

The School of Music and
The Imperials Music and Youth Organization
present

8348
1993

1-29

The Fifth Annual

Pacific Northwest Band Festival

Timothy Salzman

Musical Director

with guest clinicians

Steve Houghton

Allen Vizzutti

School

of

Music

University

of

Washington

HIGH SCHOOLS

Aberdeen
Bellevue Christian
Bremerton
Central Kitsap
Decatur
Henry Foss
Juanita
Lake Washington
Mariner
Monroe
Port Angeles
Puyallup
Rogers
Roosevelt
Selah
Stadium
Timberline
University
Woodinville

JUNIOR HIGH SCHOOLS

Ballou
Bellevue Christian
Cascade
Centralia
Einstein
Evergreen
Finn Hill
Inglewood
Kamiakin
Kellogg
Kenmore
Lakota
Marcus Whitman
Meridian
Monroe
Olympic
Rainier
Redmond
Rose Hill
Spanaway
Washington

January 29 and 30, 1993
Meany Theater

DATE #12,085

CASS #12,086

Jan 29
PROGRAM

DAF ID 2
SYMPHONY NO. 3 (1991)..... 9' David Maslanka

I. Moderately Fast

ID3 CONCERTO FOR TRUMPET, "EMERALD"..... 21' Allen Vizzutti

I. Slowly with Intensity/Fast with Fire

II. Slowly with Expression

III. Triumphantly

Allen Vizzutti, trumpet

ID4 SINFONIA VXII 8' Timothy Broege

I. Prelude

II. Melancholy Dance

III. Musette

IV. Fantasia

ID5 VARIATIONS FOR SOLO PERCUSSION, 15' Dave Hanson
AND WIND ENSEMBLE

Steve Houghton, percussion

UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

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

Tuesday, April 27, 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Pops Concert featuring faculty pianist Robin McCabe in a performance of George Gershwin's "Rhapsody in Blue".

Wednesday, May 26, 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Spring Quarter Concert featuring faculty clarinetist William McColl in a performance of Jim Curnow's "Concertino for Clarinet and Band".

PROGRAM NOTES

Symphony No. 3 was commissioned by the University of Connecticut Wind Ensemble, Gary Green, Conductor. I was asked to write a "major" piece, yet not necessarily one as big as this. It is hard to say why a given music emerges at a given time. In my composing life there have been "signpost" pieces - large works that have erupted at fairly regular, though unpredictable, intervals. The impetus for this piece was in part my leaving university life a year ago, and moving from New York City to the Rocky Mountains of western Montana. The mountains and the sky are a living presence. Animal and Indian spirits still echo strongly in this land, and these elements have found their way into my music.

The work is in five movements and runs approximately 50 minutes. The first movement is in a moderate tempo and follows one of my favorite schemes. It starts with the simplest of scale materials and evolves in a steady unbroken line from start to finish. It is in sonata form, tightly woven in character, giving it something of a Baroque feel. The movement is forceful and unrelenting for most of its duration, but ends quietly.

David Maslanka

Sinfonia XVII: "The Four Winds" was commissioned by the Charles D. Evans Junior High School Band and Orchestra Boosters of Ottumwa, Iowa for the Evans Junior High School Wind Symphony, Phillip C. Wise and Jena S. Hawk, directors. The piece was composed during June and July of 1989 and is derived from the musical materials in movements one, four, five and seven of the composer's *Suite on the First Tone* for organ solo.

The four winds blow variously from north, south, east, and west, causing clouds to race across the sky, fires to blaze high in the great forests, melancholy to permeate the souls of dreamers, and promises of adventure to perfume the air with excitement. In the great organs of baroque cathedrals, the four winds bring to musical life the pipes of the main wind chests: grand organ, positive organ, solo organ and pedal.

The instruments of the wind ensemble are characterized by their sounds - flutes, single reeds, brasses - and it is the four-fold richness of timbre in the band to which the composer pays tribute. From the world of natural wonders, the great pipe organs, and the timbral diversity of wind instruments *Sinfonia XVII* draws its inspiration.

