

TUBA
Dax Migita
Jonathan Zull, Jr./Music Ed
James Babcock, Jr./Poli Sci

PERCUSSION
Lily Yeh, Sr./Music ed &
vocal performance
Sool-Lin Lee, Sr./Music Ed
Kimberly Panglihan, Sr/
Music Ed

John Besner, Sr./Cmptr sci &
Elect engr
Michael McGrath, Jr./Poli Sci
T.J. Seiber, Sr./Music Ed

CONCERTBAND ASSISTANT
Ardis Hallanger

WIND ENSEMBLE PERSONNEL

Timothy Salzman, *conductor*

FLUTE
Dane Andersen, Sr., Music;
Seattle
Paula DeMoss, Jr., Music;
Lakebay
Ayumi Ikeda, Jr., Music;
Niigata, Japan
Mimi Kruger, Grad., Music;
Colorado Spring, CO

OBOE
Beth Antonopulos, Grad.,
Music; Ft Collins, CO
Ashley Cragun, So., Music;
Pt Angeles
Sara Jackson, Fr., Music;
Aurora, CO

CLARINET
Tammy Arvin, Grad., Music;
Seattle
Rudy Dennis, Grad., Music;
Auburn
Kristie Fenn, Fr., Undeclared;
Curtis
Lisa Hagen, Jr., Psychology;
Yakima
Havala Osdoba, So., Comp Lit;
Seattle
Rosanne Ritch, So., Music;
Seattle
Sherrie Shinjo, So.,
Psychology; Aiea, HI

BASS CLARINET
Mark Oesterle, Music; Pasco

CONTRA BASS CLARINET
Jason Sims, Fr., Business;
Spokane

BASSOON
Tracy Bergemann, Grad.,
Science; Milwaukee, WI
Changho Lee, Grad., Music;
Teagu, Korea

SAXOPHONE
Sarah Cavassa, Fr., Music;
Monroe
Suzie Cavassa, Sr., Music;
Seattle

Bradley Fitch, Jr., Music;
Gardnerville, NV
Sara Stephens, Fr., Undeclared;
McMinnville, OR

TRUMPET
Jonathan Eck, Jr., Chemistry &
Music; Tacoma

Timothy Fowler, Sr., Music;
Steilacoom
Joy Lyons, So., Physics &
Music; Seattle

Nick Roumonada, Jr., Music;
Issaquah
Steve Ryals, Grad., Music;
Seattle
Tyson Sterne, Sr., Music;
Stanwood

FRENCH HORN
Aaron Beck, Sr., Music; Seattle
Erika Bramwell, Jr., Music;
Lewisville, ID
Erica Drouin, Fr., Undeclared;
Spokane
Shauna Hansen, Grad., Enviro
Engr; Seattle
Emily Reppun, Fr., Music;
Bellingham
Jay Steinbrook, Sr., Philosophy;
Miami, FL

TROMBONE
Jeff Gans, Sr., English; Seattle
Stephen Nickels, Jr.,
Engineering; Madison, WI
Peter B. Ormsby, Grad., Music;
Tacoma
Dan Kretz, Sr., Music; Winlock

EUPHONIUM
Nelson Brodeck Bell, Jr.,
Music; Olympia
Adam DeBruler, So.,
Undeclared; Auburn

TUBA
Tyler Benedict, So., Music;
Pt Angeles
Tyler Smith, Jr., Music;
Lk Elsinore, CA

STRING BASS
Jurica Stelma, Grad., Music;
Seattle

PERCUSSION
Christian Krehbiel, Sr., Music;
Colbert
Miho Takekawa, Music;
Tokyo, Japan
Anne Richards, Jr., Zoology;
Kenmore

Mike Rolling, Sr., Music;
Pasadena, CA
Conney Lin, Jr., Music;
Shoreline
Russ Nyberg, Sr., Music;
Seattle

PIANO
Jacob Winkler, Seattle

University of Washington
THE SCHOOL OF MUSIC

presents

B348
1999
11-30



School
of
Music
University
of
Washington

THE CONCERT BAND

Raydell C. Bradley, *conductor*

and

THE WIND ENSEMBLE

Timothy Salzman, *conductor*

8:00 PM
November 30, 1999
MEANY THEATER

DA 13,579
CD 13,580

PROGRAM

THE CONCERT BAND

RAYDELL C. BRADLEY, CONDUCTOR

- CD
- 1 BRIGHTON BEACH (4:01) William P. Latham (b. 1917)
 - 2 AVE MARIA (3:14) Franz Biebl/Ballenger (b. 1906)
 - 3 DER TRAUM DES OENGHUS
(The Dream of Oenghus) (7:00) Rolf Rudin (b. 1961)
 - 4 LITURGICAL DANCES (7:43) David R. Holsinger (b. 1945)

