

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

B348
1990
4-24

The University of Washington

**Wind Ensemble
and
Symphonic Band**

Tim Salzman

Musical Director

**Walter Welke
Concerto Competition
Winners**

School

of

Music

University

of

Washington

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

DATE # 11,636

CASS# 11,637

Program

Cass 11637A

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 11637B

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 **Piano 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 Wilhelmi

FluteBrian Fairbanks
Laura Dickinson**Oboe**Molly Sandvick
Jewel Cripe**Bassoon**Jeff Eldridge
Katie Jackson**Eb Clarinet**

Beverly Setzer

ClarinetKathy Boone
Sue Kelleher
Anne Dickinson
Chris Magnusson
Christine Bammes
Gretchen Minton**Bass Clarinet**

Billie Winter

Contra-Alto Clarinet

Vanessa Kahen

Alto SaxophoneCharles Davis
Robert Davis**Tenor Saxophone**

Travis Ranney

Baritone Saxophone

Brad Price

TrumpetRon 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

TubaCraig 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; Carol 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

The School of Music and
The Imperials Music and Youth Organization

present the 66th program of the 1989-90 season

B348
1990
3-10

The Second Annual Pacific Northwest

Concert Band Festival

Tim Salzman

Musical Director

School
of
Music
University
of
Washington

High Schools

Auburn
Bothel
Bozeman
Decatur
Enumclaw
Franklin
Issaquah
Juanita
Kentridge
Lake Washington
Mt. Rainier
Roosevelt
Tahoma
Woodinville

Junior High

Asa Mercer
Cascade
Kamiakin
McClure
Meany
Meridian
Olympic
Redmond

Clinics

UW Faculty

March 10, 1990
8:00 PM, Meany Theater
Free Admission

Program

CASS 11620A
 Junior High School Honor Band Cascade
 High School Honor Band II Bothell
 High School Honor Band I Woodinville

[Honor Bands are selected from festival participants based on performance during the day.]

Emcee:
 Greg Murray, Executive Director,
 The Imperials Music and Youth Organization

The University of Washington Wind Ensemble

Tim Salzman, Conductor

CASS 11620B

Heart's Music (4:47) DAVID DIAMOND

Heart's Music for symphonic band written for and dedicated to Eugene Corporon and the University of Cincinnati Conservatory Wind Symphony in gratitude for the performance and recording of David Diamond's **Tantivy** written in 1989. **Tantivy** was Diamond's first composition for band, **Heart's Music** is his second. **Heart's Music** is a single movement work in two parts with an opening fanfare and an extended chorale. The fanfare, led by the brass, is brightly scored and is characterized by ascending sixteenth note triplets. The chime plays an important role in outlining that motivic material. The chorale is dominated by lyric contrapuntal writing. The world premiere of this composition was given on February 1st, 1990 by the CCM Wind Symphony and Eugene Corporon.

