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B348
1993
5-26

presents the

U.W. Wind Ensemble

and the

U.W. Symphonic Band

Tim Salzman, *conductor*

with guest artist

William McColl, *clarinet*



School
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Music

University
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Washington

8:00 PM
May 26, 1993
Meany Theater

DAT# 12,187

CASS# 12,188

THE UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

- DAT
- 102 TULSA..... 9'29 Don Gillis
- 103 CRYSTALS..... 6'05 Thomas Duffy
- Dark Ice*
- Underwater Rubies*
- Cyanide*
- Monolith*
- George DeGraffenreid, *conductor*
- 104 NILESDANCE..... 6'04 David Holsinger
- Terry Stombaugh, *conductor*

101-4 on CASS SIDE A

- intermission -

105-7 on CASS SIDE B

THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

- 101 SPIEL..... 9'29 Ernst Toch
- I. *Ouverture*
- II. *Idyll*
- III. *Buffo*
- 105 MUSICA BOEMA..... 20'09 Zdenek Lukas
- I. *Cantabile*
- II. *Allegro*
- 106 CONCERTPIECE for Clarinet Winds and Percussion..... 13'25 James Curnow
- William McColl, *clarinet*
- 107 CELEBRATIONS..... 7'28 John Zdechlik

Tulsa was commissioned by the First National Bank and Trust Company of Tulsa, Oklahoma, for H. Arthur Brown and the Tulsa Philharmonic Orchestra. The score was completed July 7, 1950. Gillis describes the composition as follows:

Tulsa is a symphonic poem in four sections, the first of which is a pastoral movement depicting the land before the settling of the white man. This moves without pause into a rather violent struggle for possession of the land. This struggle, filled with the energy and passion of frontier civilization, end in victory as the land is transformed from wilderness to homestead and thence to a modern city. The third movement attempts to "bring in" an oil well, and is graphic in its portrayal of the violence of a "gusher." The final section is a celebration in which the whole population joins in a shirt-tail parade and square dance in the street.

Thomas C. Duffy is Associate Professor of Music and Director of Bands at Yale University. He studied composition with Karel Husa and Steven Stucky at Cornell University where he received his D.M.A. in composition.

Crystals is a one movement tone poem composed in 1992 which uses aleatoric (chance) elements to add to its feeling of mystery and excitement. Each of *Crystals* four sections is an impressionistic representations of a different type of crystal.

Dark Ice communicates the mystery and majesty of glaciers, icebergs and things and in and under them through the use of a modal melody supported by quartal harmonies. *Underwater Rubies* suggests sunlight beams bouncing off gems that have spilled from a sunken treasure chest. *Cyanide* is brief and violent suggesting the way death comes from its namesake. *Monolith* concludes the work with images of large piles of stone and granite, either natural or manmade. Intermingled through this section are images of London's Big Ben chiming the hour.

George DeGraffenreid

Nilesdance (1987) is an energetic, unpredictable piece written by contemporary composer David Holsinger in honor of his son, Niles William. It follows a piece written in similar style and character, *Havendance*, written one year earlier for his daughter Haven Rebecca. Built on an unrelenting rhythmic ostinato and variations on a whimsical 13 and 1/2 beat melodic dancesong, the contrasting elements of *Nilesdance* are drawn together in a weave of constantly changing time signatures and shifting accents.

Following a brief slow introduction that outlines a recurring intervallic statement, the piece shifts into high gear. Within the opening minute, we are introduced to thematic elements, motifs, and polymetric unpredictability that the listener will recognize throughout *Nilesdance*. An 'A' section introduces the primary theme, (13 and 1/2 beat, sometimes 14), that evolves in playful fashion with an assortment of variations. A comparatively stable 'B' section follows with alternating 6/8 + 4/4 measures revealing a slightly lower energy level from young Niles, yet never straying too far from the ongoing energetic subdivision. A modified 'A' section returns followed by an ending Holsinger created to blend all previous elements in a wonderfully chaotic fabric of obscured time and rhythmic cacophony!

David Holsinger, twice recipient of the ABA/Ostwald Award for band composition, is currently Assistant to the Chief Musician at Shady Grove Church, Grand Prairie, Texas, where he serves as Resident Composer-Arranger. He has taught is several public school systems in Missouri and holds advanced degrees from Central Missouri State University and the University of Kansas.