INTERMISSION

THE WIND ENSEMBLE

TIMOTHY SALZMAN, CONDUCTOR

- 5 DESI (5:21) Michael Daugherty (b. 1954)
- 6 COLONIAL SONG (5:27) Percy Grainger (1882-1961)
- 7 SYMPHONY IN B^b (18:42) Paul Hindemith (1895-1963)
- 8 CONCERTINO FOR FOUR PERCUSSIONISTS
AND WIND ENSEMBLE (7:48) David Gillingham (b. 1947)

PROGRAM NOTES

WILLIAM LATHAM retired from teaching in 1984 after a long and productive career as a professor of composition and theory that spanned five decades. Today he resides in Denton, Texas, where he continues to catalog his large output of compositions. Upon completion of this task, Latham's entire collection of compositions will be housed in the University of North Texas music library. He has composed over one hundred works, about half of which have been published; many have been performed throughout the world. His works have been performed by many high school and college wind ensembles, and by the Cincinnati Symphony, the Eastman-Rochester Philharmonic, the Dallas Symphony, and the St. Louis Symphony; his music has been performed by such famous conductors as Eugene Goossens, Howard Hanson, Thor Johnson, John Giordano, and Walter Susskind. The march heard this evening is considered a standard in the concert march genre. *BRIGHTON BEACH* is unusual, considering the

opening fanfare is in the minor mode (d minor is an unusual beginning for a concert march). The piece ends in resplendent form (in F major) using the full force of the symphonic band.

FRANZ BIEBL was born September 1st 1906 and is one of the most respected figures in German choral music. He was born in the Oberpfalz area of Amberg, studied under Joseph Hass at the Musikhochschule in Munich, and had commenced a successful teaching career at the Mozarteum in Salzburg, Austria. World War II intervened, and ended with Biebl interned in Battle Creek, Michigan as a prisoner of war. Herr Biebl suffered a stroke earlier this year and (at the age of 93) is making a full recovery.

Biebl is chiefly known in America through his wonderful *AVE MARIA* written in 1964, but made quite popular by the *Chanticleer* recording 30 years later. It exhibits Biebl's characteristic tenderness, clarity, and simplicity of form. The concert band setting is by William Ballenger, Chairman of the Music Department at Oklahoma State University in Stillwater. The original setting is for two choirs, one male and one female. The wind setting maintains this separation of musical ideas through the brass and woodwind families. All winds eventually unite to produce the powerful and beautiful climax heard at the end of the piece.

ROLF RUDIN was born in Frankfurt on December 9 1961. He studied music education, composition, conducting and theory of music in Wurzburg. He is a free lance composer and a lecturer at the Frankfurter Musikhochschule.

The musical poem *THE DREAM OF OENGHUS* refers to the Irish legend of the same name which was edited by Frederik Hetmann in his collection "Irish Magic Garden Fairy Tales, Legends and Stories from Ireland." In this legend Prince Oenghus has a nightly vision when fast asleep: he sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing she remains unattainable for him for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of the legend; in a way it rather invites reading the story, as there are only single phases and atmospheres of the legend serving as extra-musical sources of imagination. (Notes by the composer)

DAVID HOLSINGER offers the following notes concerning *LITURGICAL DANCES*: "*LITURGICAL DANCES* was commissioned by the Beta Mu chapter of Phi Mu Alpha Sinfonia to celebrate 75 years of service to Central Methodist College, in Fayette, Missouri. On a personal level, *LITURGICAL DANCES* sums up the remembrance of an earlier time when I was a student at Central Methodist and a member of this music fraternity. The composition displays two images; the first, a prelude of reflection on the emotional and spiritual bonds that unite those of like heart; and secondly, exuberant praise and celebration, not only for the service of people to their vocations, but also to a glorious Lord, who created music that we would have a wonderful vehicle with which to exhibit his exhilaration with life! *LITURGICAL DANCES* is subtitled, *Benedicamus Socii Domine*, which translates "let us all as companions, Praise the Lord!"

MICHAEL DAUGHERTY's *DESI* for symphonic winds was premiered at the 1991 College Band Directors National Association Convention in Kansas City. The composition is a tribute to Desi Arnaz, who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in "*I Love Lucy*," widely regarded as one of the most innovative television comedy shows of the 1950s.

The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940s. In *DESI* the bongo soloist and percussion section provide a lively counterpoint to intricately structured canons and four-note cluster chords, creating polyrhythmic layers that intensify and build to a sizzling conclusion. *DESI* evokes a Latin sound punctuated by big band trumpets, trombone glissandi and dazzling woodwind runs.