Concerto for Marimba and Orchestra, Op. 34 (20:56) ROBERT KURKA

- I. *Allegro Molto*
- II. *Adagio Expressivo*
- III. *Allegro Con Spirito*

Leigh Howard Stevens, marimba

Rhythmic Caprice (6:25) LEIGH HOWARD STEVENS

The University Of Washington Wind Ensemble

Piccolo

Wendy Wilhelmi
Music, Tacoma

Flute

Brian Fairbanks
Music, Seattle

Laura Dickinson
undecided, Eugene, OR

Oboe

Molly Sandvick
Music, Kirkland

Jewel Cripe
English, Wenatchee

Bassoon

Jeff Eldridge
Math, Seattle

Katie Jackson
Music, San Antonio, TX

Alto Saxophone

Charles Davis
Music, Seattle

Robert Davis
Music, Silverdale

Tenor Saxophone

Travis Ranney
Music Ed, Bothell

Bartone Saxophone

Brad Price
Music Ed, Kelso

Eb Clarinet

Beverly Setzer
Music/Spanish, Monroe

Clarinet

Kathy Boone
Music, Kirkland

Sue Kelleher
Music, Seattle

Anne Dickinson
Int'l Studies, Eugene, OR

Chris Magnusson

Music, Lynnwood

Christine Bammes
Music, Littleton, CO

Gretchen Minton
English, Aurora, IL

Bass Clarinet

Billie Winter
Bio Eng, Bartlesville, OK

Cecilia Kim
Music Ed, Seattle

Contra-Alto Clarinet

Vanessa Kahen
Psych, Seattle

Trumpet

Ron Cole
Music, Bellevue

Sam Mann
Music, Snohomish

Michael Kane
Music, Kingston

Michael Baker
Music Ed, Kent

Jack Halsey
Music, Kent

Mat Johnson
Economics, Puyallup

Horn

Jackie Sue Faissal
Music, Dearborn, MI

Jenny Smith
Music, Spanaway

Pete Hodges
Music, Lynnwood

Andrew Kertesz
Elec Eng, Federal Way

Vince Yamashiroya
Zoology, Waipahu, HI

Trombone

Andrew Hillaker
Music, Boston, MA

Gretchen Hopper
Music, Seattle

Jay Bulen
Music, San Diego, CA

Euphonium

Zach Davies
Music, Bellevue

Tuba

Craig White
Music, Mt Vernon

Kirk Smith
Mech Eng, Woodinville

Percussion

Brian Bogue
Music, Tacoma

Dan Ole
Music, Morehead, MN

Evan Buehler
Music, Portland, OR

Alec Wilmar
Music, Seattle

Patti Dixon
undecided, Longview

String Bass

Kris Falk
Music, Seattle

Piano

Yuka Sasaki
Music, Tokyo, Japan



**High School Division
Meany Theater**

**Junior High School Division
HUB Ballrom**

**Clinics (11:30 - 12:15)
Locations listed below**

8:00

**High School Division
Performances**

8:00 Roosevelt
8:35 Issaquah
9:10 Enumclaw
9:45 Juanita
10:20 Lake Washington
10:55 Tahoma

**Pacific Northwest Concert Band Festival
Saturday, March 15
University of Washington**

11:30

Clinics

Clinics

Flutes Music 126
Clarinets Music 213
Oboes Music 313
Bassoons Music 219
Saxes Meany Hall Lobby
Trumpets Music 35
Horns Music 216
Trombones Meany 268
Euph/Tubas Music 223
Percussion Meany Hall

12:15

Lunch

1:00

**High School Division
Performances (cont.)**

1:00 Franklin
1:35 Woodinville
2:10 Bothel
2:45 Kentridge
3:20 Decatur
3:55 Bozeman
4:30 Auburn
5:05 Mt. Rainier

**Junior High School Division
Performances**

1:00 Asa Mercer Middle School
1:35 McClure Middle School
2:10 Meany Middle School
2:45 Cascade
3:20 Redmond
3:55 Meridian
4:30 Kamiakin
5:05 Olympic

5:40

8:00

Meany Theater - Evening Concert

The School of Music
presents the 59rd program of the 1989-90 season

The University of Washington

Wind Ensemble B348
 1990
 3-6
and
Symphonic Band

Tim Salzman

Musical Director

School
of
Music

University
of
Washington



"Mary and the Thistle" Fanfare

Impressions of Cairo

Sinfonia Nobilissima

Heart's Music

Sinfonia XII

Dionysiaques

March 6, 1990
8:00 PM, Meany Theater
Free Admission

Program

The Wind Ensemble Brass

CASS 11,611 A

"Mary and the Thistle" Fanfare (1:10) M. G. LANE

The Symphonic Band

Impressions of Cairo (8:58) ROBERT WASHBURN

- I. *The Pyramids of Giza at Sunrise*
- II. *The Bazaar of Kahn Khalili*
- III. *The Mosque of Ibn Tulun*
- IV. *The Nile*

