

The School of Music  
presents the 84th program of the 1989-90 season

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1990  
4-24

The University of Washington

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**Wind Ensemble  
and  
Symphonic Band**

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**Tim Salzman**

**Musical Director**

**Walter Welke  
Concerto Competition  
Winners**

**April 24, 1990  
8:00 PM, Meany Theater  
Free Admission**



School  
of  
Music  
  
University  
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Washington

DAF # 11,636

CASS # 11,637

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## Program

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CASS 11637 A

**The Symphonic Band**

Polonaise, Op. 49 ..... (6:02) ..... ANATOL LIADOV (Trans. Wilcox)

Incantation and Dance ..... (7:30) ..... JOHN BARNES CHANCE

David McCullough, Conductor

**The Wind Ensemble**

Concertino for Trumpet and Band ..... (13:33) ..... MAURICE WHITNEY

Michael Kane, Trumpet  
Roy Cummings, Conductor

Lied et Scherzo, Opus 54 ..... 9:45 ..... FLORENT SCHMITT

Jacqueline Faissal, Horn  
David Kappy, Conductor

CASS 11637 B

Concerto for Flute ..... 13:30 ..... HENK BADINGS

Brian Fairbanks, Flute  
Felix Skowronek, Conductor**Combined Bands**

Allerseelen, Op.10, No.8 ..... 8:50 ..... RICHARD STRAUSS (Arr. Davis)

David McCullough, Conductor

Alte Kameraden ..... 4:38 ..... CARL TEIKE

David Kappy, Conductor

**Program Notes**

For some years at the beginning of this century Anatol Liadov (1855-1914) was held in high regard among Russian composers. Stravinsky later called him "the most progressive of the musicians of his generation," and the impresario Sergey Diaghilev wrote to him in 1909: "We all consider you now as our freshest and most interesting talent." This letter was Diaghilev's invitation to Liadov to compose a new ballet he wanted to present in Paris the next year with his Ballets Russes, to be called *The Firebird*. After some weeks the only progress Liadov had made was to buy the music-paper and Diaghilev was obliged to look elsewhere for the music: to the young Igor Stravinsky.

The incident confirmed a reputation for indolence that was attached to Liadov when he was 21 after his expulsion from the St. Petersburg Conservatory, where he had studied with Rimsky-Korsakov. He was later re-admitted and himself became professor of harmony and composition there.

The *Polonaise*, OP. 49 was Liadov's tribute to the poet Pushkin for a memorial concert in 1899. This lively work was transcribed for concert band just this year by Don Wilcox, Director of Bands at West Virginia University.  
— Noel Goodwin and David McCullough

The title of this piece, *Incantation and Dance*, suggests a religious orientation, but not toward any of the established religions of Western or Eastern culture. Unlike prayers, incantations are uttered in rituals of magic, demonic rites or festivals of conjecture. When the spirit does come there is dancing, wild and abandoned.

The Incantation of Chance's work serves formally as an introduction. Its low flute sounds and unstable tonal center creates an air of mystery and expectation. Instruments are added but the general dynamic remains hushed and anxious.

The Dance starts quietly, its complex rhythm built piece by piece in the percussion section. The winds are added and the dance grows wilder and more frenzied. There is no pretty tune here but instead a convulsion of rhythmic syncopation that leads to the dances satisfying conclusion.

— R. John Spech

Maurice Whitney, an American composer, has written several pieces for wind ensemble and band. In the present work, *Concertino for Trumpet and Band*, the first movement alternates between *marcato* and lyrical passages. It also has a *cadenza* featured before its strong ending. The second movement is reminiscent of the music of George Gershwin, and leaves much of the interpretation open to the soloist. The third movement is a showcase for the soloist's technique. Flowing runs surround a lyrical midsection, and the movement ends impressively upbeat.

Michael Kane is currently in his third year at the University of Washington. He is a student of Roy Cummings, and is majoring in orchestral performance. Besides playing in the Wind Ensemble, Michael also plays in the University Symphony and Studio Jazz Ensemble. Outside of the University he plays principal trumpet in the Seattle Youth Symphony, and also plays in the Seattle Philharmonic. Michael graduated from Buena High School in Ventura, California, in 1987.

— Michael Kane

French composer Florent Schmitt (1870 - 1958) studied with Massenet, Fauré, and others at the Paris Conservatoire from 1889 - 1900, winning the Prix de Rome during his last year. During the next decade he produced many of his most important works, including a massive **Plano Quintet** (1902 - 1908) and the ballet **La Tragédie de Salomé** (1907), whose pounding rhythms foreshadow to some degree Stravinsky's **Rite of Spring**.

