

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

B348
1992
12-2

presents

THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

Timothy Salzman, conductor

ON LOCATION

8:00 PM

DECEMBER 2, 1992

MEANY THEATER



School
of
Music
University
of
Washington

DAT
12052

PROGRAM

CASS
12053

DAT
12Z AEGEAN FESTIVAL OVERTURE 10/28 Andreas Makris

103 (SHEEP SHEARING SONG
FROM SOMERSET, ENGLAND Eugene Goossens/Percy Grainger 501
COUNTRY GARDENS Percy Grainger

104 SINFONIA VXI, TRANSCENDENTAL VIENNA 7/00 Timothy Broege
I. Star-gazing: Aldebaran - Maestoso
II. Incantation - Allegro misterioso
III. Waltz - Tempo di valse
IV. Star-gazing - Pesante: Allegro giocoso

105 SYMPHONY FOR BAND: "WEST POINT" 20/28 Morton Gould
I. Epitaphs
II. Marches

Richard Clary, conductor*

CASS SIDE A
SIDE B

INTERMISSION

107 ARCTIC DREAMS (1991) 23/24 Michael Colgrass
I. Inuit Landscape
II. Throat Singing with Laughter
III. The Whispering Voices of the Spirits Who Ride With the Lights
in the Sky
IV. Polar Night
V. Spring Light: Ice Floating in the Sun
VI. The Hunt
VII. Drum Dancer

108 ASPEN JUBILEE 11/05 Ron Nelson

Erin Gabriel, vocalist

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

AEGEAN FESTIVAL OVERTURE was written in 1967 as an orchestral overture for the Washington National Symphony and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and Major Albert Bader of the United States Air Force Band to arrange the overture as a concert piece for band. It was then premiered and featured on tour by the Bolling based USAF band under the direction of Colonel Arnald Gabriel.

From its first hammering dotted eighth rhythms, the *Aegean Festival Overture* reflects the Greek origins of its composer, who was born in Salonika, a colorful Aegean seaport. The driving energy of the fast section with its restless 5/8s and 7/8s and the lyric plaintiveness of the contrasting middle section, all molded into symphonic form, epitomize the musical style of Makris - a blend of classic form and Greek folkloristic elements.

Born in 1930, the composer came to America at the age of 20 as a scholarship student at the Mannes School of Music in New York. He has studied in Aspen and also in Paris with Nadia Boulanger. He leads an extremely active career as a professional violinist (he is in the first violin section of the National Symphony) and as a composer (his compositions include Concerto for Strings, Concerto for Viola, Concerto for Trombone, and Quintet for Voice and String Quartet.) In 1967 he received a grant from the National Endowment for the Arts for his work on the *Aegean Festival Overture*.

On June 9, 1917 the 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 serious works.

In 1948, late in the composer's career, Grainger received a letter from Leopold Stokowski complaining that the only available arrangements of his famous pieces were orchestrated by others. Stokowski wanted Grainger to create his own orchestrations which Stokowski would then record for RCA. Stokowski came to the Graingers' White Plains, NY home to stand at Percy's side during this project providing him with countless suggestions. At the recording sessions on May 31 and November 8, 1950 at the Manhattan Center, Percy was invited to play the orchestral piano parts with "Leopold Stokowski and His Symphony Orchestra", an orchestra composed of the cream of New York's players. The recording was later combined with Grainger's piano-roll performance of Grieg's Piano Concerto and was issued as an RCA Red Seal LP.

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. Percy opened this arrangement not at the beginning, but with the sprightly tune of the second section. The piece unfolds in a wild virtuosic romp perfectly suited to Stokowski and his brilliant players.

Keith Brion

SINFONIA VXI: "TRANSCENDENTAL VIENNA" was composed during January and February of 1989 on commission from Richard H. Sanger and the Thoreau Intermediate School Symphonic Band of Vienna, Virginia. The score is dedicated "to Mr. Sanger and his fine young musicians". Composer Timothy Broege includes the following quotes on the score:

"Coming home through the village by this full moonlight, it seems one of the most glorious nights I ever beheld. Though the pure snow is so deep around, the air, by contrast perhaps even with the recent days, is mild and even balmy to my senses, and the snow is still sticky to my feet and hands. And the sky is the most glorious blue I ever beheld, even a light blue on some sides, as if I actually saw into day...."

