

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

B348
1994
1-15

DAT # 12,294

with

Eddie Daniels, guest artist

January 14 and 15, 1994

7:00 PM, Meany Theater

PROGRAM

ID 2 SEA SONGS..... 8'02..... Thomas Knox
(b. 1937)

ID 3 CLARINET CONCERTO No. 2 in E^b Major, Op. 74..... 12'14..... Carl Maria von Weber
II. Romanza: Andante con moto (1786-1826)
III. Alla polacca

Eddie Daniels, clarinet

FACULTY COMBO ~44' tape runs out
(Program to be announced)
Eddie Daniels, clarinet Bill Smith, clarinet
Marc Seales, piano Jeff Johnson, bass
Tom Collier, drum set and vibraphone
John Bishop, drums

INTERMISSION

ID 4 BLUE SHADES (World Premiere)..... 10'33..... Bill Smith
I. Dark (b. 1926)
II. Bright

Eddie Daniels, clarinet
Tom Collier, drums
Jeff Johnson, bass

ID 5 SOLFEGGIETTO / METAMORPHOSIS..... 7'25..... C.P.E. Bach/Jorge Calandrelli, arr.
(1714-1788)
Eddie Daniels, clarinet

ID 6 { - ? (2'07) } Eddie Daniels & Bill Smith
- Lover Man (3'55)

SEA SONGS was written for the 350th anniversary of the city of Boston. It was premiered by the United States Marine Band, Colonel John Bourgeois conducting, at the Hatch Memorial Shell in Boston, May, 1980. Sea Songs is creative and lively work based on nautical songs and sea chants.

Thomas Knox, a native of Danville, Illinois, attended the University of Illinois where his teachers were Mark Hindsley, Haskell Sexton, and Gordon Blinkerd. Further studies were with Adolph Herseth, principal trumpet of the Chicago Symphony Orchestra. He joined the United States Marine Band in 1961 and was a member of the cornet-trumpet section. Currently he is the chief composer/arranger of the United States Marine Band.

The CLARINET CONCERTO No. 2 in E^b Major, op. 74 was written for a great virtuoso during Weber's time, the Munich clarinetist Heinrich Joseph Barmann (1794-1847) whom Weber met in 1811. Weber invited him to play one of his compositions and the two men, both impressed with each other's musicianship, soon became close friends. Within a year of their meeting, Weber had composed two concertos and a concertino for Barmann. These were taken on tour and were rapturously received everywhere, though Weber privately suspected that the applause was for Barmann's "godlike playing" rather than for his own music. The tour became a turning point in Weber's career, and he soon became well known for his music.

The second movement, 'Romanza,' allows the expressive capabilities of the soloist to sing forth while the third movement, 'Alla Polacca,' offers a great technical challenge. The third movement is one of Weber's most brilliant movements and is a favorite of many performers as well as audiences. Weber's second concerto has remained firmly in the clarinet repertoire, and he is widely regarded as one of the finest classical composers for the instrument.

ID 2-4 ON CASS 12,295 SIDE A
ID 5-6 ON CASS 12,295 SIDE B
ID 7 ON CASS 12,296 SIDE A

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DAT # 12,297
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BLUE SHADES, composed especially for Eddie Daniels and the University of Washington Wind Ensemble, is the result of a long friendship between Bill Smith and Eddie Daniels. Circumstances have brought the two of them together again for this festival, and the University of Washington Wind Ensemble is proud to premiere this exciting new work for clarinet and wind band.

Blue Shades is in two parts, "Dark" and "Bright," with a short reprise of the "Dark" section as a coda. "Dark" is the slower of the two, exploring the darker timbres of the instruments and with its angular melodic lines is clearly in the blues tradition. "Bright," on the other hand, is much faster, with frenetic drive, and much brighter registrations (listen for the piccolo part). *Blue Shades* is an exciting marriage of musical traditions: a showpiece for the clarinet, and an exploration of new territories for the wind band. We hope you enjoy it as much as we do.

Note by Brian Fairbanks

SOLFEGGIETTO / METAMORPHOSIS

Carl Philipp Emanuel Bach was the second son of Johann Sebastian Bach. He studied music with his father, and in 1740 became harpsichordist to Frederick the Great in Berlin and Potsdam. He became bored with simply keyboard work and in 1767 moved to Hamburg to become director of music at the five principal churches there. His music is characteristic of the 18th century in its reaction against the habits of polyphonic writing which was a primary focus in his father's works. He disliked counterpoint and instead concentrated on the essence of refinement and expression in his keyboard music. He wrote a large number of vocal and instrumental works, fifty keyboard concertos, and several collections of keyboard sonatas.

