

B348
1998
12-1

University of Washington
THE SCHOOL OF MUSIC

(Ehoad)
K

presents

“ON LOCATION”

with

The Wind Ensemble

Timothy Salzman, *director*

and

The Concert Band

~~J. Brad McDavid, *director*~~

8:00 PM
December 1, 1998
Meany Theater

3502

School
of
Music

University
of
Washington



DAT 13,341

CD 13,342-13,343

— PROGRAM —

- CD-1 **THE WIND ENSEMBLE BRASS** DAT
- 1 **CANZON TRIGESIMAQUINTA** (1:38) Tiburtio Massaino (c. 1550-1609) 102
O&B

THE CONCERT BAND

- 2 **ARMENIAN DANCES, Part I** (11:16) (1972) Alfred Reed (b. 1921) 103
O&B

THE WIND ENSEMBLE

- CD-2
- 1 **INTRO - TIM S.** (2:40)
- 2 **SHEEP SHEARING SONG FROM SOMERSET, ENGLAND** (2:50) Eugene Goosens/Percy Grainger 104
O&B
- 3 **COUNTRY GARDENS** (4:49) Percy Grainger (1882-1961) 105
O&B
- 4 **PARIS SKETCHES** (1994) (14:45) Martin Ellerby (b. 1957) 106
O&B
- I. *Saint-Germain-des-Pres*
II. *Pigalle*
III. *Pere Lachaise*
IV. *Les Halles*

Judson Jay Scott, *conductor**

— INTERMISSION —

- 5 **IN EVENING'S STILLNESS** (1996) (13:12) Joseph Schwantner (b. 1943) 107
O&B
- 6 **FOUR MARYLAND SONGS** (1994) (13:31) Jack Stamp (b. 1954) 108
O&B
- I. *At the Edge of the Choptank River*
II. *A Maryland Road*
III. *On Chesapeake Shores: Fisherman's Sonnet*
IV. *The Sires of Seventy-Six "Remembering our Independence"*

Carmen Pelton, *soprano*

- 7 **NIAGARA FALLS** (1997) (9:30) Michael Daugherty (b. 1951) 109
O&B

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

THE WIND ENSEMBLE

FLUTE

Dane Andersen, sr., music perf., Fresno, CA
Stephen Lee, jr., music perf., Seattle
Rose Johnson, grd., music perf., Federal Way
Miriam Kruger, grd., music perf., Colorado Springs, CO
Ashley Carter, grd., ed. psychology, Mukilteo
Amy Swanson, sr., music perf., Seattle

OBOE

Norie Ishi, grd., music perf., Chibo, Japan
Ashley Cragun, fr., music perf., Port Angeles
Irene Alexander, grd., music perf., Seattle

ENGLISH HORN

Jennifer Gookin, grd., music perf., Ellensburg

BASSOON

Chang Ho Lee, grd., music perf., Taegu, Korea
Meredith Slota, fr., undeclared, Kirkland
Tracy Bergemann, sr., biostatistics, Milwaukee, WI

CONTRABASSOON

Louis Fielding, jr., mech. engr., Gig Harbor

E♭ CLARINET

Kevin Hinshaw, grd., computer science, Olympia

CLARINET

Jenny Ziefel, grd., mus. perf., Ft. Collins, CO
Ben Fowler, sr., music perf., Bothell
Mark Micek, grd., public health, Seattle
Heather Seeley, sr., music perf. Seattle
Rosanne Ritch, fr., undeclared, Seattle
Anne Chi, grd., music perf., Seattle
Anthony Perez, jr., American ethnic studies, Auburn

BASS CLARINET

Steve Kauffman, sr., computer sci., Seattle
Amy Gilmer, sr, music ed., Everett

CONTRABASS CLARINET

Rebecca Goodstein, so., microbiology, Mercer Island

ALTO SAXOPHONE

Brad Fitch, so., mus. perf., Gardnerville, NV
TJ Seiber, sr., music ed., Issaquah