Sinfonia Nobilissima (6:42) ROBERT JAGER

David McCullough, Conductor*

Intermission

CASS 11,611 B

The Wind Ensemble

Heart's Music (1989) (4:47) DAVID DIAMOND

Sinfonia XII (1984) (11:51) TIMOTHY BROEGE

- I. *Holy Manna*
- II. *New Topia*
- III. *Morning*
- IV. *Fulfillment*

Dionysiaques (10:41) FLORENT SCHMITT

*In partial fulfillment of the DMA in Instrumental Conducting

Program Notes

The pomp and circumstance of a Scottish Military Tattoo has few equals. It is a combination of drill precision and musical fanfare. "Mary and the Thistle" Fanfare was written by Master Sergeant M. G. Lane in the spring of 1987 expressly for the Edinburgh Tattoo. The folk tune found in the center of this work is identified in Marjory Kennedy-Fraser's *Songs of the Hebrides* as Mary and the Thistle and carries the subtitle "An Eriskay Love Lilt" in that collection. The tune is treated as a ballad in the second movement of Clare Grundman's Hebrides Suite, but here it is used in more regal fashion.

— David McCullough

Robert Washburn was educated at the State University of New York at Potsdam where he is now Professor of Music. He completed a Ph.D. in composition at Eastman where he studied with Alan Hovhaness and Bernard Rogers. *Impressions of Cairo* is a musical portrait of many aspects of the Egyptian city as observed by the composer on several trips during the 1970's. The movements are to be performed without interruption, yet each section describes a different area in or near the city. The first movement pictures the grandeur of the ancient tombs as dawn breaks over the desert. The second is a musical portrait of the busy bazaar with its market place activity and oriental influence. "The Mosque of Ibn Tulun" begins with the suggestion of the Islamic call to prayer over the quiet atmosphere of the Moslem place of worship. The Arabic scale pattern employed in the solo passages of this movement utilizes a second step lowered by a quarter-tone. The final section, based on the Middle Eastern tune "Lamman Bada Yatathanna" (When Your Loved One is Gone) portrays the breadth and majesty of the Nile and glimpses of the earlier scenes reappear.

— David McCullough

The words "To J.L.J." appear over the title of the overture *Sinfonia Nobilissima*. It is the first work written by the composer after his marriage in 1968 and is dedicated to his wife Joan Lucille Jager. The central andante of this three-part work uses a melody that Mrs. Jager was very fond of during the couples courtship. Essentially neo-romantic, the work is in a large sonata form with both a prelude and a coda. The dramatic and syncopated opening section contains several false climaxes and a brief fughetta. The slow, more emotional section of the work accounts for over half of the composition's length. In the final part of the work, a fast, syncopated style abruptly returns, and the overture ends with several deceptive, then complete chords.

— David McCullough

Symphonia XII was composed in late 1983 and early 1984 and received its premiere on April 16th, 1984 at Campbell University in South Carolina. Campbell University is affiliated with the Southern Baptist Denomination and accordingly, they had requested a work from me that would either incorporate or be based upon some sort of sacred music or hymnody. So I turned to the marvelous collection of Southern shaped note hymns *Sacred Harp* and selected four tunes from that collection. Those four tunes comprise the titles of the four movements of the work. I endeavored to compose chorale prelude settings of these four tunes ...in fact both movements I and II originated as settings for brass and organ which I composed in the late 1970's. I reworked them thoroughly for *Sinfonia XII* and added two new settings, movements III and IV. The tunes in the *Sacred Harp* which appear in shaped note fashion (each of the different diatonic notes has its own shape) seemed to dictate a strong elemental, rather straight-forward setting. The tunes have a very powerful modal cast to them and, of course, they are extremely

diatonic...there is an almost complete lack of chromaticism. That seemed to control a great deal of the harmonic, vertical structures that I used. The scoring of the work, which is unusual due to the lack of independent oboe or bassoon parts, was dictated by the requirements of the Campbell University Wind Ensemble. The four movements are laid out in a slow-fast-slow-fast pattern which approximates the old sonata da chiesa form of the Baroque era. The third and fourth movements rely most heavily on the use of ostinato while the first and second movements are more free in their treatment of the hymn tunes.

