

DAF #14,189

University of Washington
 THE SCHOOL OF MUSIC

presents

COMPACT
 DISC
 B348
 2002
 5-30

**SYMPHONIES
 FOR BAND**

May 30, 2002

7:30 PM

Meany Theater

CD# 14,190

PROGRAM

- 1. comments, T. Salzman
- 2. comments, D. Maslanka
- UW WIND ENSEMBLE
 Timothy Salzman, conductor
- 3. SYMPHONY #5 (2000).....(36:30).....DAVID MASLANKA
 - I. Moderate
 - II. Moderate
 - III. Slow
 - IV. Very Fast

CD# 14,190

- 1. comments, McDavid
- UW SYMPHONIC BAND
 Dr. J. Bradley McDavid, conductor
- 2. THIRD SYMPHONY (1994).....(35:15).....JAMES BARNES
 - I. Lento
 - II. For Natalie
 - IV. Finale

UW CONCERT BAND
 David Waltman, conductor

- 3. AMPARITA ROCA.....(2:28).....JAIME TEXIDOR
 comments, Waltman
- 4. A FESTIVAL PRELUDE.....(4:22).....ALFRED REED
 comments, Waltman
- 5. VARIATIONS ON "AMERICA"..... CHARLES IVES/WILLIAM SCHUMAN
 (7:40)

The 371 Four-Part Chorales by J. S. Bach have become a focal point for my study and meditation. These Chorales are the models for counterpoint and harmonic movement used by every beginning music theory student. I had my first encounter with them as a freshman at the Oberlin Conservatory in 1961. Ten years ago I returned to singing and playing them as a daily warm-up for my composing time. Since then the Chorales have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a non-descript building, and being suddenly thrust into a different world. The Chorales are those mysterious doors to other worlds.

In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful – and I include the Chorales in the Folk Tradition – because the same melodic impulse, touched and shaped by generations of minds, hearts and souls, moves beyond individual experience. Such melodies bear the weight of all human experience and open a path for the deepest of all connections.

In 1975 I had the idea to compose a Mass using the texts of the Latin Ordinary. It took nearly 20 years of personal and musical development to feel ready to do this, and the Mass was composed in 1994-95. I am not a Catholic, nor even a practicing Christian, yet the Mass text was like a beacon, forecasting a long working-out process that would allow me to be clear enough to actually write the piece. From my current perspective it appears that much of my work prior to 1994 was a prelude to the Mass, and the pieces since, largely a reflection on the Mass.

SYMPHONY NO. 5 is no exception. It has been composed around three well-known Chorale melodies: "Durch Adams Fall" (Through Adam's Fall) in the first movement, "O Lamm Gottes, Unschuldig" (O Lamb of God, Without Blame) in the second, and "Christ Lag in Todesbanden" (Christ Lay in the Bonds of Death) in the third and fourth. The third is a meditation on the theme of "Christ Entombed", and the fourth is a full-blown fantasia on the "Christ Lag" melody. Much of the music of this Symphony is urgent and insistent. I have used the words "aggravated", "angry", and "overwhelming" by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy. The music does not try to illustrate the story of the Mass, but rather continually speaks to the theme of transformation – the transformation of tears into power, and the victory of life over death.

[DAVID MASLANKA]

DAVID MASLANKA was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. Percussion works include, "Variations of 'Lost Love'" and "My Lady White: for solo marimba, and three ensemble works: "Arcadia II: Concerto for Marimba and Percussion Ensemble," "Crown of Thorns," and "Montana Music: Three Dances for Percussion." In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

THIRD SYMPHONY

JAMES BARNES

Professor JAMES BARNES is a member of both the History and Theory-Composition faculties at the University of Kansas where he also served as Associate Director of Bands for 27 years. His numerous publications for concert band and orchestra have been extensively performed throughout the United States, Europe and the Pacific Basin. He has twice won the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music.