TENOR SAXOPHONE

Kathy Smith, jr., jazz studies, Auburn

BARITONE SAXOPHONE

Mark Montemayor, grd., music ed., Tacoma

TRUMPET

Judson Scott, grd., music perf., Seattle
Michael Van Bebber, sr., music ed., Woodinville
Dave White., jr., music ed., Seattle
Tyson Sterne., jr. music ed., Stanwood
Eric Nordberg, fr., paper science engr., Puyallup
Brian Bensky., so., ethnomusicology, Seattle
Joy Lyons, fr., physics/music perf., Seattle

HORN

Shauna Johnson, grd., environ. engr., Poolesville, MD
Hsing-Hua Ho, grd., music perf., Tainan, Taiwan
Mike Tisocco, fr., music perf./zoology, Hammond, IN
Erika Bramwell, jr., music perf., Lewisville, ID
Kyle Sundqvist, sr., physics, Auburn
Brandon Parks, sr., astro-physics, Bothell

TROMBONE

Dan Kretz, sr., music perf./ music ed., Winlock
Stephen Nickels, so., aero/astro engr., Madison, WI
Emily Asher, fr., music perf., Shoreline
Robert Hendrickson, so., music perf., Bellevue

EUPHONIUM

Adam DeBruler, fr., undeclared, Auburn
Sara Graham., so., internat'l studies, Bellevue

TUBA

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

PERCUSSION

Miho Takekawa, grd., music perf., Tokyo, Japan
Emmy Ulmer, sr., music perf., Seattle
Mike Roling, sr., music ed., Pasadena, CA
Conney Lin, so., music perf./comp. sci., Shoreline
Anne Richards, so., pre-major, Kenmore
Russ Nyberg, jr., music perf., Seattle
Travis Bruggeman, so., drama, Kirkland

STRING BASS

Wes LeMay, so., nursing, Bothell
Chris Lundstrom, fr., music

PIANO

Jacob Winkler, sr., music perf., Seattle

HARP

Audrey Burdick, sr., biochemistry, Seattle

THE CONCERT BAND

PICCOLO

Nell Bennett, community, Redmond

FLUTE

Dara Ayres, community, Seattle

Jenny Buckley, fr., music ed./French, Mercer Island

Chern-yan Chuang, grd., libr. & info. sci., Seattle

Heidi Fellman, fr., political science, Kent Shana Gelvin, so., undeclared, Seattle

