

B348 1999 5-27

University of Washington
THE SCHOOL OF MUSIC

presents

THE CONCERT BAND
Timothy Salzman, *conductor*

THE SYMPHONIC BAND
Bradley McDavid, *conductor*

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

8:00 PM
May 27, 1999
Meany Theater

WIND ENSEMBLE
Timothy Salzman, conductor

FLUTE

*Dane Andersen, sr., music perf., Fresno, CA
Ayumi Ikeda, jr., music perf., Niigata, Japan
Miriam Kruger, grd., music perf., Colorado Springs, CO
Stephen Lee, jr., music, Seattle

OBOE

Ashley Cragun, fr., music perf., Port Angeles
*Norie Ishii, grd., music perf., Chibo, Japan

ENGLISH HORN

Megan Norberg, so., music ed., Woodinville, WA

BASSOON

*Jacob Kauffmann, fr., music perf., Bothell
Changho Lee, grd., music perf., Taegu, Korea
Sarah Lefton, fr., undeclared, Orcas Island

CONTRA BASSOON

Changho Lee, grd., music perf., Taegu, Korea

E♭ CLARINET

Ben Fowler, sr., music perf., Bothell

CLARINET

Wu-Chen Anne Chi, grd., music perf., Seoul, Korea
Ben Fowler, sr., music perf., Bothell
Lisa Hagen, jr., psychology, Yakima
Kevin Hinshaw, grd., computer science, Olympia
*Mark Micek, grd., public health, Seattle
Rosanne Ritch, fr., undeclared, Seattle

Dan Sharron, sr., music perf., Seattle
Sherrie Shinjo, fr., undeclared, Aiea, HI

BASS CLARINET

Amy Gilmer, sr., music ed., Everett
*Mark Oesterle, post-bacc., music ed., Pasco

ALTO SAXOPHONE

*Brad Fitch, so., music perf., Gardnerville, NV
R.J. Weddle, fr., jazz studies, Tacoma

TENOR SAXOPHONE

Kathy Smith, jr., jazz studies, Auburn

BARITONE SAXOPHONE

Amanda Montgomery, so., music ed, Incline Village, NV

TRUMPET

Jonathan Eck, so., music comp., Federal Way
Rabi Lahiri, so., mech. engr., Kent
Joy Lyons, so., physics/ music, Seattle
*Judson Scott, grd., music perf., Seattle
Michael Van Bebber, sr., music ed., Woodinville

HORN

Erika Bramwell, jr., music perf., Lewisville, ID
*Shauna Hansen, grd., environ. engr., Seattle
Mike Tisocco, fr., music perf., Hammond, IN
Amy Wiedemeier, so., electrical engr., Issaquah

TROMBONE

Emily Asher, fr., jazz studies, Shoreline
Nathan Brown, sr., music ed., Thousand Oaks, CA
*Stephen Nickels, jr., aerospace engr., Madison, WI

BASS TROMBONE

Dan Kretz, sr., music ed./ music perf., Winlock

EUPHONIUM

*Adam DeBruler, fr., undeclared, Auburn
Sara Graham, so., intl. studies/ German, Bellevue

TUBA

*Tyler Benedict, fr., music perf., Port Angeles
Tyler Smith, fr., music perf., Lake Elsinore, CA

PERCUSSION

Christian Krehbiel, jr., music perf./jazz studies, Spokane
Conney Lin, so., music perf., Shoreline
Anne Richards, so., biology, Kenmore
*Mike Roling, sr., music perf., Pasadena, CA
Miho Takekawa, grd, music perf., Tokyo, Japan
Enmy Ulmer, sr., music perf., Seattle

PIANO

Jacob Winkler, sr., music perf., Seattle

STRING BASS

Dan Ball, sr., music perf., Seattle

School
of
Music
University
of
Washington



DAT 13,504
CDs 13,505
13,506

PROGRAM

THE CONCERT BAND
Timothy Salzman, *conductor*

CD 13,505

(9:25)

1 The Hounds of Spring..... Alfred Reed (b.1921)

2 Psalm for Band..... (8:01) Vincent Persichetti (1915-1987)

Judson J. Scott, *conductor*

THE SYMPHONIC BAND
Bradley McDavid, *conductor*

3 Toccata Marziale (5:05)..... Ralph Vaughan Williams (1872-1958)

4 Heroes Lost and Fallen (11:48)..... David Gillingham (b. 1947)

5 comments / "celebrate"