— Timothy Broege

Heart's Music for symphonic band written for and dedicated to Eugene Corporon and the University of Cincinnati Conservatory Wind Symphony in gratitude for the performance and recording of David Diamond's **Tantivy** written in 1989. **Tantivy** was Diamond's first composition for band, **Heart's Music** is his second. **Heart's Music** is a single movement work in two parts with an opening fanfare and an extended chorale. The fanfare, led by the brass, is brightly scored and is characterized by ascending sixteenth note triplets. The chime plays an important role in outlining that motivic material. The chorale is dominated by lyric contrapuntal writing. The world premiere of this composition was given on February 1st, 1990 by the CCM Wind Symphony and Eugene Corporon.

— Eugene Corporon

Florent Schmitt (1870 - 1958) was an outstanding French composer. He studied with Massenet, Fauré, and others at the Paris Conservatoire from 1889 to 1900, in which year he won the Prix de Rome. 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**.

Dionysiques, Op. 62, was composed and published in 1914 and although it was not one of his more celebrated works, it was the only piece Schmitt composed for military band. It received its premiere on June 9, 1925 by the Musique Garde Républicaine in France, and its American debut in 1932 when the composer visited the United States. His formative years were spent in the ambience of Impressionism, but he developed a strong, distinctive style of his own, mainly by elaborating the contrapuntal fabric of his works and extending the rhythmic design to intricate asymmetrical combinations.

— Jacqueline Faissal

The University Of Washington Wind Ensemble

Piccolo

Wendy Wilhelmi

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

Christine Bammes

Chris Magnusson

Gretchen Minton

Bass Clarinet

Billie Winter

Cecilia Kim

Contra-Alto Clarinet

Vanessa Kahen

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
Pete Hodges

Andrew Kertesz
Vince Yamashiroya

Trombone

Andrew Hillaker
Gretchen Hopper
Jay Bulen

Euphonium

Zach Davies

Tuba

Craig White
Kirk Smith

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Brian Bogue
Dan Oie
Evan Buehler
Alec Wilmart
Patti Dixon
String Bass
Kris Falk
Piano
Yuka Sasaki

The University of Washington Symphonic Band

Piccolo

Andrea Steedle

Flute

Tamara Engstrom
Scott MacHaffie
Linda Runft
Vicki Lynch
Lisa Gane
Shannon Yost
Lori Iwasaki
Debbie Voyce

Bassoon

Jenny Rohons

Clarinet

Cecilia Kim
Tina Toburin
Brian Hasebe
Gretchen Swanson
Kim Goffman
Judy Flemming
Kristin Cronin
Kevin Minsky
Elissa Mohan
Doug Smith
Jon Plummer

Julie Loughheed
Antonio Bermudez

Bass Clarinet

Michael Tangen

Alto Saxophone

Shannon Morgan
Stacey Councilman
John Adams

Tenor Saxophone

Val Villafana
Carla Playter

Baritone Saxophone

Tammy Reilly

Trumpet

Carrie Dixon
Joe Mason

Cornet

Mark Hillard
Dale Potter
Stuart Nahajski
Luke Von Felt
Greg Wiedermeir

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Jeannie Galvin

Chris Duenow
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Upcoming Concerts