Nancy Gore, grd., quant. ecology/resource man., Seattle

Wendy Grim, community, Seattle

Eileen Hsu, fr., undeclared, Bellevue

Ayumi Ikeda, so., music perf., Niigata, Japan

Helen Lam Yuk Lee, fr., music/architecture, Seattle

Tami Lentz, so., biology, Edmonds

Jorge Morales, fr., music perf., Seattle

Leah Otten, fr., undeclared, Shoreline

Tina Richerson, grd., music perf., Seattle

Rachel Robinson, so., undeclared, Federal Way

Kyung Sook Shin, sr., music ed, Federal Way

Margaret Shoop, so., undeclared, Tacoma

Kathy Tamanaha, community, Redmond

Jennifer Ulrich, so., English, Federal Way

Carolyn Waud, sr., music ed., Seattle

OBOE

David Li, so., pre-major, Edmonds

Stacy Schulze, grd., chemistry, Richmond, TX

ENGLISH HORN

Tisha Marosi, fr., music perf., Brush Prairie

BASSOON

Dana Ritter, community, Seattle

CLARINET

Megan Davis, fr., undeclared, Kenmore

James Draper, jr., Biology, Camas

Erika Eggers, grd., physiology/biophysics, Jefferson City, MO

Lisa Hagen, so., pre-major, Yakima

Rachel Lewis, fr., undeclared, Camas

Kristi Lewton, fr., anthropology, Redmond

Kim Lintott, community, Edmonds

Courtney Maxwell, fr., pre-business, Everett

Lori McAndrew, fr., science, Bellevue

Tim McClure, jr., biology, Mercer Island

Ian McFarland, so., chemistry, Federal Way

Ali Moen, jr., biochemistry, Bellevue

Patty Petrisor, sr., music ed., Bothell

Maggie Pincus, so., English, Seattle

Sarah Prichard, fr., pre-major, Sumner

John Pyles, so., physics/philosophy, Woodinville

Josh Seidenstein, jr., chemistry, Bellevue

Dana Walker, community, Lynnwood

Agnieszka Witkowski, jr., anthro/Polish, Seattle

Ryan Yamachika, jr., physics, Aiea, HI

BASS CLARINET

Christine Hansen, sr., music ed., Lynnwood

Monica Leibrant, so., architecture, Seattle

ALTO SAXOPHONE

Tim Crooks, community, Redmond

Dustin Hillard, fr., pre-engineering, Issaquah

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

Matthew Nguyen, so., computer sci., Everett

TENOR SAXOPHONE

Joel Johnson, so., computer science, Woodland

Lauren Kaufman, community, Bothell

Chris Wilson, so., engineering, Federal Way

BARITONE SAXOPHONE

Galen Basse, fr., music/Spanish, Puyallup

TRUMPET

Joseph Backholm, so., hist/soc, Aberdeen

Robyn Davis, jr., English history, Seattle

Jonathan Eck, so., music comp., Federal Way

James Hallmark, so., chemical engr, Arlington

David Hebert, grd., music ed., Seattle

Kjell Konis, sr., math/econ/statistics, Seattle

Joe Novak, so., biology, Port Angeles

Adam Schmitt, fr., history, Steilacoom

HORN

Jason Fuller, jr., physics, Seattle

Lauren Hoernlein, fr., pre-engr, Spokane

Matthew Jaeger, fr., journalism, Kirkland

Bob Lear, so., biology/music, Port Angeles

TROMBONE

Capri Eva Jalise Burrell, jr., anthro/Spanish, Seattle

Brad Chamberlain, grd., CSE, Seattle

Justin Huff, fr., undeclared, Bremerton

Steve Johnson, grd., Lynnwood

Cynthia McGowan, community, Victoria, BC

Jeff Reeder, community, Bellevue

Aaron Riggio, fr., society & justice, Gig Harbor

Eddy Yin, so., industrial engineering, Seattle

Sean Doyle, sr., physics, Seattle

EUPHONIUM

DiAnne Bergmann, grd., music ed., Auburn

Mike Chen, jr., history, Kent

Alana Golden, so., neurobiology, Bellevue

TUBA

David Hughes, jr., music history, Bellevue

Jay Schmitdke, jr., biochemistry, Tacoma

PERCUSSION

Michael McGrath, so., engineering, Mukilteo

Graham Mitchell, so., chemistry, Bellevue

Kim Pangilinan, jr., music ed., Seattle

James Rosko, so., math and science, Seattle

Tyson Sterne, jr., music ed., Stanwood

PROGRAM NOTES

Not much is known about **Tiburto Massaino** who was born in Cremona around 1550 and was still in Rome in 1609. An Augustinian monk, composer, and conductor, he was choirmaster at such places as Santa Maria del Popolo in Rome, the court of Emperor Rudolf II, and Prague. His compositions include masses, psalms, madrigals, motets and canzonas. *Canzon Trigesimaquinta* (Thirty-fifth Canzona) was originally written for voices in four parts. His other canzonas include one for eight trombones and one for four violins and four lutes. This setting for four brass choirs was arranged by Daniel Augustine.

The *Armenian Dances*, Parts I and II, constitute a four-movement suite for wind ensemble based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869-1935), the founder of Armenian classical music. **Alfred Reed** is credited with collecting well over four thousand Armenian folk songs. *Armenian Dances, Part I* is an extended symphonic rhapsody built on five different Armenian folk songs, freely treated and developed in terms of the modern integrated concert band or wind ensemble. While the composer has kept his treatment of the melodies within the general limits imposed on the music by its very nature, he has not hesitated to expand the melodic, harmonic and rhythmic possibilities in keeping with the demands of a symphonic-instrumental, as opposed to an individual vocal or choral approach to its performance. The five songs are: *Tzirani Tzar* (The Apricot Tree); *Gavaki Yerk* (The Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go). *The Apricot Tree* consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. *The Partridge's Song*, an original song by Gomidas, has a simple, delicate melody which might perhaps be thought of as depicting the tiny steps of the partridge. *Hoy, Nazan Eem* is a lyrical song which depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Gna, Gna* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded some 63 commissions and numerous honors. His work as a guest conductor and clinician has taken him to 49 states, Europe, Canada, Mexico, Japan, Australia and South America, and for the past ten years, at least eight of his works have been on the required list of music for all concert bands in Japan, where he is the most frequently performed foreign composer today. He retired from the University of Miami in June of 1993 as chair of the Department of Music Media and Industry and director of the Music Industry Program.

