

THE WIND ENSEMBLE

FLUTE

Dane Anderson, Sr., Music Performance, Fresno (CA)
Jennifer Christie, Jr., Music Performance, Vancouver
Paula DeMoss, Sr., Music Performance, Lakebay
Jenny Bailey

OBOE

Yuh-Peh Lin, Grad, Music Performance, Taiwan
Marissa Bauer

ENGLISH HORN

Susan Worden, Grad, Music Performance

E♭ CLARINET

Michael Byerly

CLARINET

Ben Fowler, Sr., Orchestral Studies, Bothell
Rudy Dennis, Grad, Music Performance, Auburn
Starlet Jacobs, Jr., Music Perf/Act, Silverdale
Matt Loo
David Stauffer, Aerospace, Fr.
Matthew Nelson, Fr., Pre-Engineering, Vancouver
Sherrie Shinjo, Jr., Psychology, Aiea(HI)
Bryan Winger, Electrical Engineering, Soph.

BASS CLARINET

Benjamin Leis, Community member

BASSOON

Bryson Conley, Music, Soph.
Jacob Kauffman, Jr., Music Performance

ALTO SAXOPHONE

Brad Fitch, Sr., Music Performance, Gardnerville(NV)
Nicole Barnes, Fr., Tacoma

TENOR SAXOPHONE

Phillip Cheung, Sr., Music/Business, Federal Way

HORN

Emily Reppun, Music, Soph.
Anna Tolan, Jr., Russian/French, Bremerton
Kim Mey, Fr., Speech & Hearing Sci, Kennewick
Tanya Jesson, Jr., Music Performance, Tacoma

TRUMPET

David Bayes, Grad, Music Performance, Arcata(CA)
Eri Inoue, Fr., Music Perf, Toyama(JAPAN)
Jonathan Eck, Sr., Composition, Federal Way
Brad Nelson, Music, Soph.
Joy Lyons, Sr., Physics/Music Performance, Seattle
John Benedetti, Jr., Music Performance, Ravensdale

TROMBONE

Peter Blau-Ormsby, Grad, Music Perf, Samish Island
Stephen Nickels, Sr., Aerospace Design, Madison (WI)
Jared Stewart, Soph., Mathematics, Mercer Isl.
Stuart Hambley, Jazz Studies, Jr.
David Carver

EUPHONIUM

Adam DeBrueler, Jr., Auburn

TUBA

Tyler Smith, Sr., Music Education, Lake Elsinore (CA)
Tyler Benedict, Jr., Music Performance, Port Angeles

STRING BASS

Chris Davidson, Ethnomusicology/String Studies, Sr.
Donald Sweeney, Jazz Studies, Sr.

PERCUSSION

Daniel Brecht-Haddad, Soph., Music Performance, Seattle
Christian Krehbiel, Sr., Music Performance, Spokane
Conney Lin, Sr., Piano Performance, Seattle
Russ Nyberg, Sr., Music Performance, Seattle
David Reeves, Grad, Music Perf, Greenwood(IN)
Anne Richards, Sr., Zoology, Kenmore
Michael Roling, Sr., Music Perf, Pasadena(CA)

School of Music

DAT-13,922
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13,924

University of Washington
THE SCHOOL OF MUSIC

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presents

THE CONCERT BAND

Tim Salzman and Conny Chen, *Conductors*

THE SYMPHONIC BAND

Brad McDavid, *Conductor*

THE WIND ENSEMBLE

Tim Salzman, *Conductor*

April 23, 2001

7:30 PM

Meany Theater

PROGRAM

CD 13,923

THE CONCERT BAND

- 1 AN ORIGINAL SUITE (10:51) GORDON JACOB
March
Intermezzo
Finale

- 2 AN AMERICAN ELEGY (10:56) FRANK TICHELLI

THE SYMPHONIC BAND

- 3 INTRADA JUBILANTE (4:22) DAVID GILLINGHAM
4 FOLK-TUNE (2:50) PERCY GRAINGER
5 FIRST SUITE IN F (12:30) THOM RITTER GEORGE
Sea Chantey
Song of the Bells
Country Dance
Rumba Rumba

