

DAT 14,090  
CD 14,091

presents

**THE PACIFIC NORTHWEST MUSIC FESTIVAL**  
February 4-5, 2002

PROGRAM

CD 14,091

2 JUG BLUES & FAT PICKIN' ..... (8:33) ..... DON FREUND

3 COLONIAL SONG ..... (6:21) ..... PERCY GRAINGER  
Frank Wickes, *guest conductor*

4 PIECE FOR VIBRAPHONE ELECTRIC BASS AND WIND ENSEMBLE ..... (11:43) ..... TOM COLLIER/DAN DEAN

5 Encore: Life Is the Song We Sing - Ernie Watts (5:48)

~~LAMENT AND TRIBAL DANCE~~ ..... MICHAEL SWEENEY

(~~jr. high/middle school day only~~)

6 THE SINFONIANS ..... (5:40) ..... CLIFTON WILLIAMS

(high school day only)

## PROGRAM NOTES

Commissioned for the celebration of Tennessee's "Homecoming '86," *JUG BLUES & FAT PICKIN'* was inspired by recordings of the Memphis Jug Band (Beale Street, late 1920's), and bluegrass banjo pickin', which becomes "fattened out" by the sound of winds.

Percy Aldridge Grainger was born at Brighton, near Melbourne, Australia 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. 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.

Grainger used no traditional tunes in *COLONIAL SONG*, a work 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."

Commissioned by former Seattle Symphony assistant conductor Richard Buckley, *PIECE FOR ELECTRIC BASS, VIBRAPHONE AND ORCHESTRA* was premiered by the Symphony and the two composers, Tom Collier and Dan Dean in June, 1979. Collier (vibraphone) and Dean (electric bass) collaborated on the music, each coming up with a primary theme and both contributing improvised segments woven into the fabric of the orchestral parts. The two themes, both initially stated by the soloists, are contrasting in nature; the first, rapid and angular, the second, lyrical and reflective. The work is carefully structured and laced with complex polyrhythms alternating between written orchestra parts and written and improvised solo sections. The piece was re-scored for Wind Ensemble in December, 2001 by composer/pianist Jake Winkler, a UW School of Music graduate. In this version, the original string parts are spread across the flutes, clarinets and saxophones while the brass and percussion remain mostly unchanged.

This new work, *LAMENT AND TRIBAL DANCES*, was commissioned by the Iowa Bandmasters Association for its 2001 convention, where it was premiered. Composed in three distinct sections, the first section (*Lament*) features a plaintive horn melody and expansive harmonies. The second section (*Dance 1*) uses a unique scale created by alternating half-steps and whole-steps, rather than a more traditional major or minor scale. This unusual scale contributes greatly to the tension and drama of this section. The final section (*Dance 2*) conveys more of an uplifting emotional tone and features the flute section playing recorders with a driving percussion ostinato. The original *Lament* theme returns briefly near the end of the work.

Commissioned by the Phi Mu Alpha Sinfonia Fraternity of America, *THE SINFONIANS* opens with an extended fanfare introduction before the horns state the familiar Sinfonian theme: "Hail

Sinfonia! Come, brothers, hail!" In its original form the words are by Charles Lutton set to the music of Arthur Sullivan. The melody is then completed, embellished, and extended in the distinctive style of the composer. The work is dedicated to Archie N. Jones, former president of the fraternity and later director of that organization's foundation. Williams conducted the first performance at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

## CLINICIAN BIOGRAPHIES

FRANK B. WICKES is currently in his twenty-first year as Director of Bands at Louisiana State University. He received his degrees from the University of Delaware and the University of Michigan.

Wickes recently was honored at LSU with an endowed Alumni Professorship, and also received special recognition from the Chancellor for 20 years of distinguished dedication to LSU and his profession. In April of 1994 he was featured in the cover story of the Instrumentalist Magazine. Additional honors include the Kappa Kappa Psi Distinguished Service to Music Medal in 1996, the Phi Beta Mu National Bandmaster of the Year in 1998, the Presidency of the National Band Association (1988-1990), the Southern Division Presidency of CBDNA (1988-1990), and the Presidency of the American Bandmasters Association (1997-1998).