Born in Brighton, Melbourne, **Percy Grainger** was a child prodigy. He moved to Europe in 1895 and studied piano at Frankfurt's Hoch Conservatoire for four years, absorbing teutonic culture but not enjoying the process. Then, in 1901, the Graingers moved to London where his fame as a concert pianist and composer rapidly increased. He studied the Grieg Piano Concerto with the composer in 1907 and published the definitive annotated edition containing Grieg's explicit directions. For his piano recitals he transcribed his favorite melodies from a wide variety of composers including Dowland, Bach, Tchaikovsky, Delius, Faure and Strauss. He worked unceasingly to promote the music by his contemporaries, especially Cyril Scott, Delius and Grieg. Schott published his music from 1911 at which time his reputation was consolidated by the inclusion of his music in concerts at London's Queen's Hall and Aeolian Hall. Doubtless his fame would have resounded even further but for fate's intervention; in September 1914 mother and son to journey to America just a month after the outbreak of the First World War.

On June 9, 1917 world famous pianist Percy Grainger, soprano saxophone under his arm, walked from his Manhattan home to nearby Fort Totten and enlisted in the United States Army. The next day he was assigned to the 15th Coastal Artillery band at New York's Fort Hamilton. When the press discovered that one of the world's most prominent pianists had joined an obscure local military band, they had a "field day." Hastily, the War Department arranged special recitals to utilize Grainger's formidable pianistic talents. Concerts were presented in behalf of such war-time causes as the Liberty Loan Campaign. At one of these recitals in 1918, Grainger first performed an improvisation on an English morris dance or "handkerchief dance" called *Country Gardens*. This "ditty" became wildly popular, and was to become his best known composition. The publication of Grainger's piano arrangement bought him enormous royalties; however, later in life he considered the piece an albatross since it so often obscured public awareness of his more serious works. Grainger's 1950 setting of *Country Gardens* is full of wry tricks and autobiographical commentary. One can sense puckish humor as the trombones "stick out their tongues" in a musical "last word." One can also feel his tired, bittersweet reflections on a long musical life. Grainger opens this parody of his own work not with the first theme but with the sprightly tune of the second section. The piece unfolds in a wild virtuosic romp.

Martin Ellerby was born in Worksop, England and studied composition with Joseph Horowitz, W. S. Lloyd Webber, and Wilfred Josephs. He has received awards and numerous commissions and in 1988 at the age of 31 was appointed Professor of Music at the London College of Music. *Paris Sketches* was commissioned under the auspices of the British Association of Symphonic Bands and Wind Ensemble Consortium Commissioning Scheme and premiered in 1994 at Ripon Cathedral by the Cleveland Youth Wind Orchestra led by John MacKenzie.

Each of the four movements pays tribute to a section of Paris. About his composition, Ellerby writes: "This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it - rather as did Ravel in his own tribute to the work of an earlier master in 'Le Tombeau de Couperin.'

Running like a unifying thread through the whole score is the idea of bells - a prominent feature of Paris life. Movement I, Saint-Germain-des-Pres, is the Latin Quarter, famous for its artistic associations and bohemian life-style. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells. Movement II, Pigalle, is the Soho of Paris, a burlesque with scenes cast in the mold of a balletic scherzo humorous kind of Stravinsky meets Prokofiev way. The bells in this movement are car horns and police sirens! (Movement III) Pere Lachaise is the city's largest cemetery, the final resting place of many a celebrity who had once walked its streets. The movement concludes with a quotation of the *Dies Irae* chant (in the orchestra bells). The mood is one of softness and delicacy: The bells are gentle, nostalgic, and wistful. Movement IV, Les Halles, is the fast, bustling finale. The bells are triumphant and celebratory. Les Halles is the old market area, a Parisian Covent Garden. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache located in the district of Les Halles.

