

The School of Music
presents the 43rd program of the 1989-90 season

The University of Washington

Wind Ensemble
and
Symphonic Band

B348
1990
2-6

Tim Salzman

Musical Director

School

of

Music

University

of

Washington

Elegy
John Barnes Chance

Symphonic Jubilee
Joseph Wilcox Jenkins

Toccata Marziale
Ralph Vaughan Williams

Medieval Suite
Ron Nelson

February 6, 1990
8:00 PM, Meany Theater
Free Admission

DAT # 11,583

CASS # 11,584

Program

CASS 11,583 A

The Symphonic Band

Elegy (9:10) JOHN BARNES CHANCE

David McCullough, Conductor*

Symphonic Jubilee (9:55) JOSEPH WILCOX JENKINS

CASS 11,583 B

The Wind Ensemble

Toccata Marziale (4:10) RALPH VAUGHAN WILLIAMS

Medieval Suite (19:45) RON NELSON

- I. Homage to Leonin
- II. Homage to Perotin
- III. Homage to Machaut

Combined Ensembles

The Black Horse Troop (3:13) J. P. SOUSA

*In partial fulfillment of the DMA in Instrumental Conducting ..

Program Notes

• **Elegy** was written on commission, in 1971, for the West Genesee Senior High School Band of Syracuse, New York. The piece is not intended to suggest commentary on any single person, however friends of John Barnes Chance have linked its poignancy to his feelings concerning the death of Ingolf Dahl in 1970. It is at first tragic and then fitting that with the exception of the unfinished Second Symphony this was to be the composers last composition before his accidental electrocution while working in his back yard in Lexington, Kentucky on August 16, 1972. John Barnes Chance was 39 years old at the time of his death.

This work is a scant 122 measures in length and more than half of its content asks for simply whole notes from its performers. No tonality emerges as key center and the work's most prominent motive is an ascending minor ninth. Like other compositions from the same composer this piece utilizes colors created from the use of extreme low register and chord-like tremolo of the woodwinds. Long melodic lines and a wide dynamic range are used to convey the deep emotion of this haunting composition.
— David McCullough

• The composer writes that **Symphonic Jubilee** is really a small symphony. The joyful abandon created by the use of shifting meters belies its rather strict classical architecture. The first movement is in traditional Sonata-Allegro form, the second a motet, and the finale is described by the composer as "a cross between Rondo and Sonata." The motet is very contrapuntal and is very similar to the more abundant choral output of the same composer. **Symphonic Jubilee** is noted as the 85th Opus of Joseph Wilcox Jenkins and yet is only his sixth work for band. It is a bright and lively addition to the repertoire, and a special treat if you are a french horn player.
— David McCullough

• English composer Ralph Vaughan Williams is most noted for his compositions for orchestra, the theater, and chamber groups, but his works for band, like the **Folk Song Suite** and **Toccata Marziale** (both published in 1924), demonstrate his unrivalled skill in scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of concert band literature. Composed for the Commemoration of the British Empire Exhibition of 1924, the **Toccata Marziale** is a first-rate work by any measurement. 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. A particularly effective phrase is that first sung 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 color, and places emphasis upon fine gradations between long and short, forte and piano. Of real contrast with his **Folk Song Suite, Toccata Marziale** has an immense non-contrived vigor perhaps unmatched in all band literature. — *Acton Ostling, Jr.*

• **Medieval Suite** was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155 - 1200), and Machaut (c. 1300 - 1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

I. **Homage to Leonin** evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

II. **Homage to Perotin** springs from his *Viderunt* - with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

III. **Homage to Machaut** evokes the stately, gently syncopated and flowing sounds of this master of choral writing. The movement consists of a statement with two repetitions, each with different instrumentation. It closes with the same chant and instrumental textures which opened the suite. — *Ron Nelson*

The University Of Washington Wind Ensemble

Piccolo	Alto Saxophone	Anne Dickinson
Wendy Wilhelmi	Charles Davis	Kathy Boone
Flute	Robert Davis	Chris Magnusson
Brian Fairbanks	Tenor Saxophone	Christine Bammes
Laura Dickinson	Travis Ranney	Gretchen Minton
Oboe	Baritone Saxophone	Bass Clarinet
Molly Sandvick	Brad Price	Billie Winter
Jewel Cripe	E♭ Clarinet	Cecilia Kim
Bassoon	Beverly Setzer	Contra-Alto Clarinet
Jeff Eldgridge	Clarinet	Squire Dahl
Katie Jackson	Sue Kelleher	

Trumpet

Ron Cole
Sam Mann
Michael Kane
Michael Baker
Jack Halsey
Mat Johnson

Horn

Jackie Sue Faissal
Jenny Smith
Pete Hodges

Andrew Kertesz

Vince Yamashiroya

Trombone

Andrew Hillaker
Gretchen Hopper
Jay Bulen

Euphonium

Zach Davis

Tuba

Craig White
Kirk Smith

Percussion

Brian Bogue
Dan Oie
Evan Buehler
Alec Wilmart
Patti Dixon

String Bass

Kris Falk

Piano

Minako Fukase

The University of Washington Symphonic Band

Piccolo

Andrea Steedle

Flute

Tamara Engstrom
Scott MacHaffie
Linda L. Runft
Vicki Lynch
Lisa Gane
Shannon Yost
Lori Iwasaki
Debbie Voyce

Clarinet

Cecilia Kim
Tina Toburin
Brian Hasebe
Gretchen Swanson

Kim Goffman
Judy Flemming
Kristin Cronin
Kevin Minsky
Elissa Mohan
Doug Smith
Jon Plummer
Julie Loughheed
Antonio Bermudez

Bass Clarinet

Vanessa Kahren

Michael Tangen

Bassoon

Jenny Rohons

Alto Saxophone

Shannon Morgan
Stacey Councilman
John Adams

Tenor Saxophone

Val Villafana
Carla Playter

Baritone Saxophone

Tammy Reilly

Trumpet

Carrie Dixon
Joe Mason

Coronet

Mark Hilliard
Dale Potter
Stuart Nahajski
Luke Von Felt
Greg Wiedermeier

Horn

Cheryl Underwood
Jeannie Galvin
Chris Duenow
Brian Graves

Trombone

David Graves
Brad Calder
Scott Money
Dirk Brier
Nickolas Guertin
Kathy Kino

Baritone

Wolf Vanhee
Zach Davies
Greg Wickline
Tonya May

Tuba

Nathan Carlson
Michael Kantor
David Kato
Louis A. Figueroa
Tad Doviak

Percussion

Patti Dixon
Kerry Eves
Greg Landgraf
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Keyboard Debut Series; February 8, 8:00 PM, Brechemin Auditorium
University Chorale Invitational; February 9, 8:00 PM, Meany Theater
Terezin Project; February 13, 8:00 PM, Meany Theater
University Symphony; February 14, Meany Theater
Collegium Musicum; February 17, 8:00 PM, February 18, 3:00 PM, Brechemin Auditorium
Soni Ventorum; February 23, 8:00 PM, Brechemin Auditorium
Contemporary Group; February 26, 8:00 PM, Meany Theater
University Jazz Combos; February 27, 8:00 PM, Brechemin Auditorium
Madrigal Singers and Collegium Musicum, February 27, 8:00 PM, Meany Theater