

its 35th production of the 1988-89 season:

**THE UNIVERSITY WIND ENSEMBLE &
SYMPHONIC BAND**

Tim Salzman, Conductor

**IN A PROGRAM OF MUSIC BY
WASHINGTON COMPOSERS**

February 7, 1989, Meany Theater

PROGRAM

THE WIND ENSEMBLE BRASS

Suite for Brass Ensemble (1958).....Gerald Kechley

- 2) ~~I. Intrada~~
- ~~II. Arioso~~
- 1) ~~III. Scherzo~~
- ~~IV. Variants~~

THE SYMPHONIC BAND

March With Trumpets (1957).....William Bergsma
David McCullough, *conductor*

Prayer of St. Gregory.....Alan Hovhaness
Jack Halsey, *trumpet soloist*

INTERMISSION

THE WIND ENSEMBLE

Overture for Band (1988).....John Heins

Concerto for Piano and Wind Instruments (19..).....Leonard Berkowitz

I. QUARTER NOTE = 84

II. EIGHTH = 66

III. QUARTER NOTE = 94

Joel Salsman, *piano soloist*

Cass side A

Cass side B The Seattle Post-Intelligencer March (1895).....Sol. Asher

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School
of
Music
University
of
Washington



PROGRAM NOTES

Gerald Kechley received both B.A. and M.A. degrees from the University of Washington where he will be retiring at the end of this school year after a long and illustrious career as both a teacher of composition and the past conductor of the Madrigal Singers. His principal composition teachers were George McKay and Aaron Copland. Previously he taught at Centralia Junior College and at the University of Michigan. The *Suite for Brass* was written in 1958 for the brass choir at the UW conducted by Bill Cole.

William Bergsma was born in California in 1921. He attended Stanford University from 1938 to 1940 followed by four years at the Eastman School of Music where he studied composition with Howard Hanson and Bernard Rogers. In 1946 he began teaching composition at the Juilliard School and directed the school's new department of literature and materials. In 1961 he was appointed associate dean, and in 1963 became director of the School of Music at the University of Washington, a post he held until 1971. *March With Trumpets* was the first in a series of commissions by Richard Franko Goldman in memory of his father. The first performance of this work took place June 19th, 1957 with the Goldman Band, Richard Franko Goldman conducting. The piece is a straight-forward grand march in form but charts a middle course between conservative harmonies and mid-century modernism. It shares with other Bergsma compositions a texture both resourceful and imaginative with a strong lyric quality.

David McCullough

Alan Scott Hovhanness is an American composer of Armenian descent. He received his collegiate musical training at the New England Conservatory of Music and his list of compositions is quite impressive especially in consideration of the fact that the composer destroyed nearly a thousand of his works in 1940. This listing includes eighteen compositions for orchestra as well as a large number of chamber compositions, violin pieces and piano works. While studying traditional techniques of composition, Hovhanness has also become involved in oriental musical systems which he embodies in his works, creating effects of impressionistic exoticism.

Band Music Notes

Jack Halsey is a junior at the University of Washington, a music education major and student of Roy Cummings.

Overture for Band was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison. Lyrical solos are presented for flute, oboe and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short, energetic coda.

John Heins

In *Concerto for Piano and Wind Instruments* the mood of the first movement is, in general, a very vigorous one, immediately set by the opening motive between soloist and tutti. However, there are many hills and valleys of intensity with even a few somewhat lyric passages as material undergoes changes and transformations with colors and registers being exploited. The second movement presents a serious and broadly stated melody: there then follows a set of variations on this theme in different settings and temperament ending with a virtuoso-like passage in the solo piano. The theme is then returned to briefly, ending the movement. The third movement is an unabashed rondo with a rhythmic and energetic ritornello given out initially in the piano including short interruptions in the winds. (It is related to the opening of the 1st movement.) The intervening passages clearly contrast with it as it makes its several developmental returns.

Leonard Berkowitz

Joel Salsman received his B.M.A. and M.M.A. degrees in Music from the University of Washington. In 1963 he won the Seattle World's Fair Scholarship and Brechemin awards. With a grant awarded through the New York Woolley Foundation, he went to Paris and for seven years studied with Raymond Trouard. Laureate in five international piano competitions, he held a four year French Government Scholarship and has given concerts throughout Europe.

