

The School of Music
presents the 97th program of the 1989-90 season

The University of Washington

**Wind Ensemble
and
Symphonic Band**

B 348
1990
5-23

Tim Salzman

Musical Director

Special Guest Soloist

**Eric Carlson
Trombone**

**Wednesday, May 23, 1990
8:00 PM, Meany Theater
Free Admission**



School
of
Music
University
of
Washington

DAT # 11,660

CASS # 11,661

Program

Cass
11,661 A**The Wind Ensemble**

Eastwind (1989) (6:35) WILLIAM O. SMITH

Northwest Premiere

The Symphonic Band

Fantasia in G (4:44) TIMOTHY MAHR

The Sussex Mummers' Christmas Carol (4:40) PERCY GRAINGER

Liturgical Music for Band (11:15) MARTIN MAILMAN

- I. Introit
- II. Kyrie
- III. Gloria
- IV. Alleluia

Terry Stombaugh, conductor

Cass
11,661 B**The Wind Ensemble**

Concerto for Trombone (21:17) GORDON JACOB

- I. Maestoso/Allegro molto
- II. Adagio molto
- III. Alla marcia vivace

Eric Carlson, soloist

Intermission

Winds of Nagual (1985) (24:50) MICHAEL COLGRASS
 A Musical Fable for Wind Ensemble on the Writings of Carlos Castaneda

- The desert: don Juan emerges from the mountains
- Carlos meets don Juan: first conversation
- Don Genaro satirizes Carlos
- Carlos stares at the water and becomes a bubble
- The gait of power
- Asking twilight for calmness and power
- Juan clowns for Carlos
- Last conversation and farewell: Carlos leaps into the unknown and explodes into a thousand views of the world

Winds of Nagual was commissioned by the New England Conservatory Wind Ensemble and is respectfully dedicated to its director, Frank Battisti.

— Michael Colgrass

Artist Profile

Eric Carlson joined the Philadelphia Orchestra as second trombonist in 1986. He held similar positions with the Baltimore Symphony from 1980-86 and the North Carolina Symphony from 1976-80. He has appeared as trombone soloist with the North Carolina Symphony, the Wheaton Summer Symphony and Res Musica Baltimore. In addition he has appeared as Sackbutt soloist with Baltimore's early music group Pro Musica Rara, and has performed at the International Trombone Association convention in Nashville, TN. He is a graduate of Wheaton College and his major teachers were Edward Kleinhammer, Arnold Jacobs and George Krem. He currently teaches at Temple University in Philadelphia.

Mr. Carlson, Glen Dodson, and Blair Bollinger, the trombone section of the Philadelphia Orchestra, will be presenting a master class tomorrow, May 24th from 3:00 - 4:30 pm in the Brechemin Auditorium in the School of Music. The UW School of Music would like to thank the Vincent Bach Corporation for their generous financial support of this event.

The University Of Washington Wind Ensemble**Piccolo**

Wendy Wilhelmi

Flute

Brian Fairbanks
 Laura Dickinson
 Tamara Engstrom ✓
 Yoriko Brunell ✓
 Thea Reynolds ✓

Oboe

Molly Sandvick
 Jewel Cripe

Bassoon

Jeff Eldridge
 Katie Jackson

E♭ Clarinet

Beverly Setzer

Clarinet

Kathy Boone
 Sue Kelleher
 Anne Dickinson
 Chris Magnusson
 Christine Bammes
 Gretchen Minton

Bass Clarinet

Billie Winter

Contra-Alto Clarinet

Vanessa Kahen

Alto Saxophone

Charles Davis
 Robert Davis

Tenor Saxophone

Travis Ranney

Baritone Saxophone

Brad Price

Trumpet

Ron Cole
 Michael Kane
 Michael Baker
 Jack Halsey
 Mat Johnson
 Rick Riggan ✓

Horn

Jackie Sue Faissal
 Jenny Smith
 Tony Miller
 Andrew Kertesz
 Vince Yamashiroya
 Cheryl Hoffman ✓