CD-13924

- 1 COMMENTS - Tim Sab ~~the~~ THE WIND ENSEMBLE
- 3 INTERNAL COMBUSTION (11.42) DAVID GILLINGHAM
- 2 DANCERIES (16.46) KENNETH HESKETH
 - Lull me beyond thee
 - Catching of Quails
 - My Lady's rest
 - Quodling's delight

PROGRAM NOTES

Composed in 1928, AN ORIGINAL SUITE was Gordon Jacob's first work for band. During that period, most band works were either transcriptions of orchestral works or they borrowed heavily from existing folk tunes. The word "original" in the title of this work was meant to indicate that the folk song themes used in the suite were original melodies written by the composer. Jacob was one of few English composers who continued to write works for band in the tradition of Gustav Holst and Ralph Vaughan Williams, and AN ORIGINAL SUITE has since become assumed a respected place in the wind band's repertoire. The suite consists of three movements, each distinctive and undeniably British. The suite begins with a *March* and includes four themes introduced by a snare drum solo. The second movement, *Intermezzo*, is a gorgeous andante in ternary form. The outer sections have a beautiful, folksong quality, while the middle section, using the musical vocabulary of English romanticism, is reminiscent of the music of Arthur Sullivan and Hubert Parry. The *Finale* is reminiscent of the first movement and uses march and ragtime themes.

AN AMERICAN ELEGY is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20th, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is, and how intimately connected we all are as human beings. I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

—Frank Tichelli

FOLK TUNE is based upon the traditional English "Sheep Shearing Song" noted by Cecil J. Sharp from the singing of William King, April 1904, Somerset, England. Grainger included a wind band scoring of the tune in his "Chosen

Gems" series, a collection of settings for small ensembles completed in the 1940s.

Regarding the FIRST SUITE IN F, the first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather, it catches the flavor of the genre—confident, humorous, and upbeat. The various sea motifs are used in a contrapuntal manner, climbing over one another to see which can "outdo" the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple, melodious, and natural character to bridge the moods of the second and fourth movements. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. Here, auxiliary South American percussion instruments are used to add to the local flavor. The syncopated principal theme is often treated contrapuntally, again to increase excitement as in the first movement.

—Thom Ritter George

Although the internal combustion engine has been in existence since the early 19th century, its successful use in the United States began around 1900 marking the beginning of one of the most important industrial sagas of the 20th century: that of the American automobile. Concurrent with the invention of the "horseless carriage" was the advent of early jazz, especially ragtime and Dixieland. Also marking the occasion was General Motors' introduction of the Oldsmobile and the Gus Edwards/Vincent Bryan song, "In My Merry Oldsmobile". All of these events are the basis for the inspiration behind INTERNAL COMBUSTION. The work is centered around two main themes, motives from "In My Merry Oldsmobile" and what the composer calls the "Song of Invention" which is related to "Merry Oldsmobile" by the obvious interval of the major sixth. Added to this thematic material is a multitude of references to the mechanistic nature of the internal combustion engine, the automobile and automobile horns (the old time "oogah" and the American luxury car variety using the interval of the third.) The work begins with the anticipation of invention with some obvious allusions to the "Merry Oldsmobile" tune. The introductory material leads to the "Song of Invention", expressively stated by the solo alto saxophone. Then, the crank is turned (ratchet) and the listener is taken for a ride. One should easily hear the "putt-putt" of the engine, the whistle of the wind and the steam from the radiator. The automobile gathers speed and begins to cruise along joyously accompanied by a Dixieland rendition of "Merry Oldsmobile". The frolic is interrupted by gathering speed and the further development and refinement of the automobile and its internal combustion engine. Along the way, one will hear more references to "Merry Oldsmobile", car horns (traffic congestion!) and even a 'revving' engine. Unfortunately, in America, "speed is the thing", and the music comes to a screeching halt with a crash and a jammed car horn segues into a melancholy lament. This section culminates with a child-like presentation of "Merry Oldsmobile" in the percussion (bells/vibraphone).

An engine "rev" (trombone flutter tongue) gives way to the new "hay day" of the automobile, the 1950s. Within this section can be heard the triplet rhythm of a stereotypical 50's ballad which gives way to the final decades of the 20th century beginning with a reference to modern jazz. The music begins to develop and becomes more sinister in nature perhaps indicative of the mixed blessing that the automobile has bestowed upon our culture. Finally, however, the music leads to a dramatic presentation of the "Song of Invention"; despite its mixed blessing, the automobile is an invention to be celebrated as it has undisputedly changed the world! The music becomes reflective with a reprise of the "Song of Invention" by solo alto saxophone giving way to an intense, spirited finale.