Regarding his *THIRD SYMPHONY* the composer writes:

"The United States Air Force Band stationed in Washington, D.C., commissioned the *Third Symphony*. The conductor of the band at that time, Col. Alan Bonner, told me that he wanted a major work for wind band; I was given complete freedom to write whatever I wanted to. I began work on it in earnest at a very difficult time in my life, right after our baby daughter, Natalie, died. This symphony is the most emotionally draining work that I have ever composed. If it were to be given a nickname, I believe that "Tragic" would be appropriate.

"The work progresses from the deepest darkness of despair all the way to the brightness of fulfillment and joy. The first movement is a work of much frustration, bitterness, despair, and despondency – all my own personal feelings after losing my daughter. The *finale* represents a rebirth of spirit, reconciliation for us all. The second theme of the last movement is based on an old Lutheran children's hymn called "I am Jesus' Little Lamb." This hymn was sung at Natalie's funeral. The last stanza of the song reads:

Who so happy as I am
Even now the Shepherd's lamb?
And when my short life is ended,
By His angel host attended,
He shall fold me to His breast,
There within His arms to rest.

"Three days after I completed this symphony, on June 25, 1994, our son Billy Barnes was born. The *finale* is really for Billy, and is an expression of our joy in being blessed with him after the tragic death of his sister."

AMPARITA ROCA

JAIME TEXIDOR

JAIME TEXIDOR DALMAU was a composer, conductor and publisher who lived most of his life in Baracaldo a city in Northern Spain. He was born in Barcelona in 1885, and it is said that he played saxophone in a military band for several years. In 1927, he became the conductor of the Baracaldo Municipal band. He retained this position until 1936, and over this period he composed so much band music that he decided to establish his own publishing company.

Many of his works were republished in Editorial Musica Moderna of Madrid and Boosey and Hawkes in London. Texidor died in Barcelona in 1957. His daughter Maria, an excellent composer herself, still lives in Varacaldo. Texidor's contribution to military band literature is quite extensive, including tangos, potpourris, jotas, waltzes and a large selection of nationalistic music.

The Baracaldo Municipal band currently have a large portion of the music Texidor wrote in their library. Texidor is credited with writing one of the most well known Paso Dobles in the North American band repertoire: *Amparito Roco*. There is, however, some mystery attached to this piece. Although Texidor's name appears on the Boosey and Hawkes edition, the music was reportedly written by British Bandmaster Reginald Ridewood (1907-1942). Texidor arranged for the publication by Musica Moderna in Madrid in 1936; however, the original score by Ridewood (under another name) was performed in England prior to the copyright date. It must be assumed, therefore, that Ridewood wrote the music and failed to apply for a copyright and Texidor rearranged the music for Spanish bands and reissued it

under copyright as his composition. Nevertheless, it is still one of the most well and known and beloved of all the Paso Dobles in modern band literature. Other compositions by Texador that have made their way into band repertoire worldwide include Valencia, Tierra de flores, and Maria del Carmen.

A FESTIVAL PRELUDE

ALFRED REED

ALFRED REED, a Florida resident, is one of the most celebrated, prolific, and frequently-performed band composers of the 20th century. His works, over 200 of which have been published, have been on contest required performance lists for well over 20 years. He succeeded Frederick Fennell as conductor of the Miami University Wind Ensemble and has lived in the Miami area since 1960. In 1966, he joined the faculty of the School of Music at the University of Miami where he held a joint appointment in the Theory-Composition and Music Education departments and developed the unique music merchandising degree program at the institution.