INTERMISSION

THE WIND ENSEMBLE
Timothy Salzman, *conductor*

CD 13,506

(12:55)

1 Concerto for Flute and Wind Orchestra..... Henk Badings (1907-1987)

Dane Andersen, *flute*

A comments

5 'ai été au bal..... (9:35)..... Donald Grantham (b. 1947)

2 comments

3 Prelude, Fugue and Riffs..... (7:42)..... Leonard Bernstein (1918-1990)

William McColl, *clarinet*

Since 1966 Alfred Reed has been Professor of Music and chair of the music merchandising program at the University of Miami. With over 200 published works for band, wind ensemble, orchestra, chorus and various smaller chamber music groups, Reed is one of the nation's most prolific and frequently performed composers. THE HOUNDS OF SPRING, composed in 1980, is based upon a famous English poem. In this case the poem, written in 1865 by Algernon Swinburne, was actually a recreation in modern English verse of an ancient Greek tragedy. The work is a purely musical setting, in traditional three-part overture form, that attempts to capture the youthful exuberance and innocence of spring love in an appropriate musical texture.

The PSALM FOR BAND (Op. 53) was commissioned by Pi Kappa Omicron National Band Fraternity at the University of Louisville and had its first performance in 1952. The composer supplied the following note on the score:

"Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections: a sustained chordal mood, a forward-moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums."

Philadelphia-born Vincent Persichetti (1915-1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than 160 compositions, including major works in almost every genre. Among the 160 works are 14 compositions for winds. Dr. Persichetti graduated from Combs College, Philadelphia Conservatory, and the Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century.

Composed for the Commemoration of the British Empire Exhibition of 1924, the TOCCATA MARZIALE is a first-rate work by any measure. The opening is somewhat akin to a fanfare, the movement in triads being especially effective. Its contrapuntal texture is determined by the juxtaposition of brass and reed tonal masses, and occasional lyric entrances soon give way to the primary brilliance of the basic theme. Another effective phrase is that first played by the euphonium and then by the cornet, a broad flowing theme of wide range most effective against the constant movement of the basic theme, which is never completely lost. Skillfully woven together into a unified whole, even though complex in rhythmic and harmonic content, the piece exploits the fundamental properties of the band's sonority, its virtuosity potential, and places emphasis upon fine gradations between long and short, forte and piano.

More than a generation older than his compatriot Benjamin Britten, Ralph Vaughan Williams, along with his contemporary Gustav Holst and a few others, was one of the composers who followed the lead of Edward Elgar in helping to bring England back into the mainstream of European musical creativity. He studied at the Royal College of Music in London, and eventually went abroad for lessons with Bruch and Ravel; the latter was three years his junior. Although Vaughan Williams did not imitate these masters, his work with them seemed to give him a large measure of professional self-confidence and spiritual freedom, for on his return to England he began to produce the large body of characterful and important works that were his main preoccupation for the rest of his long life: operas, ballets, nine symphonies (among the most significant contributions to the form in this century), choral and solo vocal pieces, chamber and keyboard works and a good deal of film music.

HEROES, LOST AND FALLEN, subtitled *A Vietnam Memorial*, is a tone poem for band based on the following poem by the composer:

Banish our thoughts
From this suffering war.
Let Suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before the war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the

section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and the aftermath. But, the ever-present force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work...the drums reminding the listener that the threat of war is ever-present.

Heroes, Lost and Fallen was composed for Victor Bardo and the Ann Arbor (MI) Symphony Band in 1989. The composition was awarded first prize in the 1990 International Barlow Competition.

Henk Badings (1907-1987) was born in Bandung, Indonesia of Dutch parents. Orphaned at an early age, he left for the Netherlands, eventually studying mining engineering at the Delft Polytechnic University. His first symphony was composed without the aid of any formal study in composition, and was premiered by the Amsterdam Concertgebouw in 1930. He later studied composition with Willem Pijper, and eventually taught at such institutions as the Rotterdam Conservatory, the Lyceum in Amsterdam, the University of Adelaide in Australia, and finally at the Staatliche Hochschule für Music in Stuttgart. A tremendous innovator, he worked with electronic sounds and the 31 tone microtonal scale devised by the Dutch physicist Adriaan Fokker. However, the majority of his music demonstrates a fondness for the octatonic scale, known in Holland as the "Pijper scale." It consists of alternating major and minor seconds and was extensively used by Stravinsky throughout his career.