Trombone

Andrew Hillaker

Gretchen Hopper

Jay Bulen
 David Holmes ✓
 Scott Higbee ✓
 Dan Wolch ✓

Euphonium

Zach Davies
 Greg Wickline ✓

Tuba

Craig White
 Kirk Smith

Percussion

Brian Bogue
 Dan Oie
 Evan Buehler
 Alec Wilmart
 Patti Dixon
 Emily Niven

String Bass

Kris Falk
 Todd Gowers ✓

Piano

Minako Fukase

Harp

Elizabeth Lussier ✓

✓ Winds of Nagual

Program Notes

Eastwind was composed in the winter of 1989 for Tim Salzman. It was intended as a celebration of the newly found freedom of Eastern European countries. The performers are asked to play, as equal individuals, their own versions of two melodic lines, one high and one low. The conductor cues the various phrases, but the players are instructed to move on only when they find it musically appropriate. The conductor gives the general pacing while the players each mold their own part.
— William O. Smith

Fantasia In G was inspired by the opening line of Johann von Schiller's poem Ode to Joy: "Freude, Schoner Gotterfunken" (Joy, Bright Spark of Divinity). This same text and melodic line was used by Ludwig van Beethoven in his famed Symphony No. 9. The composition was written for the St. Olaf College Band and was first performed by that ensemble in January, 1983.
— Timothy Mahr

In **Liturgical Music for Band** Mailman attempts to capture the essence of a worship experience. In the first movement, *Introit*, we hear a joyful church processional accompanied by bells, chimes, and triangle. The second movement, *Kyrie*, symbolizes the prayer, "Lord have mercy upon us." The mood of this movement is dark and somber, with the rhythms based on speech inflections taken from the first word of the traditional Latin prayer, "Kyr-i-e." The third section, *Gloria*, represents the exultation of the words, "Glory to God in the highest." The last movement, *Alleluia*, expresses the jubilation of man's faith, with sustained brass chords set against an ascending theme in the woodwinds, representing man's heavenly aspirations.
— Roger Beck

Winds of Nagual is based on the writings of Carlos Castaneda about his 14 year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met Don Juan while researching hallucinogenic plants for his master's thesis in Anthropology from UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self...what Juan calls the nagual.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos' is open, direct and naive. We hear Carlos' theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by Don Genaro, a sorcerer friend of Juan's who frightens Carlos with fantastic tricks like disappearing and re-appearing at will.

The score is laced with programmatic indications such as "Juan entrances Carlos with a stare", "a horrible creature leaps at Carlos", "he feels a deep calm and joy", etc. The listener need not have read Castaneda's books to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age.

The University of Washington Symphonic Band

Piccolo Yuriko Brunelle	Bass Clarinet Michael Tangen	Katherine Kino David Graves
Flute Scott MacHaffie Lisa Gane Katherine Nelson Shannon Yost Lori Iwasaki Debbie Voyce Jennifer Pritchett	Alto Saxophone Shannon Morgan Cindy Baquiran Stacey Councilman Sharon Lyons	John Boggio Doug Manis Zach Davies
Oboe Rachelle Merza David Oakley	Tenor Saxophone Kristina Espinoza Jennifer Dalton Erika Odegard	Baritone Wolf Vanhee Bill Harris Tonya May Greg Wickline
Bassoon Jenny Rohons	Baritone Saxophone Val Villafana	Tuba Nathan Carlson Michael Kantor Louis Figueroa Tad Doviak
Clarinet Doug Smith Matt Whitney Lisa Dinkelman Gretchen Swanson Kristin Cronin Jon Plummer Julie Loughheed Julie Skeen Kathleen Petrie Antonio Bermudez	Cornet Mark Hillard Dale Potter Brian Kovacevich Greg Wiedermeir Luke Von Felt	Percussion Greg Landgraf Tammi Engstrom Stuart McLeod Tracey Pilkinton
	Horn Cheryl Underwood Jeannie Galt Brian Graves	
	Trombone Dirk Brier Brad Calder	

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Upcoming Concerts

Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium

Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium

French and German Baroque Concert; May 29, 8:00 PM, Meany Theater

Studio Jazz Ensemble; May 30, 8:00 PM, Meany Theater

Young Composers; May 31, 8:00 PM, Brechemin Auditorium

University Choral with Fathers and Friends; June 1, 8:00 PM, Meany Theater

Opera Scenes Workshop; June 5, 8:00 PM, Meany Studio Theater

Keyboard Debut Series; June 14, 8:00 PM, Brechemin Auditorium