**Lied et Scherzo**, Opus 54, was composed and published in 1910 and dedicated to Paul Dukas. Although originally written for double quintet and principal horn, it was premiered as an arrangement for cello and piano (with scarcely any modification in the main part) on April 26, 1911 at the Salle des Agriculteurs. Schmitt was influenced by other composers and borrowed impressionistic devices from Debussy and Ravel. His music is characterized by vigor, eloquence, and passion.

Jacqueline Faissal is a D.M.A. candidate at the University of Washington and studies horn with David Kappy. She holds a B.M.A. in Music Performance from Florida State University (1986) and a Master's degree in Music Performance from the University of Montana (1989).

— Jacqueline Faissal

Witness the phenomenon of a 'prophet' honored in his own home, yet not elsewhere: Henk Badings (1907 - 1987) has been recognized in the Netherlands as a major composer of the twentieth-century, but his music remains relatively unknown outside Northern Europe. In fact, if he is known, it is more often than not for this very concerto being played this evening. This concerto, composed in 1963, is the standard work for its genre, being perhaps performed more often than any other concerto written expressly for flute and band.

Interestingly enough, Henk Badings was born in Bandung, Indonesia, of Dutch parents. Orphaned at an early age, he left for the Netherlands, eventually studying mining engineering at the Delft Polytechnic University. His first symphony was composed without the aid of formal study in composition, and was premiered by the Amsterdam Concertgebouw in 1930! He later studied composition with Willem Pijper, and eventually taught at such institutions as the Rotterdam Conservatory, the Lyceum in Amsterdam, the University of Adelaide in Australia, and finally the Staat-

liche Hochschule für Musik in Stuttgart. A great experimenter, he worked with electronic sounds, and the 31-tone microtonal scale (as opposed to our normal 12-tone chromatic scale) devised by the Dutch physicist Adriaan Fokker. However the bulk of his music demonstrates a fondness for the octatonic scale, known in Holland as the "Pijper scale." It consists of alternating major and minor seconds, and was extensively used by Stravinsky throughout his career.

Tonight's concerto is strongly octatonic, with the scale itself being directly stated a few times in the first movement. Its structure is fairly traditional, though the three movements are played fairly strictly without interruption. This piece also demonstrates Badings' penchant for strong unconventional rhythms. While the first movement is rather straightforward, asymmetrical groupings dominate the bulk of the concerto. In fact, the last movement maintains a convincing trip into the land of 11/8: think of grouping 11 beats in one measure! I assure you, it is great fun to play!

Brian Fairbanks is a senior at the University of Washington, pursuing a BA/BM in Music History. He has played the flute for fourteen years, his principal teachers being Lise Mann and Felix Skowronek. A member of the Arts and Sciences Honor Program, he attends the University on a four-year tuition exemption granted by the Washington State Legislature through the Washington Scholar Program. He was Co-principal Flute of the Seattle Youth Symphony from 1986-1989, and has been Principal Flute of the UW Wind Ensemble since Autumn, 1989.

— Brian Fairbanks

Richard Strauss had a life-long love affair with the human voice. He composed songs as early as 1882 at the age of 18, and completed the **Four Last Songs** in 1948, a total of no less than 138 songs with piano accompaniment. It is from this early opus of 1882, dedicated to the Munich tenor Heinrich Vogl, that **Allerseelen** was taken and adapted for large symphonic band by Albert Oliver Davis. **Allerseelen**, or "All Souls' Day", has been standard band fare since the transcription was published in 1955 and the wide acceptance of the setting helps to fill that void. Davis has fashioned his transcription with stylistic fidelity and this dramatic setting is carefully framed within the Strauss original.

— Frederick Fennell

Carl Teike (1864-1922) began his musical studies at the age of fourteen with Paul Bottcher, conductor of the Wollin Municipal Band. At the age of nineteen he entered the army as a musician in Ulm. But when a new bandmaster disliked his most recent, yet unnamed, march and suggested that he destroy it, Teike decided to resign from the army to become a policeman. That march is now known around the world as **Alte Kameraden**; "Old Comrades," and Teike is remembered as its composer.