—David Gillingham

The term "danceries" can be found in a copy of Playford's Dancing Master which is an extensive collection of folk and popular tunes of the 17th Century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a noblemen's house or a King's court. Whilst this present set of DANCERIES cannot be said to be an aid to Terpsichore agility, I do hope that it will at least set feet tapping! The melodies themselves are a mixture of new and old—well, nearly. Where the old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of new into these themes and add to the drama of the set.

Lull me beyond thee - Gentle and lilting, almost a barcarole, this movement is very much a 'reverie.' The original tune had the name "Poor Robin's Maggot"—a rather disconcerting title; maggot, however, in 17th-century parlance meant 'whim' or 'fancy.' This theme can also be found in "The Beggar's Opera" by John Gay (first performed in 1728) under the title "Would you have a young lady" (Air 21).

Catching of Quails - A colourfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tutti. The last few bars fade away to almost nothing, it seems, until a final surprise!

My Lady's rest - a rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates into a final presentation of the theme before evaporating in held flute and trumpet chords.

Quodling's delight - The final movement to the set combines one of the melodies from Playford's Dancing Master (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of DANCERIES. The first performance of this work was given by the Royal Northern College of Music Wind Orchestra conducted by Clark Rundell at The Brown Shipley at the Royal Northern College of Music, Manchester, England on 14 April, 2000.

CONDUCTORS

CONNIE CHEN is a masters student in instrumental conducting and is studying with Timothy Salzman and Peter Erös. She earned bachelors degrees in economics and clarinet performance at the University of Washington in 1997. As a clarinetist, she has performed with ensembles in Seattle, Boston, and the Bay Area, including Orchestra Seattle, Seattle Creative Orchestra, and Seattle Experimental Opera. She has been a member of and featured soloist with the Young Composers' Collective. She has also conducted for the Seattle Composers' Salon and is currently working with the UW Concert Band.

BRAD MCDAVID is Director of the famed University of Washington Husky Marching Band. His duties with the band include principal field conductor, show coordinator, and administrator. In addition to serving as administrative coordinator of one of the most comprehensive athletic band programs in the country, McDavid also holds a lecturer position within the UW School of Music and is principal conductor of the University's Symphonic Band. A native of Centerburg, Ohio, McDavid has served as Director of Bands at Licking Heights High School in Summit Station, Ohio, and Tempe High School in Tempe, Arizona. He received his Bachelors Degree in Music Education from The Ohio State University in 1985 and his Master of Music Degree from Arizona State University in 1990. McDavid has also completed additional graduate studies while working with the Purdue University Band Department. Most recently Mr. McDavid held the position of Graduate Associate at The Ohio State University while completing work on his Ph.D. in Music Education.

TIM SALZMAN is Professor of Conducting and Director of Wind Ensembles at the University of Washington. Under his direction, the UW Wind Ensemble has achieved regional and national prominence and performed several times at the Western/Northwestern Division Convention of the College Band Directors' National Association. Prior to his appointment at the UW, he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois public school system. During his tenure at Herscher the band program received national recognition in solo/ensemble, concert and marching band competition. He has numerous publications for bands with C. L. Barnhouse, Arranger's Publications, Hal Leonard and Columbia Pictures Publishing companies, and is on the staff of new music reviews for The Instrumentalist. Salzman is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England and Japan.

THE CONCERT BAND

Flute I

Amanda Ogden, Fr. (+ Picc.)
Katie Bellerud, Sr., Medical
technology
Nancy Gove, Grad., Quant.
Ecology/Resource Mgmt.
Carley Simpson, Fr.,
Communications
Marissa Uchima, Fr., Pre-major
Kerry Quinn, Community Member
Michelle Choute, Music, Fr.
Dylan Greene

Flute II

Evie Foist, Fr., Biology
Andria Amen, Fr.
Andrea Smith, Soph., Botany
Stephanie Thomas, Fr., Engineering
Stephanie Suttan, Fr.
Amy Chen, Soph., Music
Debbie Stoner, Soph., Chemical
engineering
Sylvia Wong, Sr., French
Evangeline Inglis, Jr., Sociology
Mike Anderson,
Physics/Philosophy, Sr.
Rachel Summers, Fr.
Cindy Lee, Fr.