Band Music in Early Seattle, 1870-1914

A Centennial Note
by
JoAnn Taricani

"July 4, 1870, seems to be the date when music got its first start in Seattle, at which time the citizens proposed a grand celebration in honor of the national holiday. There was a local brass band, composed of amateurs, in the city at the time, but a professional musician was almost an unknown quantity. After considerable discussion, it was decided to send to Portland and employ the services of Professor C. E. Bray to superintend the musical part of the program and get the local band in trim to play for the parade."

The Seattle Press-Times, July 8, 1893

Like many towns in the latter half of the nineteenth century, Seattle depended upon an amateur brass band for virtually all of its public musical entertainment. When, in 1870, Seattle's first professional musician was imported in order to upgrade the amateur ensemble, the town's population was 1,107, or slightly less than the capacity of present-day Meany Hall (which seats 1,200). Charles Bray's inaugural concerts, presented in the morning, afternoon, and evening of July 4, 1870, were enthusiastically received; one newspaper account, describing the grand ball held in Yesler Pavilion that night, remarked that the event was "the gayest assemblage and the most *recherche* affair of the kind which ever took place in the Territory."

Bray remained in Seattle and continued to encourage the cultivation of musical activity by providing instruction on various band instruments and involving many of Seattle's leading citizens in band performances. In a retrospective interview in 1893, he contemplated the contrast between his first brass band and the current array of professional bands. In a little over two decades, the quantity and quality of professional band musicians had increased dramatically; by 1893, the city supported four professional bands, along with a host of other musicians, leading one writer to editorialize that "since that time [1870], the progress to a higher standard has been steady and constant, and today Seattle musicians rank as high as any city on the coast . . . its people appreciate and patronize a good musical entertainment, as well as those who seek to develop talent and train it in the right direction."

One of those bands active in 1893 was Theodore Wagner's First Regiment Band. Wagner's band became a Seattle institution, performing at virtually every civic, social, and commercial occasion of any significance between the years 1889 and 1914. His arrival in the city immediately following the devastating fire of 1888 was anything but auspicious, as he recounted years later: "My wife and I reached Seattle the day after the big fire . . . a little local train switched us as close [as possible] to what was left of the town, and from there we walked, I carrying the grip and my wife lugging the baby. I had a single room at the Gatch's [the President of the University of Washington] and I had arranged to take rooms at a hotel. Now the hotel was burned down. Mrs. Gatch, who had a big heart, took us all in."

For several decades, Wagner's band served much the same purpose that a symphony orchestra does today, providing the city with an opportunity to hear selections of European music; the band often presented arrangements of Beethoven symphonies, Rossini overtures, and Strauss waltzes. In the summers, Wagner directed series of concerts at the Leschi and Madison parks along Lake Washington, and he conducted pit bands at Seattle theaters throughout the year. The Seattle Post-Intelligencer became a patron of the band, underwriting their summer series and providing free trolley service from downtown to the lake-side parks. Not surpris-

ingly, "The Post-Intelligencer March" (included on tonight's program) became the signature piece of Wagner's band, performed at virtually every concert.

Even after the Seattle Symphony was founded in 1903, Wagner's band maintained a prominent position in the city. A "Silver Jubilee" concert in 1914 celebrated twenty-five years of Wagner's contributions, reuniting over 100 former members of the band for the performance. Many early residents of Seattle gathered for the event; U.W. Professor Edmund Meany (for whom Meany Hall is named) introduced the band to a packed house, causing one audience member to exclaim "Eddie Meany . . . I recollect when that boy delivered milk at our house." One reviewer reminisced that "Music was never more celestial, the girls were never prettier, nor the nights finer than when Wagner's band used to give its Sunday night concerts at Madison Park."

The golden era of Seattle's town bands passed with the retirement thrust upon Wagner in 1926 by a stroke he suffered while rehearsing the band for an election-night concert. His band members scattered, coming back together years later for one final performance in 1933: at the funeral of Theodore Wagner.