VARIATIONS ON "AMERICA"

CHARLES IVES/WILLIAM SCHUMAN

CHARLES IVES was born in Danbury, Connecticut on October 20, 1874, the son of a Civil War bandmaster. With his father's guidance, Ives experimented with all kinds of musical and acoustical sounds. His father encouraged him to "stretch his ears" by exposing him to polytonal performances of "Swanee River" and to contraptions that played quarter-tones. Ives was also instructed to sing a tune in one key while his father accompanied him in another. At the age of thirteen, Ives became a church organist and, later, entered Yale University where he studied composition with Horatio Parker until 1898. Interestingly, Ives chose to become an insurance executive rather than a professional musician; he composed his music outside of "business hours". In his music, Ives employs modern techniques such as polytonality, atonality, polymetric patterns, tone clusters, and microtones which he used on such traditional musical works as hymn tunes, patriotic melodies, and rags. His music incorporates and memorializes America's music and life, both sacred and secular. Some of his masterpieces include Three Places in New England, Symphony No. 4, Concord Sonata, and The Unanswered Question.

Ives composed his *VARIATIONS ON "AMERICA"* in 1891; originally written for organ, this piece is the earliest extant example of a work using polytonality, with the ensemble playing in two keys simultaneously at one point. It is rich in melody, texture, rhythm, tension, color, and beauty and is a decidedly tonal piece but with tone-clusters and bi-tonalities. After a brief introduction, Ives subjects the melody to five variations, including a sentimental/satiric "barber shop" cadence on the second variation, and the minor key *pasa doble* of the fourth variation. The trumpet solo in the fifth variation was originally scored by Ives for the organ pedals two octaves below, and bore the marking "as fast as the pedals can go." Ives noted in an old manuscript of the work, "This passage was often played by the pedals while the left hand hung on to the bench."

William Schuman wrote an orchestral transcription of this piece which was premiered on May 20, 1964, by the New York Philharmonic, and William Rhoads transcribed this version for band in 1967 and conducted the first performance with the University of New Mexico Wind Ensemble.

UW WIND ENSEMBLE

FLUTE

Lana Abramova, Fr., Music, Federal Way
Dane Anderson, Sr., Music Perf., Fresno, CA*
Amber Cannon, Fr., Music, S. Jordan, UT
Jennifer Christie, Sr., Music, Vancouver
Ann Kjerulf, Sr., Music, Spanish & Audiology,
Stockton, CA

OBOE

Yuh-Pey Lin, Grd., Music, Taiwan, R.O.C.*
Chris Sigman, Sr., Music Ed., Lynnwood

BASSOON

Aaron Chang, Jr., Bassoon, Mt. Vernon
Tracy Bergmann, Grad., Biostatistics,
Milwaukee, WI

E^b CLARINET

Ben Fowler, Sr., Music, Bothell

CLARINET

Dan Audette, Jr., Speech Comm & Poli Sci,
Seattle
Kristen Brady, Fr., Undeclared, San Luis
Obispo, CA
Michael Byerly, Soph., Music, Aloha, OR*
Chih-Chieh Chen, Atmos. Sci., Taiwan
Clement Lee, Fr., Music, Seattle
Lisa Lee, Sr., Business, University Place
Rachael LoBosco, Grad, Applied Math,
Chicago, IL
Matthew Loo, Jr., Pre-Engineering, Federal Way
Matt Nelson, Soph., Pre-Engineering,
Vancouver
David Stauffer, Soph., Aerospace Engr, Spokane

BASS CLARINET

Benjamin Lee, Community Member, Seattle
Mathew Brown, Jr., Music Ed., Bothell

ALTO SAXOPHONE

Brad Fitch, Sr., Music, Gardnerville, NV*
Nicole Barnes, Soph., Music, Tacoma

TENOR SAXOPHONE

Barbara Larson, Fr., Music/Saxophone, Kent

BARITONE SAXOPHONE

Mark Montemayor, Grad., Music Ed., Federal
Way

TRUMPET

John Benedetti, Sr., Music, Ravensdale
Dan Davies, Soph., Music & Poli Sci,
Bainbridge Island
Michael Dorr, Soph., Music, Lynnwood
Eri Inoue, Soph., Music, Toyama, Japan*
Micah Warren, Grad., Math, Kirkland

TROMBONE

Nathan Brown, Grad., Music, Thousand Oakes,
CA
David Carver, Music Ed., Bellevue
Ali Kazemian, Fr., Undeclared, Edmonds
Ryan Wagner, Grad., Music, Federal Way*