Timothy Broege

GUEST ARTISTS

Allen Vizzutti has been dazzling symphonic, community and university audiences around the world with his flawless technique and captivating style of classical as well as jazz trumpet performances. As a classical musician, he has performed in 29 countries. He has done recitals throughout Japan, Sweden, at the Banff Center for the Performing Arts, International Trumpet Guild Conference, as well as solo performances at the Israel Music Festival, Aspen Music Festival, Charles Ives Center, Teton Music Festival and the Hollywood Bowl.

He has performed major works with the Tokyo Philharmonic, Tokyo Chamber Orchestra, and the Rochester (NY) Philharmonic. He has premiered his original compositions with the Los Angeles Philharmonic, the Rochester Philharmonic and the Phoenix Symphony. His works have been recorded by the London Symphony Orchestra, the Royal Philharmonic of London and the Summit Brass Ensemble. As a jazz musician Vizzutti has performed with Chuck Mangione, Woody Herman, Chick Corea and the NBC Tonight Show Orchestra. As one of Hollywood's most sought after studio musicians, he has performed on 100 motion picture soundtracks including *Back to the Future*, *Star Trek*, *The Black Stallion*, *Rocky II*, *1941*, and *The Electric Horseman*. He has been heard on countless television shows, commercials and record albums with such stars as Frank Sinatra, Barbara Streisand, Prince, Neil Diamond, the Crusaders, four albums with Woody Herman and three albums with Chick Corea. He and fellow trumpet artist Jeff Tyzik co-produced *The Tonight Show Band Album* featuring Doc Severinsen, which won the Grammy Award for the Best Big Band recording of 1986.

Allen Vizzutti performs exclusively on Yamaha trumpets. His one hour educational video, *Steps to Excellence*, is available at band instrument dealers and from the Yamaha Corporation.

With a background in traditional pop, fusion and jazz music forms **Steve Houghton** is an impressively well-rounded percussionist. His career in those disciplines has included stints as a sideman for Woody Herman, Gary Burton, Freddie Hubbard and Scott Henderson to name a few, as well as ongoing studio work. Drawing on this experience, Houghton has now begun to focus on a relatively unpopulated specialty. By fusing traditional percussion instruments (mallet and timpani) and the drumset, he has ventured into an unusual form of percussion expression which allows him to communicate in a truly innovative way: solo symphonic percussion. Steve is currently performing symphonic pieces with orchestras, brass choirs, percussion ensembles, concert bands, chamber orchestras and wind ensembles across the U.S. and Canada as well as internationally. These innovative compositions, commissioned for Houghton and written by composers such as Fisher Tull, Billy Childs, Dave Hanson, Les Hooper, John Serry and Peter Matz, bring down traditional barriers and have caused a sense of excitement within the symphonic world.

Houghton has authored four definitive texts for drummers: *A Guide for the Modern Jazz Rhythm Section*; *Studio and Big Band Drumming*; and *Essential Styles for the Drummer and Bassist, Books I & II*. His newest project is a series of percussion solos with tape accompaniment published by C.P.P. Belwin. He is on the Board of Directors for the Percussive Arts Society, serves as the Percussion Chairman for the International Association of Jazz Educators, and is a visiting faculty member at P.I.T. in Hollywood, CA, as well as maintaining a busy studio schedule recording for television, movies and commercials.

Steve Houghton endorses Yamaha percussion, Zildjian cymbals, Vic Firth mallets and sticks and Remo drumheads.

HIGH SCHOOL DIVISION CLINICIANS

Dr. Richard Strange, Director of Bands at Arizona State University, holds degrees from the University of Wichita, the University of Colorado and Boston University. He is the former Director of Bands at West Virginia University and Carnegie-Mellon University. He is also Music Director of the Tempe Symphony Orchestra. In 1968 he was elected to the American Bandmasters Association and is past president of the ABA as well as the College Band Directors National Association.

Gordon Henderson has served as the Associate Director of Bands at UCLA since 1982. In addition to his duties as Director of the UCLA Bruin Marching Band he directs the Jazz Ensembles I & II, the Symphonic Band and the Varsity Band. He has studied conducting with Frederick Fennell, John Paynter and Byron Hanson. He is active as an arranger, adjudicator and clinician throughout the United States and Japan.