The CONCERTO FOR FLUTE AND WIND ORCHESTRA is strongly octatonic, with the scale itself being directly stated several times in the first movement. Its structure is fairly traditional, though the three movements are played fairly strictly without interruption. This piece also demonstrates Badings' penchant for strong asymmetric rhythms. While the first movement is rather straightforward, asymmetrical groupings dominate the bulk of the concerto. The last movement displays a rapid 11/8 meter with constantly shifting accents.

J'AI ÉTÉ AU BAL is a celebration of some of the popular/folk music styles of Louisiana; in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun Dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" (Let's go dancing Colinda) is a boy's attempt to coax Colinda into going dancing, and part of his argument is "it's not everyone who knows how to dance the two-beat waltzes." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3 + 3 + 2. The second Cajun song is "Les flammes d'infer" ("The flames of hell"), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

J'AI ÉTÉ AU BAL was commissioned by the University of Texas Wind Ensemble under the direction of Jerry Junkin and was premiered in February of this year.

Composer Donald Grantham is the recipient of numerous awards and prizes in composition including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, the NBA/William Revelli Composition Award (two First Prizes), First Prize in the ABA/Ostwald Composition Competition, First Prize in the National Opera Association's Biennial Composition Competition, three Awards from the National Endowment for the Arts and a Guggenheim Fellowship. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. He resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is co-author of "The Technique of Orchestration", published by Prentice-Hall.

Originally commissioned in 1949 by Woody Herman for his band, PRELUDE, FUGUE AND RIFFS was to be part of a series of jazz inspired works that already included Stravinsky's *Ebony Concerto*. The work was completed in November of 1949, but, by that time Herman's band had broken up and so he never performed the work, nor did he pursue the series project any further.

The work lay dormant until 1952 when Bernstein revised it for a more conventional pit orchestra in order to incorporate it, as a ballet sequence, into the musical comedy *Wonderful Town*. The new version did not survive its out-of-town performance, but bits of the music remained in the show as part of the "Conquering the City" dance and the "Conversation Piece" quartet.

The premiere performance of *Prelude, Fugue and Riffs* finally took place on Mr. Bernstein's telecast of "What is Jazz?" on October 16th, 1955 with Benny Goodman as clarinet soloist.

A native of Fresno, California, DANE ANDERSEN is currently a senior pursuing a BM in flute performance. Mr. Andersen has been the recipient of numerous musical awards and honors. Here at the University of Washington, he was a winner of the University of Washington Concerto Competition. Mr. Andersen was also the recipient of a Brechemin Scholarship. In Fresno, Dane has been the recipient of the Rose Pollack and Bell T. Ritchie Awards twice, both of which are sponsored by the Fresno Musical Club. Mr. Andersen has participated in numerous master-classes with flutists such as Jeanne Baxtresser, James Walker, Doriot Anthony Dwyer, Katherine Borst Jones, Jill Felber, and Sebastian Bell. Dane's teachers have been Cathi Graves Tudman, Elizabeth Singleton, and currently, Felix Skowronek. With Professor Skowronek, Dane is participating in a research project, testing flute head-joints (in practice and performance) made by Professor Skowronek from Australian timbers. The potential results of this project include finding suitable substitutes for musical instrument making.

WILLIAM MCCOLL is Professor of Clarinet at University of Washington in Seattle and a founding member of the Soni Ventorum Wind Quintet. A graduate of the Academy of Music in Vienna, Austria, he has performed with many orchestras, including the Casals Festival Orchestra under Pablo Casals, and, on early instruments, the Handel and Haydn Society (Boston) and The Philharmonia Baroque Orchestra (San Francisco). He has built several replicas of early clarinets and basset horns and a modern basset clarinet in A. His recordings are on the Crystal, Musical Heritage Society, Decca, and Harmonia Mundi labels.