DESI has been widely performed by ensembles ranging from the U.S. Marine Band to the St. Louis Symphony, and abroad by ensembles including the Tokyo Kosei Wind Orchestra and the Zurich Tonhalle-Orchester. *Desi* is recorded by the Baltimore Symphony Orchestra with David Zinman conducting, on the Argo/Decca CD entitled "Dance Mix".

The UW Wind Ensemble last performed this work in April of 1991 shortly after its premiere.

PERCY ALDRIDGE GRAINGER was born at Brighton, near Melbourne, in 1882 and from an early age showed a precocious musical talent, making his first public appearance as a pianist at the age of ten.

Following studies in Germany, he began a concert career in England and toured South Africa and Australia. In 1906 he met Grieg, who became enthusiastic about Grainger's talent. He settled in the USA, giving a sensational debut in New York in 1915 and gave summer sessions in Chicago from 1919 to 1931.

At his marriage to Ella Viola Strom in 1928, a spectacular affair staged at the Hollywood Bowl, he conducted his work *To a Nordic Princess*. His wide-ranging musical output was influenced by his studies of folk music, and featured experimental combinations of traditional tonality with "gliding" intervals, the use of polyrhythm and unusual, even electronic, instruments.

As early as 1937, he wrote a quartet for electronic instruments, notating the pitch by zigzags and curves and rejected common Italian designations of tempi and dynamics.

He later founded a museum in Melbourne to house his manuscripts, and instructed that his bones be preserved, and possibly displayed, within it (his request was declined and upon his death in 1961, he was buried in an ordinary manner). An energetic eccentric, Percy Grainger has gained a certain measure of affection and stature in the public mind as an Australian musical pioneer.

Grainger used no traditional tunes in *COLONIAL SONG* which was written for and about the people in his native Australia. He expressed the wish to voice a certain kind of emotion that seems not untypical of native-born colonials in general. Concerning colonials he wrote the following: "Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and

dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen Foster's songs. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here".

PAUL HINDEMITH began to show interest in music at the age of eleven by playing the violin. By the time he was twenty, he was concertmaster of the Frankfurt Opera (1915-23). After making the viola his specialty, he toured Europe with the Amar-Hindemith Quartet. In 1927 Hindemith was appointed professor of composition at the Academy of Music in Berlin, and out of this teaching experience grew his famous theoretical work, *The Craft of Musical Composition*. Published in 1937, it was one of the most comprehensive theories of harmony ever devised. In 1940, Hindemith was appointed to the Yale University School of Music faculty. Later, he took up residence in Switzerland and made frequent visits back to the United States until his death in 1963. In addition to operas, symphonies, and numerous other orchestral works, Hindemith wrote much music for chamber groups, keyboard instruments, and choral combinations. His sonatas for each of the wind instruments have long served as exemplary material for advanced performers.

The *SYMPHONY IN B-FLAT* for concert band was composed at the request of Lt. Colonel Hugh Curry, former leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951 with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the logic of his organization and utilization of complex rhythmic variation add energy and intensity to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence. The *SYMPHONY IN B-FLAT* holds an eminent place in wind band history as one of the greatest works written for this medium in the twentieth century. This work is said to have influenced other first-rank composers to write for the band idiom.

(Giannini, Persichetti, Creston and Hovhaness)

DAVID GILLINGHAM earned Bachelor and Master Degrees in Music Education from the University of Wisconsin-Oshkosh in 1969 and 1977, and the Ph.D. in Music Theory and Composition from Michigan State University in 1980. His

principal composition teachers were Roger Dennis, Jere Hutcheson, James Niblock and H. Owen Reed. He is the recipient of numerous awards and honors including First Prize in the International Barlow Composition Contest in 1990 (*Heroes, Lost and Fallen*), a Research Professorship (Central Michigan University) and Composer in Residence at several Midwest universities and colleges. His compositions have been performed throughout the United States, Europe and Japan. Gillingham is currently Professor of Music Composition/Theory at Central Michigan University. He is a member of ASCAP, Society of Composers, Inc., and the College Music Society.

The composer writes, "The work was written for the Oklahoma State University Wind Ensemble, conducted by Joseph P. Missal and performed at the WASBE convention in Austria a couple summers ago. Unlike many of my works, it does not suggest a program, but my thinking in writing the piece was a vision of Hope rising out of the darkness of an abyss in the ocean and into the daylight above the water. One can certainly understand this when following the motive first heard in the bells and vibraphone in the opening section of the piece."

1999-2000 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

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 2, Master Class with Janos Starker, cello (1999-2000 Hans and Thelma Lehmann Distinguished Visiting Professor.) 4 PM, Brechemin Auditorium.

December 2, Jazz Combos. 7 PM, Brechemin Auditorium.