- Fortepiano Recital; A Musical Poetical Club Concert; March 4, 8:00 PM, Brechemin Auditorium**
- Percussion Ensemble; March 5, 8:00 PM, Meany Studio Theater**
- University Wind Ensemble and Symphonic Band; March 6, 8:00 PM, Meany Theater**
- New Music by Young Composers; March 7, 8:00 PM, Brechemin Auditorium**
- Keyboard Debut Series; March 8, 8:00 PM, Brechemin Auditorium**
- University Symphony and Combined Choruses; March 9, 8:00 PM, Meany Theater**
- Concert Band Festival; March 10, 8:00 PM, Meany Theater**
- Opera Scenes Workshop; March 12, 8:00 PM, Meany Studio Theater cancelled**
- Studio Jazz Ensemble; March 13, 8:00 PM, Meany Theater**
- Jean-Paul Sevilla, Pianist; April 2, 8:00 PM, Brechemin Auditorium**
- Steven Staryk, violin and Eric Shumsky, viola; April 3, 8:00 PM, Meany Theater**
- Brechemin Scholarship Winners Recital; April 9, 8:00 PM, Meany Theater**

The School of Music
presents the 43rd program of the 1989-90 season

The University of Washington

Wind Ensemble
and
Symphonic Band

B348
1990
2-6

Tim Salzman

Musical Director

School
of
Music

University
of
Washington

Elegy

John Barnes Chance

Symphonic Jubilee

Joseph Wilcox Jenkins

Toccata Marziale

Ralph Vaughan Williams

Medieval Suite

Ron Nelson

February 6, 1990
8:00 PM, Meany Theater
Free Admission

DAT # 11,583

CASS # 11,584

Program

Cass 11,583 A

The Symphonic Band

Elegy (9:10) JOHN BARNES CHANCE

David McCullough, Conductor*

Symphonic Jubilee (9:55) JOSEPH WILCOX JENKINS

Cass 11,583 B

The Wind Ensemble

Toccata Marziale (4:10) RALPH VAUGHAN WILLIAMS

Medieval Suite (19:45) RON NELSON

- I. *Homage to Leonin*
- II. *Homage to Perotin*
- III. *Homage to Machaut*

Combined Ensembles

The Black Horse Troop (3:13) J. P. SOUSA

*In partial fulfillment of the DMA in Instrumental Conducting ..

Program Notes

- **Elegy** was written on commission, in 1971, for the West Genesee Senior High School Band of Syracuse, New York. The piece is not intended to suggest commentary on any single person, however friends of John Barnes Chance have linked its poignancy to his feelings concerning the death of Ingolf Dahl in 1970. It is at first tragic and then fitting that with the exception of the unfinished Second Symphony this was to be the composer's last composition before his accidental electrocution while working in his back yard in Lexington, Kentucky on August 16, 1972. John Barnes Chance was 39 years old at the time of his death.

This work is a scant 122 measures in length and more than half of its content asks for simply whole notes from its performers. No tonality emerges as key center and the work's most prominent motive is an ascending minor ninth. Like other compositions from the same composer this piece utilizes colors created from the use of extreme low register and chord-like tremolo of the woodwinds. Long melodic lines and a wide dynamic range are used to convey the deep emotion of this haunting composition. — *David McCullough*

- The composer writes that **Symphonic Jubilee** is really a small symphony. The joyful abandon created by the use of shifting meters belies its rather strict classical architecture. The first movement is in traditional Sonata-Allegro form, the second a motet, and the finale is described by the composer as "a cross between Rondo and Sonata." The motet is very contrapuntal and is very similar to the more abundant choral output of the same composer. **Symphonic Jubilee** is noted as the 85th Opus of Joseph Wilcox Jenkins and yet is only his sixth work for band. It is a bright and lively addition to the repertoire, and a special treat if you are a french horn player. — *David McCullough*