Henry David Thoreau: Journal, Feb. 4, 1852

"I must live above all in the present".

Henry David Thoreau: Journal, Jan. 7, 1851

The American composer, conductor, pianist and administrator Morton Gould was born in 1913; a year which also saw the births of such musical luminaries as Benjamin Britten, Norman Dello Joio, and Witold Lutoslawski. His musical training was in New York, and one of his first engagements was as a staff pianist for NBC. A conducting career soon followed which would see him presiding over several important and historical recordings including first commercial recordings of works of Charles Ives and Dimitri Shostakovich. As a composer Gould has been remarkably prolific with an output which touches virtually every compositional discipline. His skills as an articulate and passionate spokesman for music and the creative process served him well as a president of A.S.C.A.P. Gould's interest in the wind band dates from the late 1930s. His output for the medium of both original material and his personal supervision of the transcription of many of his orchestral works has placed him in a prominent and unique place among American composers.

The WEST POINT SYMPHONY is Gould's fourth, but his first for band. Composed during January and February of 1952, the symphony was commissioned for the West Point Sesquicentennial Celebration in commemoration of "150 years of progress at the Academy." Although comprising only two movements, Gould considers the symphony one of his major works, and it was he who conducted the premiere at a gala concert of the Academy Band in April of 1952. The first movement ("Epitaphs") begins with an arching melodic statement yielding numerous motifs which develop and are recurrent throughout the piece. A sudden tempo

change brings a passacaglia based on a martial theme introduced first by the tuba. This hesitating and yet relentless tune serves as the foundation for several variations, each more intense than the last. During this passacaglia the score calls for a "marching machine" - a percussion instrument designed to simulate the sound of distant foot soldiers. Fragments of the "Dies Irae" and the other-worldly echoes of tunes of the revolutionary and civil wars evoke terrifying images of generations of fallen comrades. A return to the more lyrical first section material is accompanied in the background by the passacaglia; an ominous reminder that for each class of cadets, combat and perhaps death is an ever present possibility. A stylized "taps" gesture brings the movement to a close. The second and final movement ("Marches") is a lively and unbuttoned "parade" of march gestures which show an array of embellishments and rhythmic variants. At one point piccolos and drums are called upon to simulate the "fife and drums" that were the instrumentation of the original West Point Band. A light hearted "swing march" serves as transition material to a brief final "call to arms", and the work finishes with a virtuoso Coda of martial fanfares and flourishes.

Richard Clary

ARCTIC DREAMS is a tone poem for symphonic wind ensemble, inspired by the Arctic and by the lives and legends of the Inuit people who live there. I lived for a short time with an Inuit family in Pangnirtung, Baffin Island, just north of the Arctic Circle, and I was fascinated by their way of life, their humor, and their sense of mystery and wonder at the awesome nature around them. To me, the Arctic is like a great unconscious. Therefore, the title of Barry Lopez's wonderful book, "Arctic Dreams" seemed also an apt description of this music.

In the opening section, *Inuit Landscape*, a solo trombone represents a lone human being calling out over vast space amidst the sound of wind and storm. In *Throat Singing with Laughter* we hear the indomitable spirit of the Inuit through their sense of humor. Throat singing is a unique form of Inuit music, created by the rapid in- and out-takes of breath on fast rhythms, which incites almost continual laughter in the singers and onlookers alike. In *The Whispering Voices of the Spirits Who Ride With the Lights in the Sky*, we hear mysterious mutterings that make a gradual transformation into "gossamer curtains of light that seem to undulate across Arctic skies," (Lopez's description of the aurora borealis). The next section, *Polar Night*, is a montage of Arctic sounds (ghosts, wind, wolves), through which we hear the voices of Norwegian sailors whose boat is frozen in the ice for the winter. In *Spring Light: Ice Floating in the Sun*, the winter ends and the thaw begins with the light increasing to an almost unbearable brightness. This leads directly into the next-to-last section called *The Hunt*. To the Inuit, spring is literally the resurrection of life. The ominous four-month winter darkness ends and brings back the caribou, their primary source of food. Following the hunt is a joyous celebration, led by the *Drum Dancer*. The sculptures of Karoo Ashevak, several of which are called Drum Dancer, were my inspiration for this section.