This arrangement of Bach's *Solfegietto* was written by Jorge Calandrelli. Originally a one-handed piano exercise, *Solfegietto* has been artfully transcribed by Calandrelli for clarinet. In addition, he has added an extra contemporary dimension, a 'metamorphosis,' to Bach's original composition that serves as a showcase for the diverse talents of Eddie Daniels.

BILL (William O.) SMITH studied at The Juilliard School in New York City, and later with Darius Milhaud at Mills College in Oakland for several years. While at Mills, he met student Dave Brubeck and formed an octet with him. Smith received his Master of Arts in music in 1952 and began teaching at colleges while continuing to play and write all kinds of music, including jazz.

Smith is a man of prodigious talent as composer and clarinetist. His early works include *Concerto for Clarinet & Combo*, recorded with Shelly Mann, and *Divertimento*, with Red Norvo, both on Contempo. He appeared with Brubeck on *The Riddle*, *Dave Brubeck Octet*, *Near Myth*, and *Brubeck a la Mode*.

"An apparently inexhaustible imagination and a demonstrably limitless technique combine to make Smith, for me at any rate, the most important jazz soloist since Parker and Gillespie." [Jack Lucas, *Jazz Journal*]

WIND ENSEMBLE PERSONNEL

PICCOLO

Libby Gray, *sr.*, music

FLUTE

Brian Fairbanks, *grd.*, music

Pablo Sepulveda, *sr.*, music

Meighan Pritchard, *post bacc.*, music

OBOE

Scott Perry, *grd.*, music

Susan Worden, *sr.*, music

ENGLISH HORN

Kristine Kiner, *so.*, music

BASSOON

Andy Clark, *fr.*, music

Bryon Brodin, *fr.*, undeclared

E♭ CLARINET

Joel Barbosa, *grd.*, music

B♭ CLARINET

Debbie Smith, *jr.*, music

Luiz Nivaldo Orsi Filho, *grd.*, music

Jamie Clark, *jr.*, pharmacy

Adam Smith, *so.*, music ed.

Nathan Bramall, *jr.*, music/physics

Kevin Hinshaw, *grd.*, comp. science

Connie Chen, *fr.*, music

Katie Labiak, *fr.*, music

Pamela Farmer, *fr.*, music ed.

BASS CLARINET

Kathryn Suther, *grd.*, music

Julia Dickinson, *fr.*, music

ALTO SAXOPHONE

Jared Emery, *so.*, music

Matt McGee, *jr.*, pre-science

TENOR SAXOPHONE

Andy Rubesch, *fr.*, music ed.

BARITONE SAXOPHONE

Ashley Parrish, *sr.*, pol. sci/econ.

CORNET

Colby Hubler, *sr.*, music

Hilary Lyons, *jr.*, aero/astro
enr/biochem

Dan McDermott, *so.*, music ed.

Matt Armstrong, *sr.*, music

Peter Terrill, *so.*, physics/pre-enr.

HORN

Lorraine Fader, *grd.*, music

Ryan Stewart, *fr.*, music

Shauna Johnson, *fr.*, envir. science

John Bolcer, *grd.*, lib. science

Keith Anderson, *fr.*, math

TROMBONE

Hugh Dodd, *sr.*, music

Jeff Walker, *jr.*, botany

Mike Osaki, *fr.*, biology/music

Kelly Van Amburg, *so.*, zoology

EUPHONIUM

Julie Heim, *fr.*, music

TUBA

Scott Johanson, *jr.*, music

Nathaniel Oxford, *jr.*, music

PERCUSSION

Patrick Roulet, *grd.*, music

Gunnar Folsom, *jr.*, music

Mark Wilbert, *jr.*, music ed.

Jana Skillingstead, *sr.*, music/rel.

Roxana Marachi, *fr.*, undeclared

STRING BASS

Brad Hartman, *jr.*, music

PIANO

Gary Fukushima, *sr.*, music

GUEST ARTISTS for *Blue Shades*

Jeff Johnson, *bass*

Tom Collier, *drum set*