December 3, Faculty Artists in Recital: Soni Ventorum Wind Quintet with Craig Sheppard, piano. 8 PM, Brechemin Auditorium.

~~December 3, Percussion Ensemble. 8 PM, Meany Studio. CHANGED TO DECEMBER 6.~~

~~December 4 or 5, Saxophone Night, 7 PM, Brechemin Auditorium. CANCELLED.~~

December 4, Master Class with Janos Starker, cello. 2 PM, Brechemin Auditorium.

December 6, Percussion Ensemble. 8 PM, Meany Studio.

THE CONCERT BAND Raydell C. Bradley, *conductor*

FLUTE
Arielle Anderson, Fresh./Pre Med
Dara Ayers, community member
Katie Bellerud, Snr./ Microbio & Med Tech
Annie Floe, community member
Kaija Hurlburt, Jnr./Business
Meghan Lyle, Fresh./ Marine bio & Music
Kerri Mikkelsen, Grad student/Forest ecosys
Ingrid Polston, Snr./ Communications
Melissa Poole, Jnr./Cmptr Engr
Kerry Quinn, community member
Tim Root, Grad student./ choral conduct.
Sylvia Wong, Soph./French & Pre-Business

OBOE
David Li, Jnr/Pre-engr
Tisha Marosi, Soph/Music
Megan Norberg, Jnr/Music ed
Heather Klintworth, Jnr./ Biology

BASSOON
Beth Bartholomew, Grad student/Social work
Meredith Slota, Soph./Chem & Bio
Cassidy Zimmerman, Jnr./ Aerospace engr

CLARINET
Desirée Clement, Fresh., undecided
Tiffany Coulter, Grad student, Chemical engr
James Draper, Snr./Biology
Erika Eggers Grad student/ Physio & Biophys
Malaika Edwards, Second year/Pre-med
Michael Gales, Snr/Math
Lisa Hagen
Amanda Korpi, Fresh./Anthro
Matt Lease, community member
Rachel Lewis

Kim Lintott, community member
Nick Llewellyn
Matthew Loo, Fresh./Pre-major
Pam MacRae, community member
Lori McAndrew, Soph/ Internatl Studies & Japan
Ian McFarland, Jnr/ Biochem
Tim McClure, Snr/Molecular biol
Patricia Mey, Snr/Music
Haval Osdoba, Soph/Comp Lit
Heidi Perry, Soph/Chem
John Pyles, Jnr/Philosophy & Physics
Nicole Scherer, Fresh./ undecided
Deborah Scheibner, community member
Dana Walker, Jnr/ Communications
Jerry Neufeld-Kaiser, community member (Bass Clarinet)
Hayley Bruemmer, Fresh./Communications

ALTO SAXOPHONE
T.J. Becerra, Fresh./ Undeclared
Ryan Yamchika, Snr/Physics
Jason Hammer, Soph/Elec Engr
Dustin Hilliard, Soph/Elec Engr
Nicholas Noack, Jnr/Cmptr Engr
Matthew Nguyen, Jnr/Cmptr Sci

TENOR SAXOPHONE
Lee Redfield, Jnr/Pre-major
Baritone Saxophone
R. Paul Eliot, Snr/Music Ed

TRUMPET
Brian Bensky, Jnr/Child development
David Calhoun, Fresh./ undecided
David Hebert, Grad student/ music
Kyung Hong, Fresh./Poli sci
Margot Hair, Soph/Mech engr
Larry Hurlimann, Grad/EET
Eri Inoue, Fresh./ESL

Matthew Jaeger, Soph Drama/English
Allan Jackman, Jnr/Internatl Business
Kjell Konis, Snr/Math & Econ
Peter Klempner, Fresh./Music
Matisa Li, Fresh./Pre-enginr
Kristin Lillquist, community member
Chris Pearson, Fresh./ undecided
Steven Sirotzki, Jnr/Music theory/history

HORN
Ashley Hutton, Fresh./Biol
Domonique Lewis, Jnr/pre-major
Whitney Neufel-Kaiser, community member
Kyle Sundqvist, Snr/ Astronomy & Physics
Virginia Thiel, Soph/Anthro
Patrick Wagner, Fresh./pre-major
Oleg Gouts

TROMBONE
Brad Chamberlain, Grad student/CSE
Sean Doyle, 5th yr/Physics & Astronomy
Justin Huft, Cmptr engr
Steve Johnson, community member
Michael Leone, Snr/Music ed
Christy McDevitt, 1st year/ Biology
Cynthia McGowan, community member
Monica Nicholson, Fresh./ Forest Engr
Karlee Piffath, Fresh./ undecided
Jeff Reeder, community member
Andrew West, Grad student/Astronomy
Ken Forssen

EUPHONIUM
Sarah McCrum, Soph
Gordon Mehus, community member