Terry Stombaugh

Ernst Toch, born December 7th, 1887 in Vienna, began his musical studies by teaching himself and at the age of seventeen made his first public appearance as a composer. Toch studied medicine and philosophy in his native Vienna. When having been awarded the Mozart Prize on the recommendation of Max Reger, he devoted his life entirely to music. In 1913, Toch began teaching composition at the Mannheim Academy of Music and in 1929 he moved to Berlin. Ernst Toch was considered at that time to be one of the most distinguished contemporary composers in Germany. In 1933, Toch was forced to emigrate to the United States, where he first taught in New York and from 1940 at the University of Southern California in Los Angeles. In the same year, he became an American citizen. He died on October 1, 1964 in Santa Monica, California.

Spiel für Blasorchester, opus 39, was composed for the Donaueschinger Kammermusikfest 1926 and was premiered there, under the conductorship of Hermann Scherchen, on July 24th by the Music Corps stationed in that town.

Musica Boema was commissioned in 1977 by Stanley DeRusha who was Director of Bands at the University of Wisconsin at Milwaukee. The work is in two movements and is typical of the style of Lukas. The first movement, a large ABA form, is repetitive in presenting the first two themes; the solo trumpet plays the opening theme and the woodwinds are assigned the second theme. The middle section begins with an extended harp and percussion soli which gives way to an extended saxophone soli, then continues with a recapitulation of the opening themes to end the first movement. The second movement is in an ABA form with the first section beginning in a highly energetic and polyrhythmic manner, and closing in the opposite way with less and less intensity. The B section demonstrates Lukas great love of melody; the piccolo, soprano saxophone, and baritone saxophone are the first to play the melody (which is continually interrupted by an outburst in the brass playing the last five notes of the melody just played). The return of the opening section is changed somewhat but still recognizable as the motive which began the second movement. As the motive gains intensity a two measure ostinato gains its own momentum, reminiscent of the bells of Prague. The work closes with a characteristically brassy coda, restating the opening theme in a bright major tonality. Czech folk tunes, irregular in length and modal in tonality, are used in both movements.

Zdenek Lukas studied music theory with Kabelac in Prague for a time, but he is largely a self-taught composer. From 1955 to 1965 he lived in Pilsen, Czechoslovakia, as a choral conductor, composing during the same period. Although his writing lacked technical skill during this first creative period, Lukas gained important practical experience while composing several solo and chamber works and concluding with his *Symphony No. 1* in 1960. During his next period of composition his output was prodigious. Although his music has become even more enriched by original and novel sound quality and expression in recent years, his basic style has not changed. Lukas has written for a variety of media and a true and spontaneous musicianship is evident throughout all of his work.

Stanely DeRusha

Concertpiece for Clarinet, Winds and Percussion was commissioned by the University of Illinois Bands, James Keene, Director of Bands, for the celebration of "One Hundred Years of Concert Bands at Illinois." It was expressly written to be premiered at the 56th Annual Convention of the American Bandmasters Association with Howard Klug, Professor of Clarinet at the University of Illinois, as soloist and the composer conducting.

Taken from the late 19th century German term, *Konzertstück*, for a one-movement solo work with ensemble (orchestra or band) accompaniment, this

concertino follows a traditional free form rhapsodic style. Thematically based on the intervals of a half-step, perfect fifth, half-step plus a tritone and permutations of those intervals, *Concertpiece* exploits the various registers and colors of the clarinet in combination with the contrasting colors of the wind and percussion instruments of the wind ensemble.

John Zdechlik is a native of Minneapolis where he is an active composer, performer, conductor and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fetter and Frank Bencriscutto. Since 1970 Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands. His works are frequently performed in this country and around the world. Currently he teaches theory and directs the instrumental music program at Lakewood Community College in White Bear Lake, Minnesota.

Celebrations was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota. It was written to commemorate the twentieth anniversary of the Medalist Concert Band. The work is quite spirited and consists of two themes. The first is very fluid and is stated by the woodwinds. The brass and the percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very sostenuto and lyric in sound.

John Zdechlik

**THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE**

FLUTE

Megan Lyden, grd., music
Pablo Sepulveda, jr., music
Whitney Neufeld-Kaiser, grd., genetics

BASS CLARINET

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

ENGLISH HORN

Susan Worden, jr., music

BASSOON

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

TRUMPET

Colby Hubler, jr., music
Jack Halsey, sr., music
Matt Armstrong, jr., music
Hilary Lyons, so., biochem.
Dan McDermott, so., music
Peter Terrill, fr., pre-engr.