UW CONCERT BAND
Timothy Salzman, conductor

FLUTE

Michael Anderson, jr., physics, Silverdale
Dara Ayres, comm. member, Seattle
Katie Bellerud, sr., microbiology, Olympia
Nancy Gove, grd., quant. ecol./res. mgmt., Nashville, TN
Kristie Halverson, post-bacc., music ed., Redmond
Kaija Hurlburt, so., accounting, Olympia
Stephanie Innis, grd., fisheries, New Palestine, IN
Sonya Kennedy, jr., pre-major, Kelso
Debbie Kirchhauser, sr., speech, Kirkland
Eileen Kuo, jr., biology, Mercer Isl
Jorge Morales, jr., music perf., La Paz, Bolivia
Kerry Quinn, comm. member, Edmonds
Kyung Sook Shin, sr., music ed., Federal Way
Sylvia Wong, fr., pre-business, Seattle
Yvonne Yang, fr., business, Spokane

OBOE

David Li, so., pre-engr., Spokane

ENGLISH HORN

David Li, so., pre-engr., Spokane

BASSOON

Melissa Rogers, jr., ACMS, Kent
Meredith Slota, so., chemistry/biology, Kirkland

CLARINET

Staci Austin, sr., paper sci. engr., St. Helens, OR
James Draper, jr., biology, Camas
Erika Eggers, grd., phys./biophys., Jefferson City, MO
Michael Gales, sr., math, Seattle
Christine Hansen, sr., music ed., Lynnwood
Matt Hew, fr., architecture, Federal Way
Matthew Koch, fr, architecture, Federal Way
Rachel Lewis, so., speech, Camas
Kim Lintott, com. member, Edmonds
Nick Llewellyn, fr., microbiology, La Conner
Pam MacRae, comm. member, Seattle
Courtney Maxwell, fr., pre-business, Everett
Lori McAndrew, fr., premajor, Bellevue
Tim McClure, jr., bio, Mercer Isl

Ian McFarland, jr., chemistry, Federal Way

Brian Moody, sr., psychology, Kirkland
Heidi Perry, so., undeclared, Puyallup
Patty Petrisor, sr., music ed., Sultan
Sharon Riemer, sr., accounting, Lompoc, CA
Sherrie Shinjo, fr., biology, Aiea, HI
Dana Walker, so., undeclared, Lynnwood

BASS CLARINET

Ryan Yamachika, jr., physics, Aiea, HI

ALTO SAXOPHONE

Jason Hammer, fr., electr. engr., Aberdeen
Brendan Hay, fr., undeclared, Elma
Dustin Hillard, fr., electr. engr., Issaquah
Matthew Nguyen, jr., computer sci., Everett

TENOR SAXOPHONE

Ryan Muller, so., undeclared, Kent
Matt Tokola, fr., undeclared, Vancouver
Chris Wilson, so., pre-engr., Federal Way

BARITONE SAXOPHONE

Amy Gilmer, sr., music ed., Everett

TRUMPET

Darren Augenstein, grd., pharmacy, Seattle
Joseph Backholm, jr., sociol./soc. justice, Aberdeen
Brian Bensky, jr., CHID, Madras
Jeremy Birkliid, so., biology, Chemelah
Jonathan Forstie, sr., cep./geography, Spokane
David Hebert, grd., music ed., Seattle
Eri Inoue, fr., undeclared, Toyama, Japan
Allan Jackman, so., business, Olympia
Matthew Jaeger, fr., undeclared, Kirkland
Kjell Konis, sr., math/econ., Bainbridge Island
Kristin Lillquist, grd., law, Seattle
Leroy Searle, comm. member, Seattle
Chris Spangler, so., undeclared, Bellevue
Tyson Sterne, jr., music ed., Jackson, MS

FRENCH HORN

Cy Cedar, comm., San Luis Obispo, CA
Becky Farley, jr., CIVE, Port Ludlow
Jason Fuller, jr., physics, Kennewick
Lauren Hoernlein, so., pre-engr., Spokane
Bob Lea, so., biology/English, Port Angeles
Kyle Sundqvist, sr., physics/astron., Auburn
Virginia Thiel, fr., communications, Puyallup
Christy Trumble, jr., physics/astron./Swedish, La Center

TROMBONE

Brad Chamberlain, grd., CSE, Annapolis, MD
Sean Doyle, sr., physics/astron., Everett
Justin Huff, so., computer sci., Bremerton
Steve Johnson, comm. member, Lynnwood
Kelly Kirkland, sr., bio./commun., Vancouver
Matt Paynton, so., graphic design, Seattle

BASS TROMBONE

Jeff Reeder, comm. member, Bellevue

EUPHONIUM

Alana Golden, so., neurobiology, Bellevue
James Herriman, jr., music ed., Grandview
Collin Kwan, fr., architecture, San Francisco, CA

TUBA

Owen Kehoe, jr., civil engr., Lake Forest Park
Tyler Smith, fr., music perf., Lake Elsinore, CA

PERCUSSION

Calley Christie, so., music perf., Everett
Ed Duchean, sr., mech. engr., Tacoma
Ming-Chen Kao, jr., math sci., Seattle
Michael McGrath, so., biology, Mukilteo
Kimberly Pangilinan, sr., music ed., Silverdale
Lily Yeh, sr., psych./music perf., Taiwan, R.O.C.

