle,
WA, senior, zoology/
fine arts

Organ provided by Tom Hobbs' Music and Organ Place,
Federal Way, Washington

Celeste provided by Seattle Youth Symphony Orchestra