— David McCullough

## Walter Welke Concerto Competition

Walter Welke started his 45-year tenure at The University of Washington in 1929 as conductor of the University Band and the Men's Glee Club. He later founded the Wind Sinfonietta and organized the marching band. Under his direction the bands premiered over 50 pieces of new music for winds. It is difficult to find a Welke program that does not include several students in concerto settings. It is therefore fitting that the new annual wind ensemble concerto contest, that begins with the three performances this evening, be named after Walter Welke who throughout his lengthy tenure felt so strongly about the value of such performances.

## The University Of Washington Wind Ensemble

### Piccolo

Wendy Wilhelm

### Flute

Brian Fairbanks  
Laura Dickinson

### Oboe

Molly Sandvick  
Jewel Cripe

### Bassoon

Jeff Eldridge  
Katie Jackson

### E♭ Clarinet

Beverly Setzer

### Clarinet

Kathy Boone  
Sue Kelleher  
Anne Dickinson  
Chris Magnusson  
Christine Bammes  
Gretchen Minton

### Bass Clarinet

Billie Winter

### Contra-Alto Clarinet

Vanessa Kahan

### Alto Saxophone

Charles Davis  
Robert Davis

### Tenor Saxophone

Travis Ranney

### Baritone Saxophone

Brad Price

### Trumpet

Ron Cole  
Sam Mann  
Michael Kane  
Michael Baker

Jack Halsey

Mat Johnson

### Horn

Jackie Sue Faissal  
Jenny Smith  
Tony Miller  
Andrew Kertesz  
Vince Yamashiroya

### Trombone

Andrew Hillaker  
Gretchen Hopper  
Jay Bulen

### Euphonium

Zach Davies

### Tuba

Craig White  
Kirk Smith

### Percussion

Brian Bogue  
Dan Oie  
Evan Buehler  
Alec Wilmart  
Patti Dixon  
Emily Niven

### String Bass

Kris Falk

### Piano

Minako Fukase

## The University of Washington Symphonic Band

### Piccolo

Yuriko Brunelle

### Flute

Scott MacHaffie  
Lisa Gane  
Katherine Nelson  
Shannon Yost  
Lori Iwasaki  
Debbie Voyce  
Jennifer Pritchett

### Oboe

Rachelle Merza  
David Oakley

### Bassoon

Jenny Rohons

### Clarinet

Doug Smith  
Matt Whitney  
Lisa Dinkelman  
Gretchen Swanson  
Kristin Cronin  
Jon Plummer  
Julie Loughheed  
Julie Skeen  
Kathleen Petrie  
Antonio Bermudez

### Bass Clarinet

Michael Tangen

### Alto Saxophone

Shannon Morgan  
Cindy Baquiran  
Stacey Councilman  
Sharon Lyons

### Tenor Saxophone

Kristina Espinoza  
Jennifer Dalton  
Erika Odegard

### Baritone Saxophone

Val Villafana

### Cornet

Mark Hillard  
Dale Potter  
Brian Kovacevich  
Greg Wiedermeir  
Luke Von Felt

### Horn

Cheryl Underwood  
Jeannie Galvin  
Brian Graves

### Trombone

Dirk Brier  
Brad Calder

Katherine Kino  
David Graves  
John Boggio  
Doug Manis  
Zach Davies

### Baritone

Wolf Vanhee  
Bill Harris  
Tonya May  
Greg Wickline

### Tuba

Nathan Carlson  
Michael Kantor  
Louis Figueroa  
Tad Doviak

### Percussion

Greg Landgraf  
Tammi Engstrom  
Stuart McLeod  
Tracey Pilkinton

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### Upcoming Concerts

**Collegium Musicum;** April 26 & 27, 8:00 PM, Brechemin Auditorium

**Contemporary Group;** April 30, 8:00 PM, Meany Theater

**Baroque Ensemble;** May 2, 8:00 PM, Brechemin Auditorium ~~cancelled~~

**Faculty Recital;** Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium

**Keyboard Debut Series;** May 10, 8:00 PM, Brechemin Auditorium

**Vanessa;** May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater

**University Singers;** May 21, 8:00 PM, Meany Theater

**Percussion Ensemble;** May 22, 8:00 PM, Meany Studio Theater

**Madrigal Singers;** May 22, 8:00 PM, Meany Theater

**Wind Ensemble and Symphonic Band;** May 23, 8:00 PM, Meany Theater

**Jazz Combos;** May 24, 8:00 PM, Brechemin Auditorium

**Soni Ventorum Wind Quintet;** May 25, 8:00 PM, Brechemin Auditorium

**French and German Baroque Concert;** May 29, 8:00 PM, Meany Theater