Pulitzer prize winning composer **Joseph Schwantner** is Professor of Composition at the Eastman School of Music where he has been on the faculty since 1970. In addition, he served on the faculty of the Juilliard School. Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a doctorate in 1968.

Schwantner has received numerous commissions and his music has been performed extensively throughout the United States, Europe, Asia, Canada and Mexico. From 1982 to 1985, Schwantner served as Composer-in-Residence with the Saint Louis Symphony orchestra as part of the Meet the Composer/Orchestra Residencies Program. He has been the subject of a television documentary, and his work, *Magabunda "Four Poems of Agueda Pizarro,"* was nominated for a 1985 Grammy Award in the category "Best New Classical Composition." Also, his *A Sudden Rainbow* received a 1987 Grammy nomination for "Best Classical Composition." His orchestral work *Aftertones of Infinity* received the Pulitzer Prize in 1979. Other awards include First Prize in the Kennedy Center Friedheim Awards for *Music of Amber* and Third Prize for *A Sudden Rainbow*, a Guggenheim Foundation Fellowship, many Consortium Commissioning Grants from the National Endowment for the Arts, a Martha Baird Rockefeller Foundation Grant, the ISCM Composers Competition, a CAPS Grants, and Fairchild Award. He was the first recipient of the Charles Ives Scholarship presented by the American Academy of Arts and Letters and he received also the Bearn Prize and BMI Student Composer Awards.

In Evening's Stillness was commissioned in 1996 by the Illinois College Band Directors Association. This composition represents the third in a trilogy of works for wind ensemble, the other two being...*and the mountains rising nowhere* (1977) and *from a dark millennium* (1981). Based upon the following poem, the composer uses a colorful palate of sounds, colors, and rhythms from within the group to create a work which characterizes the uniqueness of the contemporary wind ensemble.

In evening's stillness,
a gentle breeze,
distant thunder
encircles the silence
-J.S.

Dr. John (Jack) Stamp is Conductor of University Bands at Indiana University of Pennsylvania. Dr. Stamp studied composition with Fisher Tull and Robert Washburn and holds degrees from Indiana University of Pennsylvania, East Carolina University, and Michigan State University. He has a number of published works for various mediums and has appeared as a guest conductor, clinician, and adjudicator throughout the country.

Four Maryland Songs, for voice and wind ensemble, is a work based on songs of Maryland set to the poems of four authors: (I) *At the Edge of the Choptank River* by J. P. Gelletly, (II) *A Maryland Road* by W.C. Thurston, (III) *On Chesapeake Shores: Fisherman's Sonnet* by Albet Dawling, and (IV) *The Sires of Seventy-Six "Remembering our Independence"* by Rev. John McJutton. Refreshing in its simplicity of line and texture, the composition is reflective, witty, and yet bold in its intensity of musical color and drama.

I. *At the Edge of the Choptank River*

Oh, river vast throbbing river,
Thy course to and fro day and night,
Is the pulse that respondeth ever
To the heart of the infinite!

And I sit by the margin thinking
as the evening shadows fold
and the gorgeous sun is sinking
in unspeakable tints of gold.

I can hear in the waters rushing
the token that God is nigh,
'Tis the hem of his garment brushing
in restless grandeur by.

And I supplicate here in the stillness
Where the sands and the waters meet.

II. *A Maryland Road*

Onward and outward the white road beckons
Out where the shadows lie;
Through fertile fields of ripening grain
Under the arching sky.

A silver ribbon that lightly holds the hills in a soft caress
Flashes of light and cooling shade that lightens the heavy load;
A vista of beauty; a work of art
Such is a Maryland road.

III. *On Chesapeake Shores: Fisherman's Sonnet*

If there's fishing in that other land
I shall not hesitate to go alone.
If Heaven has a shore of gleaming sand
or streamlets rushing over mountain stone,
Then I shall face death with a willing smile
and wait with eagerness to see the place

where bays and rivers stretch for mile on mile
and fish leap out with more than earthly grace.