SYMPHONIC BAND
Bradley McDavid, conductor

PICCOLO

*Jennifer Scott, jr., undeclared, Puyallup

FLUTE

Jennifer Christie, fr., music, Vancouver
Nikki Connis, jr., English/educ., Woodinville
Heidi Craig, fr., undeclared, Spokane
Stacie Fowler, sr., electr. engr., Sandy, UT
Shana Gelvin, jr., psychology, Seattle
Leanora Perillo, fr., pre-major, Seattle
Ingrid Polston, jr., communications, Kent
Joe Roberts, so., undeclared, Federal Way
Kelly Trout, jr., history, Everett

OBOE

David Li, so., pre-engr., Edmunds
*Tisha Morosi, fr., music perf., Brush Prairie
Josh Seidenstein, jr., chemistry, Bellevue

BASSOON

Melissa Rogers, jr., ACMS, Kent

CLARINET

Chris Brown, so., pre-major, Edmunds
*Marcus Collins, sr., physics, Woodinville
Malaika Edwards, fr., undeclared, University Place
Susan Ellison, jr., commun./pol. sci., Kent
Carrie Fowler, sr., statistics, Sandy, UT
Jennifer Hixson, fr., undeclared, Seattle
Lisa Lee, fr., business, Tacoma
Cathy Mader, so., undecided, Oakland, CA
Lori McAndrew, fr., undeclared, Bellevue
Luke Nervig, fr., mech. engr., Spokane
Jenny Thomas, jr., chem. engr., Moscow, ID
Katie Williams, so., psychology, Renton
Vicky Wong, fr., undeclared, Seattle

BASS CLARINET

Annie Sieberson, so., classics/English, Medina

ALTO SAXOPHONE

*R. Paul Eliot, sr., music ed., Kent
Nathan Jones, jr., international studies, Mercer Island
Todd Peters, so., undeclared, Renton
Derek Viita, fr., psychology, Richland

TENOR SAXOPHONE

*Emily Backus, so., commun., University Place
David Colvin, sr., microbiology, Bellevue
Jim Macpherson, so., undeclared, Bellingham

BARITONE SAXOPHONE

Brett Bever, fr., pre-major, Redmond
Andrew Craig, sr., general stud., Seattle

TRUMPET

Jonathan Bach, so., undeclared, Seattle
*David Bernhardt, sr., elect. engr., Marysville
Tim Fowler, sr., music ed., Guadalupe, Mexico
Josh Gregor, jr., electr. engr., Auburn
Kenneth Johnson, Jr., jr., sociology, Lakewood
Rabi Lahiri, fr., mech. engr., Kent
George Meaders, jr., music ed., Seattle

FRENCH HORN

Rajbeer Dhatt, so., physics, Bellevue
Andrew Gingras, fr., undeclared, Federal Way
Michelle Macomber, jr., sociology, Mukilteo
*Amy Wiedemeier, so., engineering, Issaquah

TROMBONE

*Michael Leone, jr., music ed., Mill Creek
Quinn Minor, fr., physics, Lake Oswego, OR
Marcus Pimbleton, jr., music ed., Seattle
Eric Viegas, sr., music/English, Modesto, CA

BASS TROMBONE

Dennis Asis, so., music ed., Seattle

EUPHONIUM

Brien Brown, fr., pre-major, Olympia
*Mike Chen, sr., music/history, Kent

TUBA

*Tyler Benedict, fr., music perf., Port Angeles
David Goo, so., mechanical engr., Kent
Erik Mildes, fr., chem. engr., Bothell

PERCUSSION

Shelley Bloom, fr., pre-major, Tacoma
Jeff Maurer, so., computer sci., Bellevue
Christopher Twigg, so., math, Federal Way
Ryan Whitley, so., undeclared, Tacoma
Lily Yeh, sr., psychology/music, Taiwan, R.O.C.

PIANO

Leanora Perillo, fr., pre-maj, Seattle

* = principal