HORN

Amy J. Ferguson, Grad., Music, Seattle
Matt Gregory, Biology, Lynnwood
Amanda Morzov, Grad., Horn, Diamond
Springs, CA
Michael Tisocco, Horn, Hammond, IN

EUPHONIUM

Adam Debruler, Sr., Architectural Studies,
Auburn*
Jeremy Horlick, Fr., Music Ed., Auburn

TUBA

Tyler Benedict, Sr., Music Ed., Port Angeles*
Tyler Smith, Sr., Music Ed., Lake Elsinore, CA

STRING BASS

Charlotte Cox, Fr., Pre-Arts, Bothell
Donnie Joe Sweeney, Sr., Jazz Studies, Arcata,
CA

PERCUSSION

Dan Brecht-Haddad, Music Ed. & Perc., Seattle
Kanna Hudson, Fr., CHID, Edmonds
Andy Kalinski, Jr., Perc., Bellevue
Doug Maiwurm, Perc, Tacoma
David Reeves, Sr., Perc, Seattle
Miho Takekawa, Grd., Perc., Tokyo, Japan*

PIANO

Conney Lin, Piano, Seattle

SYMPHONIC BAND

FLUTE

Lori Bockovich: Communications, Bothell
Cassandra Engle: Undeclared, Sacramento, CA
Audrey Eschright: Geography, Portland OR
Katie Jenks: Physical Oceanography, Kent
Meghan Lyle: Biology/Zoology, Bothell
Jen Murdock: Undeclared, Seattle
Krista Novstrup: Chem. Engr, Edmonds
*^Katie Plimpton: Music Ed, Seattle
Joe Roberts: Computer Sci, Federal Way
Margaret Varilek: English, Rapid City, SD
Heather Walmsley: Music Ed, Lynnwood
Erin Waters: Undeclared, BelleVue

CLARINET

Edward Allred: Comp. Sci./Physics, Ok. City,
OK
Elissa Backholm: Civil Engr, Everett
Kristen Brady: Undeclared, San Luis Obispo,
CA
Michal Brehm: History/Education, Sammamish
*Chris Brown: Informatics, Edmonds
Sean Casey: Atmospheric Science, Mesa, AZ
Desiree Clement: Geology, Bothell
Emily Evenson: Undeclared, Yakima
Eileen Hash: Computer Science, Longview
Petra Herguth: Chemistry, KonStanz, Germany
MSE
Emily Ross: Accounting, Boise, ID
Keith Stewart: Chemistry/Oceanography,
Wenatchee
BASS CLARINET
Brady Hodgson: Pre-MAJ, Marysville

CONTRA BASS CLARINET

Matt Brown: Music Ed, Bothell

OBOE

Meridith Grogan: Zoology, Bellevue
Rania Rampersad: Pre-Business, Bellevue
Chris Domschke: Undeclared, Bend, OR

BASSOON

Will Harvey: Music Composition, Bellevue,
WA

ALTO SAX

Chad Gabagat: Undeclared, Silverdale
Eric Haskins: Undeclared, Wenatchee
Phdar Winlow: Music Education, Renton

TENOR SAX

Ian Schempp: Math, Tucson, AZ

BARI SAX

Andrew Stoneman: Computer Science/ Math,
Portland, OR

TRUMPET

Shane Boyd: Pre-Engr, Portland, OR
Jesse Coe: Japanese Linguistics, Fallon, NV
Elaina DeVera: Biology, Federal Way
Casey Eastman: Undeclared, Port Orchard
Daniel Flieder: Music, Bainbridge Island
Joy Lyons: Physics/ Music, Seattle
Mary Ellen Olafson: Architecture, Mukilteo
Chris Pearson: Physics, Bothell
Nick Ponders: Music, Seattle
Josh Sullins: Music, Sequim
*Keith Thunstedt: Microbiology, Vancouver
Casey Tiley: Undeclared, Salem, OR
Jeff Westerberg: Business/Math, Olympia
Hilma Yantis: Music, Grapeview

