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presents the

U.W. Wind Ensemble

Timothy O. Salzman, conductor

December 2, 1997 8:00 PM Meany Theater

PROGRAM

SERENADE #12 IN C MINOR..... Wolfgang Amadeus Mozart
 K.388 (384a) (17'38)
 I. Allegro
 II. Andante
 IV. Allegro
 *David C. Fullmer, Conductor
 *This performance is in partial fulfillment of the requirements
 for the Doctor of Musical Arts degree.

MOLLY ON THE SHORE (3'56)... Percy Grainger (1882-1961)
 3 X..... (16'00)..... Scott McAllister (b. 1969)
 I.
 II. To the Pines... To the Pines
 III.
 William McColl, Clarinet case side A

NO SUN, NO SHADOW: (25'05)
 ELEGY FOR CHARLES MINGUS..... Timothy Broege (b. 1947)
 Michael Brockman, Tenor Saxophone
 Marc Seales, Piano
 Doug Miller, Bass
 Tom Collier, Drums

DANCE MOVEMENTS..... (20'03)..... Philip Sparke
 I. Ritmico
 II. Molto vivo (for the Woodwinds)
 III. Lento (for the Brass)
 IV. Molto ritmico

Our "Friends of Music" listing is from 7/01/95 to 9/30/97 and is updated regularly to reflect cumulative donations. While we appreciate all our Friends, due to space limitations we are only able to list donors who have reached the level of Contributor or above. Please mark contributions intended for scholarships on your check. Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington.

During the second half of the 18th century, the term "serenade" denoted entertainment music. Mozart's three serenades were scored for small ensembles of winds designed for open-air performances or festival occasions. It is not known when and for whom the *SERENADE IN C MINOR*, K388, was composed. In a letter to his father dated 27 July, 1782, Mozart referred to a 'Nacht musique' he was writing for winds which is believed to be this serenade. The musical quality of Serenade #12 justifies its inclusion with the finest of any chamber music. Mozart later arranged it for strings although the original scoring is even more poignant.

Percy Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance such as varying beat lengths and the use of 'primitive' techniques such as parallelism. Born the son of an architect in Brighton, Victoria, Australia, Grainger studied in Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U.S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. It was during his service as a 'musician, second class' that he played oboe and soprano sax as well as composing a number of works for the wind band.

"In setting *MOLLY ON THE SHORE* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts." (Percy Grainger, August 6, 1959)

X is a work that is inspired by the 'grunge' style of music. The music of Nirvana and Alice in Chains was a particular influence on this piece. The second movement is based on the song, "Where Did You Sleep Last Night," which is based on an eight-bar blues format. This song originates from an old Appalachian folk tune titled "To the Pines...To the Pines." *X* is in three movements and uses resonance and non-traditional trills. Like the 'grunge style,' this work, with its explosive driving sections and contrasting psychedelic passages, represents the energy and emotions of the 'X' generation.

(Scott McAllister)

Scott McAllister was born in Vero Beach, Florida, in 1969, and has recently completed his doctorate in composition at the Shepherd School of Music at Rice University. Recently, McAllister was awarded first prize in the Ladislav Kubik International Prize in Composition. McAllister is currently Composer in Residence at Florida Southern College in Lakeland, Florida. McAllister has received numerous commissions and performances throughout the United States, Europe,

and Asia. He has been featured at the Aspen, Chautauqua, Roundtop, and The Prague/American American Institute Summer Festivals. McAllister has received awards from ASCAP, The American Composer's Orchestra, DaCamera, the United States New Music Ensemble, and The Florida Bandmaster's Association. As a clarinetist, he has performed solo, chamber, and orchestral works throughout the United States and Europe. McAllister is published by LYD Music and MMB Music.

NO SUN, NO SHADOW: ELEGY FOR CHARLES MINGUS was composed on commission from the Emory University Wind Ensemble of Atlanta, Georgia, Dr. Jack Delaney, conductor, Mr. Stutz Wimmer, tenor saxophone soloist. The piece was composed between June and October, 1987, at Oceanport, New Jersey.

The late Charles Mingus (composer, bassist, and band leader) was a leading figure in the Afro-American improvisational music tradition. Like his revered predecessor, Duke Ellington, Mingus was a composer for whom the performing jazz ensemble was the true 'instrument,' and the many groups led by Mingus in the 1950s, 1960s, and 1970s played and recorded some of the most passionate and innovative music America has produced. Fortunately, many recordings of the music of Charles Mingus remain available, on such record labels as Columbia, Candid (reissued on Mosaic), Impulse, Prestige, and Atlantic, among others. The composer of *No Sun, No Shadow* urges those who are unfamiliar with this great musical legacy to investigate these recordings.