- English composer Ralph Vaughan Williams is most noted for his compositions for orchestra, the theater, and chamber groups, but his works for band, like the **Folk Song Suite** and **Toccata Marziale** (both published in 1924), demonstrate his unrivalled skill in scoring for this medium. Together with the two Holst suites for band, this music forms a set which has become a traditional cornerstone of concert band literature. Composed for the Commemoration of the British Empire Exhibition of 1924, the **Toccata Marziale** is a first-rate work by any measurement. The opening is somewhat akin to a fanfare, the movement in triads being especially effective. Its contrapuntal texture is determined by the juxtaposition of brass and reed tonal masses, and occasional lyric entrances soon give way to the primary brilliance of the basic theme. A particularly effective phrase is that first sung by the euphonium and then by the cornet, a broad flowing theme of wide range most effective against the constant movement of the basic theme which is never completely lost. Skillfully woven together into a unified whole, even though complex in rhythmic and harmonic content, the piece exploits

the fundamental properties of the band's sonority, its virtuosity color, and places emphasis upon fine gradations between long and short, forte and piano. Of real contrast with his **Folk Song Suite, Toccata Marziale** has an immense non-contrived vigor perhaps unmatched in all band literature. — *Acton Ostling, Jr.*

• **Medieval Suite** was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155 - 1200), and Machaut (c. 1300 - 1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, their music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

I. **Homage to Leonin** evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

II. **Homage to Perotin** springs from his *Viderunt* - with its driving rhythmic intensity, repetition, and pedal points. The opening section features insistent dissonances in alternation with brass fanfare-like passages. A second theme played by unison brass is written in the Aeolian mode.

III. **Homage to Machaut** evokes the stately, gently syncopated and flowing sounds of this master of choral writing. The movement consists of a statement with two repetitions, each with different instrumentation. It closes with the same chant and instrumental textures which opened the suite. — *Ron Nelson*

The University Of Washington Wind Ensemble

Piccolo	Alto Saxophone	Anne Dickinson
Wendy Wilhelmi	Charles Davis	Kathy Boone
Flute	Robert Davis	Chris Magnusson
Brian Fairbanks	Tenor Saxophone	Christine Bammes
Laura Dickinson	Travis Ranney	Gretchen Minton
Oboe	Bartone Saxophone	Bass Clarinet
Molly Sandvick	Brad Price	Billie Winter
Jewel Cripe	Eb Clarinet	Cecilia Kim
Bassoon	Beverly Setzer	Contra-Alto Clarinet
Jeff Eldgridge	Clarinet	Squire Dahl
Katie Jackson	Sue Kelleher	

Trumpet

Ron Cole
 Sam Mann
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 Mat Johnson

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Vai Villafana
 Carla Playter

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Tammy Reilly

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 Dale Potter
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 Brian Graves

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 Tonya May

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Upcoming Concerts

Keyboard Debut Series; February 8, 8:00 PM, Brechemin Auditorium

University Chorale Invitational; February 9, 8:00 PM, Meany Theater

Terezin Project; February 13, 8:00 PM, Meany Theater

University Symphony; February 14, Meany Theater

Collegium Musicum; February 17, 8:00 PM, February 18, 3:00 PM, Brechemin Auditorium

Soni Ventorum; February 23, 8:00 PM, Brechemin Auditorium

Contemporary Group; February 26, 8:00 PM, Meany Theater

University Jazz Combos; February 27, 8:00 PM, Brechemin Auditorium

Madrigal Singers and Collegium Musicum, February 27, 8:00 PM, Meany Theater

presents the 79th concert of the 1988-89 season

B348

1989

The University of Washington 4-25

Wind Ensemble
and
Symphonic Band

Tim Salzman

Musical Director

with
Guest Soloist

Eric Shumsky, *viola*

featuring works by

Richard Strauss
Darius Milhaud
Jean Francaix

April 25, 1989
8:00 PM, Meany Theater



School
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Music

University
of
Washington

DATE # 11,453

CASS # 11,454

Program

Serenade in E flat, op. 7 10' RICHARD STRAUSS

— Members of the UW Wind Ensemble —

• The Symphonic Band •

Century Tower Overture 10' JAMES BARNES

The Final Covenant 10' FISHER TULL

Liturgical Dances 9' DAVID HOLSINGER

David McCullough, *guest conductor*

CASS SIDE A
SIDE B

Intermission

• The Wind Ensemble •

Suite Francaise 18' DARIUS MILHAUD

- I. Normandy
- II. Brittany
- III. Ile-de-France
- IV. Alsace-Lorraine
- V. Provence