FRENCH HORN

Jennifer Bach: Undeclared, Seattle
Julie French: Cell & Molecular Biology, Port
Orchard, WA
Andrew Gingras: Biology, Albuquerque, NM
Matt Gregory: Biology/ Pre-Med., Lynnwood
Annika Mildes: Undeclared, Bothell
*Karen Mildes: Ed Psych, PhD, Bothell
Becca Sillifant: Pre-Nursing, Des Moines
Jessica Stapleton: History, Keyport

TROMBONE

Andrew Bendokas: Business, Bothell
Brandon Freeman: Undeclared, Bonney Lake
Jeremy Keller: Physics, Camas
Jon McIrvine: Undeclared, Kent
Albert Mungin III: Elec. Engr, Seattle
*Reilly Pittman: Architecture, Kirkland

BASS TROMBONE

Eric Wiltshire Music Ed, Indianapolis, IN

EUPHONIUM

*Patrick Johnson: Music Ed, Tacoma
Jefferson Kim: Music, Seattle
Jon Leidheiser: Undeclared, Worthington, OH

TUBA

*Erik Mildes Paper Sci Engr, Lynnwood
Jonathan Zull Music Ed, Arlington

PERCUSSION

John Bailey Undeclared, Richland
Michele Fleck Cell & Molecular Biology,
Bellevue, WA
Trevor Rymill Undeclared, Enumclaw
Reid Stintzi Zoology, Tumwater
Jonathan Viray: Undeclared, Aviano, Italy

CELLO

Kevin Krentz: DMA, music, Seattle
Anna Alexander: Internat'l Studies, Sumner

HARP

Arbella Bet-Shlimon: English, Seattle

CELESTA

Heather Walmsley: Music Ed, Lynnwood

* Principal ^ Piccolo

CONCERT BAND

PICCOLO

Michelle Choate, Soph., Music, Kingston

FLUTE

Dara Ayres, Alumni, Seattle
Emily Barnes, Fr., Undeclared, Kent
Katherine Blair, Fr., Undeclared, Kent
Eileen Hsu, Sr., Bellevue
Elizabeth Kerschner, Fr., Undeclared,
Marblemount
Julianne Leavy, Jr., St. Louis, MO
Valentine Luu, Soph., Poli Sci, Puyallup
Bin Ma, Soph., Kent
Jessica Schrader, Soph., Business, Boise, ID
Kristen Shuyler, UW Staff, Seattle
Rachel Sommers, Soph., Political Science,
Vashon Island
Debbie Stoner, Jr., Chemical Engr, Bellevue
Stephanie Suttan, Soph., Art, Burlington
Marissa Uchima, Soph., Linguistics, Aiea, HI

OBOE

Lara Bergen, Soph., Econ & Statistics, Coeur
d'Alene, ID
Chris Domschke, Fr., Bend, OR
Sarah Dubrasich, Fr., Corvallis, OR
Ray Febus, Fr., Mt. Vernon
Heather Klintworth, Sr., Molecular Biology,
Lake Forest Park
David Li, Sr., Electrical Engr, Edmonds
Stacy Schulze, Community Member, Richmond,
TX

BASSOON

Rachel Throolin, Chemistry, Seattle

CLARINET

Amanda Baker, Soph., Kent
Jeremy Barnes, Jr., Engineering, Kent
David Dearing, Jr., Kent
Erika Eggers, 5th Year Grad., Physiology &
Biophysics, Jefferson City, MO
Marisa Hartman, Community Member., Lake
Stevens
Lisa Kajitani, Sr., Aeronautics & Astronautics,
Seattle
Gloria Kim, Jr., History, Puyallup
Phdar Kinlow, Soph., Music Ed. & Psychology,
Renton
Yuya Kobayashi, Jr., Undeclared, Everett
Jeff Lewis, Soph., Undeclared, Kent
Kim Lintott, Community Member, Edmonds
Nick Llewellyn, Sr., Biochem, La Conner
Kathryn Mercurio, Soph., Marketing, Simi
Valley, CA
Melissa Nystrom, Fr., Mt. Vernon
Jeviah Polite, Fr., Kent
Justin Ryser, Jr., Physics, Kent
Lisa Schramm, Fr., Architecture, Selah