TUBA

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

EUPHONIUM

Carsten Bruckner, grd., chem

PERCUSSION

Patrick Roulet, grd., music
Gunnar Folsom, so., music
Alec Wilmart, jr., music
Stuart McCleod sr., music
Jana Skillingstead, jr., pre-arts

CLARINET

Richard Spece, grd., music
Jodi Orton, jr., music
Debbie Smith, so., music
Teresa Wilson, grd., music
Gretchen Minton, post bacc., English
Jamie Clark, so., pre-arts
Kevin Hinshaw, grd., comp. sci.
Adam Smith, fr., music
Nathan Bramall, so., music/physics

OBOE

Cheryl Carrera, grd., music
Matt Reeck, fr., music

TROMBONE

Gretchen Hopper, sr., music
Hugh Dodd, sr., music
Kelly VanAmburg, fr., music

SAXOPHONE

Mark Taylor, jr., music
Jared Emery, fr., music
George DeGraffenreid, grd., music
Ashley Parrish, jr., pol. sci.

HORN

Jennifer Barrett, jr., music
Lorraine Fader, grd., music
Todd Brooks, fr., music
Donald J. Ankney, fr., music

STRING BASS

Brad Hartman, jr., music

PICCOLO

Libby Gray, jr., music

HARP

Melissa Walsh, grd., public affairs

**THE UNIVERSITY OF WASHINGTON
SYMPHONIC BAND**

FLUTE

Margaret Aylward, so., pre-arts*
Jennifer Bukowski, fr., German
Joyce Buchheit, so., astronomy
Pamela Edwards, fr., undecl.
Joanna Franklin, jr., history
Christine Haswell, so., engr.
Jill Marie Lambson
Jennifer Nelson, so., music
Amy Painter, fr., undecl.
Cassandra Peters, fr., bio.
Jenniffer Ryan, so., French
Carrie Stentz, fr., biochem.
Raina Smyth, so., psych.
Carrie Stentz, fr., biochem.

PICCOLO

Amy Painter, fr., undecl.

TENOR SAXOPHONE

Andrew Craig, so., music/gen. st.
Eric Pizarro, fr., comp. sci
Monica Watt, fr., undecl.

TROMBONE

Jonathan Dally, grd., German
Brad Chamberlain, grd., cmpr science
Jeff Walker, so., botany
Rob Taylor, so., undecl.
Pat Handly, jr., civil engr.

TRUMPET

Aaron Bratrude, fr., bus.
Chris Brown, so., phil.
Bryan Bucklin fr., engr.
Ryan Burns, so., acct./bus.*
Aaron Cossel, jr., soc./psych.
Scott Doherty, fr., undecl.
Edd George, fr., undecl.
Aaron Litwak, so., art
Chris MacDonald, fr., chem. engr.
Todd Mahaffey, so., music
Teresa Means, fr., dance
Brian North, so., bus.
Kurt Yanagimachi, fr., undecl.
Jon Zimmerman, fr., engr.

CLARINET

Erika Brame, fr., music
Paula Charles, fr., bus.
Briar Hoper, fr., Spanish
Chelsea Johnson, fr., grph. arts
Kim Nesland, so., hist./el. ed.
Emily Richardson, so., forest.mgmt.
Gordon Somerville, ret.
Kathleen Cook

ALTO SAXOPHONE

Jana Hirata, sr., bio./psych
Aron Krueger, fr., education
Eric Murakami, fr., engr
Celestial Parker, fr., undecl.
Boyd Phelps, grd., music

OBOE

Patricia Mey, jr., music

BASS CLARINET

Cindy Baquiran, jr., bus.

HORN

Amy Bower, jr., history
Lewellyn Cobden, so., music*
Laura Withee, so., psych.

BARITONE SAXOPHONE

Christopher Chalcraft, jr., graph. des.

PERCUSSION

Mike Dahl, fr., undecl.

EUPHONIUM

Brenda Larcom, sr., comp. sci.*
Sean McKenzie, fr., bus. admin.
Kevin Werner, fr., math

TUBA

Scott McDermott, fr., physics/music
Gavin Tarr, fr., physics/math

*Principal

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