Rhapsodie 9' JEAN FRANCAIX

Eric Shumsky, *viola*

— And Members of the UW Wind Ensemble —

Rocky Point Holiday 5' RON NELSON

Program Notes

The *Serenade, Opus 7* was composed in 1881-82 when Strauss was seventeen years old. The composition brought Strauss to the attention of the great conductor Hans von Bulow who hired the young composer to be his assistant conductor with the Meiningen Orchestra, launching Strauss' well-known conducting career. The music is cast in one large movement embracing a short sonata form. Although one of his first works, all of the typical Straussian qualities are present - the long arching melodic lines, rich harmonic textures and instrumental virtuosity. The delightful nature of the melodies and Strauss' knowledgeable use of the instruments make this composition a gem in the wind instrument literature.

I was first introduced to *Century Tower Overture* when I was asked to serve as a rehearsal conductor for the Kinki University Concert Band in Osaka, Japan in January of 1987. After the traditional time of tea with the conductor and section leaders I was ushered into the rehearsal room where the band played this particular composition. The virtuoso-level performance skills exhibited and the disciplined atmosphere in that room is something that I will never forget. American band repertoire of this type is extremely popular with Japanese school bands right now...band composers that we would consider to be the "educational composers", (Alfred Reed, James Swearingen, Robert Jager and others), are highly revered in Japan. (And are making many ¥!) James Barnes is a member of the composition faculty at the University of Kansas.

— Tim Salzman

The Final Covenant was commissioned by the New Jersey Music Educators Association and received its premiere performance by the New Jersey All-State Wind Ensemble conducted by Richard Castiglione at the Eastern MENC meeting in Atlantic City in February of 1979. As the title implies, the work expresses the deep religious emotions of the promises made by God to mankind. Two thematic elements are employed: the first, a dramatic proclamation, is introduced by horns and subsequently taken by trumpets and woodwinds; the second plaintive theme, in the manner of a supplication, is presented by oboes followed by flutes and clarinets. The first theme returns leading to a climactic section by the full ensemble. A development section focuses on fragments from the principal theme culminating in a brief brass fanfare based on the earlier accompanying motives. The recapitulation of the principal theme brings the work to a quiet and peaceful close.

— Fisher Tull

Subtitled "Benedicamus Socii Domino" (Let Us as Companions Praise the Lord), The *Liturgical Dances* begin in a reverent fashion and develops into a brash, rhythmically vigorous, swirling dance of zealous celebration.

— David McCullough

In 1945, the publishing firm of Leeds Music commissioned Milhaud to write an extended work for band as a part of a proposed series of new works by contemporary composers. The result was *Suite Francaise*. The composer provided the following notes about the work: "The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country - Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought." *Suite Francaise* was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra, in which medium it was first played by the New York Philharmonic.

The *Rhapsodie* by Jean Francaix is a delightful work for viola and winds with harp and percussion. It is one of the only works for solo viola with a small mixed wind orchestra. Born in Lemans, France some 75 years ago, Jean Francaix studied with the famous Nadia Boulanger at the time when Copland was also studying in Paris. Francaix's music is tonal and his style is highly original and very witty and humorous at times. I have had the great pleasure of meeting with Jean Francaix several times at his apartment in Paris. The first time was when I was to perform his beautiful string trio. When our group arrived at his apartment, he at once made us feel welcome. His comments regarding our performance were right to the point, and he is a composer who wants no more or less than he has written in the music. Sadly, today Francaix's music is not played often enough in France. This is due to the force of the contemporary music scene in Paris. In the words of the

composer, "Tonality is not yet exploited. I still have many ideas. If the others have not, that's their problem." Happily, however, Francaix's music is very popular in America, and in other countries. Essentially in one movement, the Rhapsodie is very concise in its form. After the very sad introduction (in a way nostalgic for the old pre-war France), a virtuosic allegro follows leading back again to a melancholy section. Through ingenious metre changes linking new sections, Jean Francaix takes us through his kaleidoscope-a world of valse scherzos and of melodies reminiscent of the old French burlesque and the nostalgia of pre-war cafes. I love playing this work and I feel that Jean Francaix is one of the last of the great composers still living.