James Campbell, Professor of Percussion/Acting Director of Bands, University of Kentucky, is a highly respected performer and clinician in the development of the contemporary percussion ensemble. Having traveled extensively throughout the United States, Canada, Japan and Singapore, he has received wide recognition as a performer, teacher, arranger and adjudicator. Jim has performed at the Oregon Bach Festival, the International Society of Music Education World Conference, the MENC National In-Service Conference, the SFA International Percussion Symposium, the Yamaha Percussion Symposium, and at several Percussive Arts Society International Conventions. He is principal percussionist with the Lexington Philharmonic and has also appeared with the Louisville Orchestra. Jim is a clinician for the Avedis Zildjian Cymbal Company and is a performing artist for Yamaha Corporation of America, Band & Orchestral Instruments Division.

Dr. Glen D. Price is Principal Conductor of Wind Ensembles at the University of Calgary where he also teaches conducting and percussion. In addition, he is the Artistic Director and Principal Conductor of the Calgary Wind Orchestra, an ensemble of professional players that performs a subscription series of concerts. A native of Toronto, Dr. Price completed a Bachelor of Music degree in Music Education at the University of Toronto before developing a successful career as a percussionist and music specialist for several school boards in the Toronto area. This was followed by a Master of Music Education and Doctoral degrees in Performance and Literature at the Eastman School of Music where he worked with the Eastman Wind Ensemble and studied conducting with Donal Hunsberger and David Effron. Dr. Price has completed post-doctoral studies in Saito conducting technique and contemporary marimba literature at the Toho Gakuen School of Music in Tokyo, Japan as well as conducting study at the Tanglewood Music Center in Lenox, Massachusetts, summer home of the Boston Symphony Orchestra. His wide-ranging background has led to numerous appearances as a guest conductor, adjudicator and clinician in the U.S. and Canada.

JUNIOR HIGH SCHOOL DIVISION CLINICIANS

Andrew Spencer has been Associate Director of Bands and Director of Percussion Studies at Central Washington University since 1988. Prior to that he was Director of Bands at Moorhead State University. As a conductor he is sought after as a clinician and adjudicator throughout the Northwest. His credits include the WMEA North Central Large Group Festival, the WMEA Yakima Valley Large Group Festival, the Pierce County Honor Band, the Cavalcade of Bands and the Puget Sound Marching Band Festival. Spencer has toured as a solo marimbist in the United States, Japan and Costa Rica, toured Canada with the Moorhead State University Wind Ensemble and performed with the Concordia College Symphonic Band. Dr. Spencer received his Bachelor of Music and Master of Music in Performance (Percussion) where he studied with Dr. Terry Applebaum at Northwestern University in Evanston, Illinois. He earned his Doctor of Musical Arts in Performance and Literature (Percussion) from the Eastman School of Music in Rochester, New York where he studied with John Beck. In addition, Eastman granted Dr. Spencer the coveted Performers Certificate as a percussion soloist. He has studied conducting with John Paynter, David Efron and Fred Ockwell and is an active clinician for the Yamaha Corporation.

Raydell C. Bradley serves as Director of Concert Bands at Pacific Lutheran University where he conducts both the Wind Ensemble and the Symphonic Band. He also teaches music education courses. Before accepting his post at PLU, Mr. Bradley was Director of Bands at Fort Hays State University in Hays, Kansas where his Symphonic Concert Band was invited to perform for the Kansas Music Educators Workshop in 1989. Prior to that appointment, Mr. Bradley served as Assistant Director of Bands at Northeast Missouri State University in Kirksville. He has also served on the music faculty of the Omaha (NE) public schools. Mr. Bradley received the Bachelor of Music Education and Master of Arts degrees from Northeast Missouri State University in 1981 and 1986 respectively. He is the recipient of the Dorothy Danforth-Compton Foundation Fellowship at the University of Washington and is completing the Doctor of Musical Arts degree in Instrumental Conducting at that institution. Mr. Bradley has served as guest clinician, conductor and adjudicator in over 12 states including Washington, Oregon, Missouri, Kansas, Nebraska, Iowa, Texas, Michigan, Illinois and Oklahoma.