Oboe I

Jim Herriman, Sr., Music
Rania Rampersad, Fr.

Oboe II/Engl Horn

Stacy Schulze, Grad., Chemistry
Heather Klintworth, Sr., Biology
David Li, Sr., Electrical Engineering
Jamie Fowler, Speech and Hearing
Sciences, Jr.

Bassoon

Matthew Nguyen, Sr., CS/ACMS

Clarinet I

Lindsay Schulz, Fr., Speech
Communications/Music
Phdar Kinlow, Jr., Music
Catherine Foster, Grad.,
Archaeology
Matthew Loo, Soph., Pre-major
Nick Llewellyn, Jr., Microbiology
Erika Eggers
Kin Lintott

Clarinet II

Linda O M-RGara, Community
member
Petra Herguth, Grad., MSE
Anne Pfeif, Chemical Engineering,
Sr.
Luke Nervig, Mechanical
Engineering, Jr.
Colleen Evans, Fr., Microbiology

Clarinet III

Pam MacRae, Community member
Amanda Rice, Soph., Aquatic
Science
Kendra Shemorry, Psychology,
Soph.
Nathan LeClair, Community
Member

Bass Clarinet

Benjamin Leis, Community member
Ryann Lavender-Peterson, Soph.

Alto Saxophone I

Dustin Hillard, Jr., Electrical
engineering
Justin Melland, Jr., Composition
Nicholas Noack, Sr., Computer
engineering

Alto Saxophone II

Emily Thompson, Fr., Fisheries
Nigel Stark, Political Science, Fr.
Christi Moore, Sociology, Sr.
Kara Mayeda, Fisheries, Jr.
Baritone Saxophone
Eric Hultman, Fr., Computer
engineering

Horn I

Kyle Sundqvist, Sr., Physics

Horn II

Kelly Kirkland, Community
Member
Becky Farley, Civil Engineering, Sr.

Horn III

Ashley Hutton, Soph., Pre-major
Donald Alderman, Fr., Pre-major

Horn IV

Allison Ankney, Philosophy, Sr.

Trumpet/Cornet I

Josh Greegor, Sr., Electrical
engineering
Kyung Hong, Jr., Poli. Sci.
Leroy Searle, Professor, English
Tyson Stern

Trumpet/Cornet II

Chad Lyle, Soph., Computer
engineering
Steven Sirotzki, Sr., Music
theory/history
Sigurd Gustafsson, Fr.
Colin Anderson, Soph., Engineering
Peter Craig, Civil Engineering,
Soph.
Bryan Baker, Fr.

Trumpet/Cornet III

Oliver Stanbury, Soph. Business
Chris Spangler, Jr., Computer
Science
Craig Terry, Fr.
Jonathan Forstie, Community
Member
Marcy Magarrell, Fr.

Trombone I

Michael Leone, Sr., Music ed.
Nicholas Klein, Fr., Electrical
engineering
Ryan May, Fr.

Trombone II

Lloyd Rhoads, Soph., Chemical
engineering
Justin Huff, Jr., Computer
engineering
Matt Paynton, Sr., Art

Trombone III

Chris Wiley, Soph., A.A.
Andrew West, Grad., Astronomy
Cameron Anderson, Soph.
Collin Kwan, Jr., Architecture
Fuzuki Ito
Eddy Yin
Cliff Olmstead, EE, Jr.
Melissa Rogers, Sr., ACMS

Baritone/Euphonium

Mike Chen, Music/History, Sr.
Nick Benson, Music, Fr.

Tuba

Peter Safranek, Jr., Computer
Science
Amanda Lewis, Speech and Hearing
Sciences, Sr.