BASS CLARINET

Linda O'Gara, Community member, Seattle

ALTO SAX

Jerome Chen, Fr., Pre-science, Daville, CA or
Seoul, Korea
Kristen Davis, Fr., Psychology, Lake Stevens
Dustin Hillard, Sr., Electrical Engr, Sammamish
Sujin Kang, Sr., Seoul, Korea
Scott Newton, Spanish, Soph., Graham
Nick Noack, Sr., Computer Eng., Everett

TENOR SAX

Daniel Jernigan, Fr., Poulsbo

HORN

Cassandra Miller, Fr., History, Aloha, OR

Ryan Phillips, Fr., Undeclared, Covington

David Power, Fr., Pre-Law, Society & Justice,
Olympia

Laura Steinkamp, Soph., Pre-Computer Science,
Portland, OR

Ashley A. Vian, Fr., Pre-Dental/Undeclared,
Auburn, CA

TRUMPET

Colin Adams, Fr., Pre-Engineering, Edmonds

Bryan Baker, Soph., Undeclared, Federal Way

Kristin Bush, Sr., Music Education

Edlyn Clevenger, Fr., Undeclared, Vancouver

Jesse Coe, Jr., Fallon, NV

Peter Craig, Jr., Civil Engr, Chehalis

Kyle Hoover, Fr., Engr., Poulsbo

Cary Huang, Jr., Aeronautics & Astronautics,
Vancouver

Katie Johnson, Soph., Bremerton

Shawn Lackman, Fr., Bremerton

Chad Lyle, Jr., Computer Engr, Brier

Cassandra Millet, Fr., English/Pre-Law, Sequim

Todd Owen, Grad., Electrical Eng., Lake
Oswego, OR

Leroy Searle, Faculty, English & Comp. Lit.,
Seattle

Thomas Terreau, Jr., Aerospace Engineering,
Federal Way

Craig Terry, Soph., Engineering, Vashon

Amy Uhrich, Fr., Nursing, Vancouver

TROMBONE

Kristen Bechtold, Fr., Bellevue

Hunter Close, Grad., Austin, TX

Nicholas Eckstein, Sr., Atmospheric Science &
Mathematics, Gahanna, Ohio

Kookie Gerry, Fr., Homemaking, Snohomish

Brandi Hair, Fr., Battleground

Collin Kwan, Sr., Architecture, San Francisco,
CA

Ryan May, Soph., Statistics, Mt. Vernon

Lloyd Rhoads, Jr., Chemical Engineering, Kelso

Melissa Rogers, Sr., ACMS, Kent

Chris Spangler, Sr., Computer Sci, Bellevue

Brian Wick, Fr., Undeclared, Dallas, TX

EUPHONIUM

Mike Chen, Grad, Kent

Nicholas Klein, Jr., Electrical Engr, Bremerton

Melissa Trotzky, Soph., Earth & Space
Sciences, Boston, MA

TUBA

Nicholas Boos, Fr., Pre Science, Edmonds

Anneliese Steuben, Fr., Anthropology, Sonora,
CA

James R. Temple, Jr., Creative Writing, Spokane

STRING BASS

Ryan Prins, Fr., Pre-major, Eden Prairie, MN

PERCUSSION

Kelly Clingan, Sr., Music Ed, Women Studies,
Seattle

George Meaders, Sr., Music Education, Seattle.

Graham Mitchell, Sr., Bellevue

Suin Son, Sr., Music Ed, Seattle

Brian Turner, Soph., Pre-major, Bellevue