A number of brief references to Mingus compositions are contained in *No Sun, No Shadow*. Pieces referred to include *Half Mast Inhibition*, *Goodbye Pork Pie Hat*, *Better Get It in Your Soul*, *The Black Saint and the Sinner Lady*, and *Fables of Faubus*. Careful listeners may hear other references.

(Timothy Broege)

Timothy Broege was born in Belmar, New Jersey. He studied composition at Northwestern University and graduated with Highest Honors in 1969. From 1969 to 1980, Broege taught music in the public school systems of Chicago and New Jersey. He currently holds the position of Organist and Director of Music at first Presbyterian church, Belmar, New Jersey, and is a faculty member of the Monmouth Conservatory of Music in Red Bank, New Jersey.

The music of Timothy Broege has been performed throughout the United States, as well as in Canada, Europe, Australia, Japan, and China. Among his numerous grants and commissions is the Concerto for Marimba and Wind Orchestra commissioned by Timothy Salzman and the University of Washington Wind Ensemble which premiered in 1994. Broege is recognized for his expertise in writing quality works for all levels of difficulty. For his compositional efforts on behalf of school musicians Broege was given the Edwin Franko Goldman Award of the American School Band Directors' Association.

Philip Sparke was born in London, England, and studied composition, trumpet and piano at the Royal College of Music. While he was at the college, he

developed a growing interest in bands, and began writing for them at the urging of his composition professor, Philip Cannon. The year 1975 marked the composition of his first published work, *Concert Prelude*, and since then Sparke has been writing music for wind bands in Europe, America and the Pacific Rim. *Dance Movements* was premiered at the Florida Music Educators Association convention in January 1996.

"*DANCE MOVEMENTS* was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996. It is cast in four movements which play without a break; the second and third feature woodwinds and brass respectively. In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band which included piano and harp. It was the first time I had used these instruments in a concert band score and their presence coloured the score and, indeed, the type of music I wrote.

"The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, ca-basa, tambourine and woodblock to give local colour. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten-year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*."

(Philip Sparke)

David C. Fullmer earned his BM and MM degrees from Brigham Young University. He is currently pursuing a DMA in instrumental conducting at the University of Washington where he is serving as the teaching assistant for the UW Wind Ensemble, Timothy Salzman, conductor. He is on leave as Director of Bands at Timpview High School in Provo, Utah. The Timpview Band has established a regional and national reputation for excellence in Symphonic Band, Jazz Ensemble, Marching Band and Percussion Ensemble. He has served as the Utah State Chair for the National Band Association and Band Vice President of the Utah Music Educators Association. He has received the UMEA Superior Accomplishment Award, the Mid-West Medal of Honor, Provo Educator of the Year and twice received the National Band Association Citation of Excellence. David and his wife Natalie have two daughters: Hilary, 7, and Jasmine, 5.

William McColl is Professor of Clarinet at the University of Washington. As a founding member of the Soni Ventorum Wind Quintet, in residence at the same institution, he has toured Latin America and Europe under the auspices of the United States Department of State. The group has also toured throughout this country and has twenty recordings in print. McColl has been a member of the Philharmonia Hungarica in Vienna, the Orquesta Filarmonica de Las Americas

(Mexico City), the Puerto Rico Symphony, and the Casals Festival Orchestra under Pablo Casals. McColl studied with Keith Stein, George Waln, and Herbert Blayman in the United States and with Leopold Wlach in Vienna. McColl is also a member of the New World Bass Horn Trio whose members live on both sides of the Atlantic.

Doug Miller, bass, a graduate of the Count Basie and Mercer Ellington bands, is currently one of the 'first call' bassists in Seattle's fertile jazz scene. After graduating from Indiana University, where he studied with John Clayton, he spent several years in New York City working with the likes of Mel Lewis, Scott Hamilton and Doc Cheatham. He has toured internationally with the Ellington band and with jazz singer Ernestine Anderson. He has served as a part-time member of the University's music faculty.

Percussionist Tom Collier's name appears in the revised edition of "Who's Who in Rock Music," published by Charles Scribner's Sons. He has received over 14 ASCAP cash awards in the popular category of jazz compositions for mallet instruments. As a member of the Collier-Dean Duo, he will be performing twenty concerts in public schools throughout the state under the Washington State Arts Commission's Cultural Enrichment Program. Recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Laruendo Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label. A respected artist in Seattle, as well as in Los Angeles, where he has spent considerable time in the studio scene, Tom Collier is the Northwest's most "in-demand" vibraphonist, drummer and percussionist. A member of the University faculty since 1980, he is the director of the University of Washington Percussion Ensemble.