Bernie Ackerman retired in 1982 after a long and distinguished career as one of the most prominent members of the music education community in Washington state. In addition to his distinguished tenure as the Director of Bands at Bothell High School he served as Music Coordinator for the Northshore School District, one of Washington state's exemplary public school music programs. He served for many years on the Washington Music Educators Association state board in a variety of capacities including the presidency of the association. He is a member of WMEA, MENC and the National Band Association and has received the NBA Citation of Excellence. He is much in demand in the Northwest as a conductor, clinician and adjudicator.

Scott Ketron received his BM in 1989 from Eastern Washington University studying with Martin Zyskowski, and his MM from Central Washington University in 1991 where he studied with Dr. Andrew Spencer. Since moving to the Seattle area in 1991, Scott has developed a strong reputation as a teacher and clinician through the Imperials Music and Youth Organization's Seattle Outreach program. Through this program he visits area schools where he conducts sectional rehearsals and presents clinics for developing percussionists. He co-directs the Seattle Imperials Middle School Jazz Ensemble, is on staff for the Imperials Summer Marching Band and also teaches in their private instruction program. Scott played in the Spokane Symphony from 1981-89 and is a member of Happy Hammers, the oldest professional percussion ensemble in the Pacific Northwest.

THE IMPERIALS MUSIC AND YOUTH ORGANIZATION

In 1966, a small group of individuals dedicated to music and youth formed the Imperials Drum and Bugle Corps, a Washington State nonprofit organization. The "Seattle Imperials" dominated the drum corps scene in the Pacific Northwest for twenty years. In keeping with their heritage of dedication to music and youth, a major change of course was plotted in 1986 which has enabled the Imperials Music and Youth Organization to reach a greater number of area youth through a variety of music education and performance opportunities. Those opportunities include subsidized private lessons, jazz ensemble programs, string programs, choral, a youth symphony orchestra, summer marching band, festivals, concerts and music workshops. Over 8,000 youth in the Puget Sound participate in these programs each year.

ACKNOWLEDGMENTS

The University of Washington School of Music is deeply grateful to the Imperials Music and Youth Organization and their Executive Director, Greg Murray, for their generous support in making this Festival possible. The UW School of Music is also grateful to the Yamaha Corporation of America for additional financial support provided for Steve Houghton's appearance at the Festival. Mr. Salzman would also like to thank Richard Clary, Tom Goolsby, Joan Ashcraft, the School of Music office staff, all of the UW student helpers and the outstanding panel of clinicians for their work during the course of this event.

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

On any given day the *University of Washington* resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the *University of Washington School of Music* offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration.

With approximately 400 music majors the SOM offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the UW enjoys close proximity to outstanding cultural and recreational opportunities. The 55 member School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a world-wide conference of scholars. If you have questions concerning music study at the UW, please contact:

Music Advising Office, DN-10
University of Washington
Seattle, WA 98195
phone: (206) 543-1239

The University of Washington Wind Ensemble is the select wind ensemble at the UW. Membership, based on audition, is open to the entire student body regardless of major field of study. Other student opportunities for wind performance include the Symphonic Band, two jazz ensembles, the University Symphony, numerous chamber groups and the Husky Marching Band. The Wind Ensemble and Symphonic Band present concerts regularly on the University of Washington campus and have appeared throughout the region on tour. In the past four years the Wind Ensemble has performed at the Washington Music Educators Convention, the College Band Directors combined Western/ Northwestern Division Convention and the Northwest MENC Convention. In mid-March the UW Wind Ensemble will be performing on tour in high schools in Spokane, Washington and Kalispell, Montana, as well as the University of Lethbridge and the University of Calgary and the Banff Center.

Timothy Salzman is Associate Professor of music at the University of Washington School of Music where he serves as conductor of the Wind Ensemble and Symphonic Band and teaches students enrolled in the graduate instrumental conducting program. Prior to this appointment 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 several regional and national awards in solo/ensemble, concert and marching band competition. Mr. Salzman holds degrees from Wheaton College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and has studied privately with Arnold Jacobs of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the new music review staff for the *Instrumentalist* magazine. Mr. 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.