Prior to his college teaching career, Wickes taught for 13 years in the public schools of Delaware and Virginia. His Fort Hunt High School Band of Fairfax County, Virginia (1967-1973) was honored by the John Philip Sousa Foundation with the Sudler Order of Merit as one of the nations most outstanding high school programs for the decades 1960-1980. From 1973 to 1980 he served as Director of Bands at the University of Florida and in 1976 was named Teacher of the Year in UF The College of Fine Arts.

At LSU, Wickes conducts the Wind Ensemble, teaches courses in graduate wind conducting and wind literature, and serves as Director of the Tiger Marching Band. In 1997, the Tiger Band was unanimously named the outstanding marching band of the SEC in a poll taken of the SEC Directors by the Northwest Arkansas Times Newspaper of Fayetteville, Arkansas.

Wickes is in constant demand as a clinician having served in that capacity throughout the United States, as well as in England, South America, Mexico, and Canada. He has conducted 27 All-State bands and has appeared several times at the National Music Camp at Interlochen, Michigan.

The LSU Wind Ensemble has received many accolades from directors nationwide for its artistic performances. Wickes has also received the praise of such composers as Morton Gould, Vincent Persichetti, Karl Husa, David Maslanka, Libby Larsen and Donald Grantham.

DR. RAYDELL C. BRADLEY serves as Director of Concert Bands at Pacific Lutheran University, where he conducts both the University Wind Ensemble and the Concert Band and teaches courses in music education. He is also the Musical Director for the Seattle Symphonic Band and Finlay Street Christian Church.

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, Dr. Bradley served as Assistant Director of Bands at Truman State University in Kirksville, Missouri. He has also served on the music faculty of the Omaha, Nebraska Public Schools.

Dr. Bradley received the Bachelor of Music Education and Master of Arts degrees from Truman State University in 1981 and 1986 respectively. He is the recipient of the Dorothy Danforth-Compton Foundation Fellowship at the University of Washington and has completed the Doctor of Musical Arts degree in Instrumental Conducting at that institution. Dr. Bradley has served as guest clinician, conductor, and adjudicator in over 20 states and Canada.

DEBBIE MONTAGUE, (jr. high/middle school clinician), a music educator for 26 years, is in her twelfth year as the director of bands and music department chair at Kenmore Junior High in the Northshore School District. Prior to her teaching position at Kenmore Debbie taught at Arrowhead and Moorlands elementary schools in Northshore and at Lakeridge Junior High in the Sumner School District. Debbie is a graduate of Central Washington University with a B.A. in Music Education and holds a Masters of Arts in Music Education from the University of Washington. In addition to her teaching responsibilities, Debbie has served as Secretary/Treasurer of the South Puget Sound League Music Educators Association, Band Representative for the Executive Board of the West Central District Music Educator Association, is one of 25 music educators in the United States and Canada selected to be a teacher for the World Music Drumming Curriculum and is currently a board member for the Cascade Youth Symphony Orchestras. Throughout her teaching career Debbie has had outstanding ensembles in all areas of instrumental performance. Her Symphonic Band has performed at the 1993 and 2001 Northwest Music Educator's Conference. Debbie and her Symphonic Band are currently preparing for their performances at the 2002 WMEA Conference and the 2002 MENC National Conference. Debbie is active as an adjudicator, clinician and guest conductor throughout Washington and the Northwest.

DAVID JOHNSON, (high school clinician) is the director of bands at Shorecrest High School in Shoreline, Washington. He has taught in the Shoreline District since 1990, and was program specialist in music for four years. Dave currently teaches three concert bands as well as the jazz ensemble. In addition, he directs the award winning Highlander Marching Band. Dave received his Masters Degree from Pacific Lutheran University where he studied trombone performance and music education.