UPCOMING CONCERTS:

- February 16-19, *SING FOR YOUR SUPPER*, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
- February 22, University Chorale Invitational, 7:30 PM, Meany Theater
- February 23, University Masters Series: Eric Shumsky, *viola*, 8:00 PM, Meany Theater
- February 26, Faculty Recital: Melvyn Poll, *tenor*, 8:00 PM, Brechemin Auditorium
- February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
- March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
- March 6, The Contemporary Group, 8:00 PM, Meany Theater
- March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
- March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
- March 9, Young Composers, 8:00 PM, Meany Studio Theater
- March 10, University Symphony & Combined Choruses, 8:00 PM, Meany Theater
- March 11, Concert Band Festival, 8:00 PM, Meany Theater
- March 13 & 14, Opera Workshop, 8:00 PM, Meany Studio Theater
- March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
- April 4, University Harp Ensemble, 8:00 PM, Meany Theater
- April 11, University Masters Series: Bisi Adeleke, Music of Nigeria, and Topeng Dance of Indonesia, 8:00 PM, Meany Theater
- April 14, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, HUB Auditorium
- April 14, Percussion Festival, 8:00 PM, Brechemin Auditorium
- April 15, Percussion Festival, 9:00 AM - 10:00 PM, Meany Studio Theater

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

CLARINETS

Gretchen Minton
Sheri Fingerroot
Cecilia J. Kim
Alexander K. Lee
Jodi Lengenfelder
David Kim
Karen Vasseur
Rachel Harrell
Kim Goffman
Linda K. Moran
Doug Smith
Kevin Minsky
Joseph H. Willis
Cynthia A. Biles

BASS CLARINET

Vanessa Kahen

TRUMPETS

Kyle Hinman
Carrie Dixon
Brian Kovacevich
Luke Von Feldt
Allen Toso
Vince Westmark
Renee Parisio

TENOR SAXOPHONES

Nathaniel Blood
Val Villafana

BASSOONS

Sue Kelleher
Ruthann Duncanson

TROMBONES

David Graves
Brad Calder
John Boggio

PERCUSSION

Judy Fleming
Diana DeLashmutt
John Douthitt

TUBAS

Louis A. Figueroa
David Kato
Bret Taylor

PICCOLO

Lani Wollwage

FLUTES

Tamara Engstrom
Janet Salm
Scott MacHaffie
Lori M. Iwasaki
Linda L. Runft
Natasha Yanover
Carrie Murphy
Theressa Julius

E FLAT CLARINET

Sheri Fingerroot

ALTO SAXOPHONES

Charles Davis
Janelle Mae Crabb
David Katsuda
John Brondello
Carla Playter
Teri Thompson

BARITONE SAX

Ron Melencio

OBOE

Jennifer Schmidt

EUPHONIUMS

Wolf Vanhee
Greg Wickline
Andree Sidwell

HORNS

Cheryl Hoffman
Dorsey Wyble
Matthew Underwood
Keith McKenzie

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

CLARINETS

Beverly Setzer
Anne Dickinson
Chris Magnusson
Sue Kelleher
Steven Beagles
Kathy Dugan

BASS CLARINETS

Keith Teske
Cathy Kriloff

TRUMPETS

Mathew Johnson
Jack Halsey
Richard Kodama
Christopher T. Duenow
Dale Potter

TENOR SAXOPHONE

Gayle Picken

BASSOONS

Katie Jackson
Jerry Turner

TROMBONES

Andrew Hillaker
Gretchen Hopper
Jay Bulen

PERCUSSION

Evan Buehler
Mark W. Postlewaite
William Cabbage IV
Dan Oie

TUBAS

Kirk Smith
Craig White

PICCOLO

Corinne Maekawa

FLUTES

Kathleen Woodard
Corinne Maekawa
Ewann Agenbroad

ALTO SAXOPHONES

Larry Wiseman
John Marx

BARITONE SAX

Brad Price

OBOE

Laurie Bare
Margaret Farler

EUPHONIUM

Nathan Bastucscheck

HORNS

Tony Miller
Pete Hodges
Cheryl Hoffman
Vince Yamashiroya

STRING BASS

Kris Falk