Arctic Dreams was commissioned by James Keene for the 100th Anniversary of the University of Illinois Symphonic and Concert Bands, and to honor the

retirement of my friend Jack McKenzie, Dean of the College of Fine and Applied Arts. I want to express my appreciation to the Canada Council for the Senior Arts Grant that enabled me to travel to the Arctic, and do research and development for this work. *Arctic Dreams* is respectfully dedicated to Rosie Okpik and Enukie Akulukjuk of Pangnirtung.

Michael Colgrass

ASPEN JUBILEE was commissioned by Manatee High School Bands, Bradenton Florida in 1987. The composition's beautifully lyric middle section, entitled *Nightsong*, features solo soprano voice.

UPCOMING U.W. BAND CONCERTS:

Friday & Saturday, January 29th & 30th, 5:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; Steve Houghton, percussion soloist. Pacific Northwest Band Festival.

Tuesday, March 9th, 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Winter Quarter Concert. "Symphony #3", David Maslanka.

UPCOMING 1992-93 CONCERTS:

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 3, ProConArt. Brechemin Auditorium, 8:00 PM.

December 5, Collegium Musicum & Madrigal Singers. Brechemin Auditorium, 8:00 PM.

December 6, Collegium Musicum & Madrigal Singers. Brechemin Auditorium, 3:00 PM.

December 7, Studio Jazz Ensemble. Meany Theater, 8:00 PM.

December 8, University Chorale. Meany Theater, 8:00 PM.

December 8, Percussion Ensemble. Meany Studio Theater, 8:00 PM.

December 9, University Symphony. Meany Theater, 8:00 PM.

December 10, Keyboard Debut Series. Brechemin Auditorium, 8:00 PM.

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabra Weber, grd., music
Pablo Sepulveda, jr., music
Libby Gray, jr., music
Whitney Neufeld-Kaiser, grd., genetics
Yuriko Brunelle, sr., English
Naomi Gonzalez, so., music/el. ed.

BASS CLARINET

Kathryn Suther, grd., music
Susan Ediger, grd., music

B^b CONTRA-BASS CLARINET

Joel Barbosa, grd., music

ENGLISH HORN

Cheryl Carrera, grd., music

BASSOON

Jeff Eldridge, grd., math
Amy Superfisky, fr., pre-arts
Jilliann Sims, so., pre-arts

TRUMPET

Colby Hubler, jr., music
Jack Halsey, sr., music
Matt Armstrong, jr., music
Hilary Lyons, so., biochem
Joel Boring, fr., music/bio. engr.
Anthony Teehan, grd., music

TUBA

Scott Johanson, so., music
Nathaniel Oxford, so., music

EUPHONIUM

Zach Davies, sr., music
Carsten Bruckner, grd., chem

PERCUSSION

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Gunnar Folsom, so., music
Stuart Scott McLeod, sr., music
Mark Wilbert, so., music
Jana Skillingstead, jr., pre-arts
Alec Wilmart, jr., music

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Debbie Smith, so., music
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Gretchen Minton, post bacc., English
Jamie Clark, so., pre-arts
Jerry Neufeld-Kaiser, grd., linguistics
Seema Prasad, jr., intrnl. pol./pblic. rel.
Kathleen Dugan, sr., el. engr.
Adam Smith, fr., music

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Donald J. Akney, fr., music
Jackie Sue Faissal, grd., music
Kirstan Maria Lawson, fr., pre-arts

PIANO/CELESTA

David Wolf, jr., music

STRING BASS

Megan Cleary, post. bacc., music

HARP

Melissa Walsh, grd., public affairs

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