#### FEATURED GUEST ARTISTS

---

Our featured guest artist for this year's festival is TOM COLLIER. He was recently appointed as assistant professor of percussion studies at the UW School of Music, where he has been a faculty member since 1980. Mr. Collier is the Northwest's most in-demand vibraphonist, drummer, and percussionist and has been featured on recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Laurendo Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label.

An outstanding electric bassist, composer and arranger, DAN DEAN has won many awards as a recording producer for various commercial and film projects in conjunction with his company, Dan Dean Productions. As a performer, Dan has played with many important jazz artists including Howard Roberts, Diane Schurr, Dave Grusin, Ernie Watts, Buddy DeFranco, Shelly Manne, Ernestine Anderson, B.B. King and many others. In duo with Tom Collier, his album "Whistling Midgets" (1981) received national critical acclaim and along with Collier, received an Outstanding Service to Jazz Education award at the 1980 national Convention of the National Association of Jazz Educators in Albuquerque, New Mexico. Dean was also awarded a National Endowment for the Arts grant in 1979 to compose new music for the electric bass. Additionally, Dan has published several electric bass method books for Hal Leonard Publishing and has taught at several schools including Olympic College (Bremerton, WA), Shoreline Community College and Western Washington University.

TIMOTHY SALZMAN is Professor of Music at the University of Washington where he serves as Director of Concert Bands and is conductor of the University Wind Ensemble and Concert Band. He also teaches students enrolled in the graduate instrumental conducting program. Former stu-

dents from the University of Washington occupy positions at numerous universities and public schools throughout the United States. 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 where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist 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 staff of new music reviews 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 forty states, Canada, England, Japan, South Korea, Indonesia and Russia. In the fall of 1997 he was Visiting Professor at the Senzoku Gakuen Uozu School of Music in Uozu, Japan. He is compiling editor and co-author (with several of his former students) of a new series of books on contemporary wind band composers, the first volume of which will be published by Meredith Music in the spring of 2002.

---

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE is the select wind ensemble at the UW and comprises the finest wind and percussion players on campus. The UW Wind Ensemble has performed at a number of prestigious music conventions and has presented several world premiere performances of outstanding new music for the wind band. The UW Wind Ensemble has also accompanied a number of internationally renowned guest artists including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, and David Samuels. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional opportunities for wind and percussion performance at the University of Washington include the Symphonic Band, Concert Band, the University Symphony, numerous jazz ensembles, the famed Husky Marching Band and many chamber music groups. For more information, visit the web site at <http://depts.washington.edu/uwwinds/>

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 500 music majors, the School of Music offers an intimate learning environment and a faculty-to-student ratio average of 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 is a group of 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.

THE WIND ENSEMBLE

FLUTES

Dane Andersen\*  
Ann Kjerulf  
Jennifer Christie  
Lana Abramova  
Amber Cannon

SAXOPHONES

Brad Fitch\* (alto)  
Nicole Barnes (alto)  
Barbara Larson (tenor)  
Scott Tewel (baritone)

OBOES

Yuh-Peh Lin\*  
Chris Sigman

BASS CLARINETS

Ben Leis  
Matt Brown

CLARINETS

Michael Byerly\*  
Ben Fowler  
David Stauffer  
Jack Chen  
Rachael LoBosco  
Libby Sandusky  
Kristen Brady  
Dan Andette  
Kristie Fenn  
Matthew Loo  
Matt Nelson

BASSOONS

Tracy Bergemann  
Jacob Kauffmann

Trumpets

Eri Inoue\*  
Michael Dorr  
John Benedetti  
Micah Warren  
Dan Davies

TROMBONE

Ryan Wagner\*  
Ali Kazemian  
Lynne Townsend  
David Carver

EUPHONIUM

Adam DeBruler\*  
Jeremy Horlick

TUBA

Tyler Benedict\*  
Tyler Smith

STRING BASS

Charlotte Cox  
Donald Sweeney

HORN

Amanda Morzov\*  
Melissa Dokken  
Michael Tisocco  
Matt Gregory

PERCUSSION

Miho Takekawa\*  
Andy Kalinski  
Dan Brech-Haddad  
David Reeves  
Doug Maiwurm  
Kanna Hudson