Percussion

Jeff Powell, Sr., Music ed.
Brian Turner, Fr., Computer science
Chris Waterman, Sr., Computer
science
Andrea Kilgore, Fr., Social Sciences
Michael Dennis, Community
Member
Kelly Clingan, Sr., Music Education
Jorge Morales, Music

FLUTE

Heather Bascom, Jr., Music
Education/Piano, Lynnwood
Lori Bockovich, Fr., Bothell
Nancy Gove, Grad., Quant.
Ecology and Resource
Management, Seattle
*Meghan Lyle, Soph., Marine
Biology and Zoology, Bothell
Tracy Martin, Fr., English,
Woodinville
Heather McRobbie, Fr.,
Mechanical Engineering,
Martinez(CA)
Joanna Morgan, Soph., Pre-
Psychology, Kirkland
Krista Novstrup, Fr., Engineering,
Edmonds
Katie Plimpton, Fr., Seattle
Joe Roberts, Jr., Computer
Science, Federal Way

OBOE

Chase Chang, Grad, Seattle

CLARINET

Michal Brehm, Fr., Sammamish
*Chris Brown, Sr., Informatics,
Edmonds
Desiree Clement, Soph.,
Astronomy/Physics/Geology,
Bothell
Sharon Gundersen, Soph.,
Chemical Engineering, Poulsbo
Cathy Mader, Sr., Math/French,
Benicia(CA)
Jennifer Mann, Grad, Education,
Tacoma
*Eileen Peery, Fr., Computer
Science, Longview
Emily Ross, Soph., Business
Administration, Boise(ID)
Esprit Sager, Jr., Music,
Lynnwood
Keith Stewart, Jr., Chemistry and
Oceanography, Wenatchee

THE SYMPHONIC BAND

BASS CLARINET

Mathew Brown, Soph.,
International Studies/Music,
Bothell

BASSOON

Will Harvey, Soph., Music,
Bellevue

ALTO SAXOPHONE

Shane Barkley, Soph., History
Chad Gabagat, Jr., Informatics,
Silverdale
Guy Smith, Jr., Music, Seattle
Nathan Nielson, Fr., Computer
Science, Seattle
Aaron Sainat

TENOR SAXOPHONE

*Eric Haskins, Soph., Wenatchee
Yoji Konno

BARITONE SAXOPHONE

Andrew Stoneman, Jr., Cmpttr Sci,
Portland(OR)

HORN

Andrew Gingras, Sr., Biology,
Albuquerque(NM)
*Matt Gregory, Fr., Pre-Med,
Lynnwood

Carrie Lawson, Fr., Business,
Everett

Karen Mildes, Grad, Educational
Psychology, Seattle
Acacia Moore, Soph.,
English/Linguistics,
Langley(BC)

Becca Sillifant, Soph., Speech and
Hearing Science/Sociology,
Seattle

Jessica Stapleton, Soph, History,
Keyport
Danny Vaughn, Soph., Kirkland

TRUMPET

Carliegh Burress, Soph.,
Communications, Mercer
Island
Jesse Coe, Soph., Fallon(NV)

Elaina DeVera, Soph.,
Microbiology, Federal Way
Casey Eastman, Fr., Port Orchard
Alan Jackman, Sr., Business
Admin., Olympia
David Kreutz, Soph., Cmpttr Sci,
Marysville
John Oleinik, Fr., Elec Engr,
Camas
Tony Offer, Soph., Bothell
*Chris Pearson, Soph., Physics,
Bothell
Daniel Rivas, Fr., Tigard(OR)

TROMBONE

*Dennis Asis, Sr., Music, Seattle
Jane Johnston, Fr., Seattle
Brandon Freeman, Fr., Sumner
Michael Leone, Sr., Music
Education, Mill Creek
Albert Mungin III, Soph., Pre-
Engineering, Seattle
Reilly Pittman, Fr., Pre-
Engineering, Kirkland

EUPHONIUM

Nick Benson, Fr., Music Ed,
Everett
*Charles Carroll
Crystal Johnson, Fr., Concord(CA)

TUBA

*Eric Mildes, Jr., Paper
Science/Engineering, Seattle
Jonathan Zull, Sr., Music
Education, Arlington

PERCUSSION

Shelley Bloom, Jr., Speech and
Hearing Sciences, Tacoma
Kevin Gaunt, Fr., Spokane
Sean Six, Fr., Music, Seattle
Reid Stintzi, Jr., Zoology,
Olympia
Christopher Twigg, Sr., Math/
Cmpttr Sci, Federal Way

*Denotes Principal