Marc Seales is a noted jazz pianist and composer who has shared with many of the greatest players of the last two decades. A key member of two of the Northwest's leading jazz groups, he is a mainstay in the bands of bop legend Don Lanphere, with whom he has toured several continents and recorded half a dozen albums, several featuring Seales' compositions. Seales is co-leader of the much acclaimed trio, New Stories, that regularly wins many critics' best-of-the-year lists. Seales is also a regular at many of the West Coast's finest music festivals. He ranges afield to such hallowed venues as The Netherlands' North Sea Jazz Festival, where he performed with flutist James Newton and also with Don Lanphere. He has worked with Benny Carter, Benny Goldson, Slide Hampton, Herb Ellis, Bobby Hutchinson, Joe Henderson, Larry Corbel, Frank Morgan, Julian Priestess, Art Farmer, Buddy Deference, Art Pepper, Jackie McAllen, Clark Terry and Eddie "Cleanhead" Vinson. Seales is today promoting jazz awareness and molding young talents as Professor of Music at the University of Washington. He teaches an array of courses, including History of Jazz, Jazz Piano, and Beginning and Advanced Improvisation as well as leading various workshops and ensembles.

Michael Brockman, saxophone, earned a Master of Music with distinction from the New England Conservatory in Boston. He also attended the Musik-hochschule Koln in Cologne, West Germany, and the Berklee College of Music in Boston. In 1987, he joined the School of Music Faculty at the University of Washington, where he instructs concert saxophone performance, jazz improvisation, and instrumental arranging. Brockman is an active recitalist and professional performer in numerous Seattle ensembles, including the Clarence Acox Quintet (whose 1991 CD, "Joanna's Dance" was selected as Album of the Year by Seattle's Earshot Magazine), the Seattle Symphony Orchestra, the Northwest Saxophone Quartet (of which he is the founder and leader), the Roadside Attraction Big Band (in which he plays lead tenor), and the UW Contemporary Group. In 1990 he was named Region One chairman of the North American Saxophone Alliance. He has recently appeared as a soloist in the 1992 World Saxophone Congress, the Stanford Computer Music Festival, the New Music Across America Festival, the Seattle new Music for Saxophone Festival, the Gig Harbor Jazz Festival, and the Bellevue Jazz Festival. Michael Brockman is a clinician for the Selmer Company.

1997-98 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 3, Jazz Combos. 8 PM, Brechemin Auditorium.

December 4, Jazz Combos. 8 PM, Brechemin Auditorium.

December 5, ProConArt. 8 PM, Brechemin Auditorium.

December 7, Soni Ventorum. 2 PM, Brechemin Auditorium.

December 7, Student Chamber Music Series. Free. 5 PM, Brechemin Auditorium.

December 8, University Chorale & Madrigal Singers: *Holiday Concert*. 8 PM, Meany Theater.

December 8, Percussion Ensemble. 8 PM, Meany Studio Theater.

December 9, University Symphony & Soni Ventorum. 8 PM, Meany Theater.

December 10, Studio Jazz Ensemble. 8 PM, Meany Theater.

December 11, Keyboard Debut Series. Free. 8 PM, Brechemin Auditorium.

U.W. WIND ENSEMBLE

FLUTE

Dane Andersen, Senior, Music Performance
Lucas Robatto, Graduate, Music Performance
Danielle Rangel, Graduate, Music Education
Ashley Carter, Graduate, Psychology

OBOE

Norie Ishii, Graduate, Music Performance
Dylan Kost, Senior, Music Education

ENGLISH HORN

Beth Antonopoulos, Graduate, Music History

CLARINET

Jenny Ziefel, Graduate, Music Performance
Nina Shimabukuro, Junior, Economics
Kevin Hinshaw, Graduate, Computer Science
Jennifer Harold, Junior, Oceanography
Heather Seeley, Graduate, Music Theory
Anne Pfeif, Freshman, Engineering
Seth Ruymen, Junior, Music Education
Dan Sharron, Junior, Music Performance

BASS CLARINET

T. J. Seiber, Junior, Spanish
Caitlin Richardson-Royer, Junior, Music Performance

CONTRA ALTO CLARINET

Rebecca Goodstein, Freshman, Microbiology

BASSOON

Tracy Bergemann, Graduate, Biostatistics
Emily Robertson, Senior, Music Education

CONTRA BASSOON

Louie Fielding, Sophomore, Mechanical Engineering

ALTO SAXOPHONE

Brad Fitch, Freshman, Music Performance
Susie Cavassa, Senior, Music Performance

TENOR SAXOPHONE

Steve Cervenak, Senior, Music Education

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Steve Clickard, Graduate, Music Conducting
Mike Van Bebber, Senior, Music Education
Edd George, Senior, Music Education
Tyson Sterne, Sophomore, Music Education
Brian Bensky, Freshman, Ethnomusicology

HORN

Jackie Faissal, Graduate, Music Performance
Stephanie Luna, Graduate, Music Performance
Carey LaMothe, Junior, Music Performance
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