But if the streets are gold and laid out straight
with marble mansions standing ev'ry where,
then I shall hat to see the Heavn'ly gate
and face the endless years with great despair.
So if to fish be not of Heaven's worth,
then I with the meek be left on earth.

IV. *The Sires of Seventy-Six "Remembering our Independence"*

The chain that links the free to other years,
Remember'd years of danger and blood,
Remains unsevered yet among us move
like suns amid the systems of the skies.

Points of attraction for the wond'ring throngs,
A few of those who periled life and fame
and nobly dared the thunder bolts of war
to wrest a nation from a tyrant's grasp!

Their eyes looked on the revolution's smoke,
They saw the starry banner of the free,
Waving in the beauty amid the battle's blaze,
heard the shout its high success that cheer'd.

They have told the tale of glorious deeds
Their sons may boast for centuries to come.

Michael Daugherty

Born in 1951 in Cedar Rapids, Iowa, Dr. Michael Daugherty is the oldest son of a dance-band drummer. His earliest musical pursuits were in the pop realm, playing keyboards in various rock, jazz and funk bands. His received degrees from the University of North Texas and Yale University where his composition teachers included Earle Brown Jacob Druckman, Bernard Rands and Roger Reynolds. He is currently Associate Professor of Composition at the University of Michigan, Ann Arbor.

Daugherty's fascination with pop culture is a continuous thread that runs through his music. His work, *Desi* is based on the character, Ricky Ricardo, from the show, *I Love Lucy*; *Lounge Lizards* is a tribute to cocktail pianists; and *Superman* is the inspiration for the five movement *Metropolis Symphony*.

Niagara Falls is, of course, inspired by the waterfall on the Niagara River separating Canada and the United States. Not surprisingly Daugherty's interest lies not with the falls themselves, but the pop culture surrounding them. From a note in the score, presumably by the composer though not credited, we read: "Long a Mecca for honeymooners and tourists, Niagara is one of the most scenic waterfalls in the world. There, visitors find themselves herded into haunted houses, motels, wax museums, candy stores and countless tourist traps selling postcards, T-shirts, and souvenirs." Daugherty takes the listener on a tour through a wax museums and haunted houses, leaving us stuffed with cotton candy. The principal motivic material is drawn from the syllables *Niagara Falls*

and is repeated through out the work in increasingly gothic proportions. *Niagara Falls* was commissioned by the University of Michigan Symphony Band in honor of its one hundredth anniversary. It was first performed October 4th, 1997 in Hill Auditorium, Ann Arbor with H. Robert Reynolds conducting the University of Michigan Symphony Band.

Carmen Pelton, soprano Artist in Residence at the University of Washington School of Music, received her Bachelor of Music degree from the University of Wisconsin and the Performer's Certificate from the Eastman School of Music. Ms. Pelton began her international career in opera at the Aldeburgh Festival in England singing Fiordiligi in *Così fan Tutte*, followed by performances of Constanze in *Die Entführung aus dem Serail* with Scottish Opera. Other Mozart roles include *Queen of the Night* with Tulsa and Omaha Operas, Tamiri in *Il Re Pastore* at Glimmerglass Opera and Giunia in *Lucio Silla* with Long Beach Opera. She has also gained recognition as a singer of contemporary works for the theater and ensembles in appearances with Smithsonian's 20th Century Consort, New York New Music Consort, Pittsburgh New Music Ensemble, Chicago's Goodman Theater, Long Wharf Theatre and Off-Broadway productions. Past highlights have included performances of Beethoven's Ninth Symphony at the Aspen Music Festival and with the St. Paul Chamber Orchestra.

UPCOMING CONCERTS BY THE WIND ENSEMBLE, SYMPHONIC BAND AND CONCERT BAND:

February 16, The University Symphonic Band and Concert Band. 8 PM, Meany Theater.

March 9, University Wind Ensemble. 8 PM, Meany Theater.

April 26, University Symphonic Band and Concert Band. 8 PM, Meany Theater.

May 27, University Wind Ensemble. 8 PM, Meany Theater.