— Eric Shumsky

Rocky Point is a wind-blown seaside resort on the coast of Rhode Island. This particular setting provided the inspiration for this composition which was commissioned by and dedicated to the University of Minnesota Concert Band. The work unites elements of jazz and classical construction into a type of indigenous American style. Listen intently ... it goes by in a hurry!

Wind Ensemble — Symphonic Band Concert

May 24, 8:00 pm, Meany Theater - Wind Ensemble & Symphonic Band
 "Serenade in D Minor, Op. 44", A. Dvorak; "In Memorium, Dresden", Daniel Bukvich; "Aria and Roulade", Norman Dello Joio; "Country Band March", Charles Ives; "Solo for Flute", Timothy Broege, featuring UW Professor of Flute, Felix Skowronek; "Report", Lubos Fiser; "The Gazebo Dances", John Corigliano. Other repertoire to be announced.

All band concerts are free admission.

The University Of Washington Wind Ensemble

Piccolo

Twila McDonel

Flute

Kathleen Woodard • †
 Twila McDonel
 Ewann Agenbroad
 Laura James • †

Oboe

Laurie Bare • †
 Margaret Farler • †

Bassoon

Katie Jackson • †
 Jerry Turner • †
 Jeff Eldgridge • †

Alto Saxophone

Larry Wiseman
 Charles Davis

Tenor Saxophone

Gayle Picken

Baritone Saxophone

Brad Price

Clarinet

Beverly Setzer †
 Anne Dickinson •

Chris Magnusson

Sue Kelleher †

Steven Beagles •

Billie K. Winter

Kathy Dugan

Alto Clarinet

Keith Teske

Bass Clarinet

Cathy Kriloff
 Carol Krause

Trumpet

Mathew Johnson †
 Jack Halsey
 Richard Kodama
 Christopher Duenow
 Dale Potter
 Sam Mann †

Horn

Tony Miller • †
 Pete Hodges • †
 Cheryl Hoffman
 Vince Yamashiroya

Trombone

Andrew Hillaker

Gretchen Hopper

Jay Bulen

Tuba

Kirk Smith
 Craig White

Euphonium

Nathan Bastuscheck

Percussion

Evan Buehler
 Mark W. Postlewaite †
 Dan Oie
 Diana DeLashmutt
 Ian Alvarez

Harp

Titan Rodick †

Celesta

Minako Fukase

String Bass

Kris Falk

• Strauss
 † Francaix

The University of Washington Symphonic Band

Flute

Lani Wollwage
Jennifer Brandon
Tamara Engstrom
Gail Linzy
Lori Iwasaki
Andrea Steedle
Linda L. Runft
Allison Chace
Koreen Seal
Theressa Julius
Natasha Yanover
Carrie Murphy

Oboe

Kirsten Dasenko
Katie Miskovsky

Clarinet

Linda K. Moran
Joseph H. Willis
Kevin Minsky
Rachel Harrell
Cecilia J. Kim
Gretchen Minton
Jodi Lengfelder
Karen Vasseur

Carolyn Booth
David Kim
Sheri Fingerroot

Bass Clarinet

Vanessa Kahen

Bassoon

Ruth Ann Duncanson

Alto Saxophone

Janelle Mae Crabb
David Katsuda
John Brondello
Carla Playter
Ron Melencio

Tenor Saxophone

Val Villafana
Nathaniel Blood
Todd Grisim

Baritone Saxophone

Lamberto Caro

Trumpet

Luke Von Feldt
Carrie Dixon
Kyle Hinman

Horn

Cheryl Hoffman

Dorsey Wyble
Keith Mckenzie

Trombone

Richard Minami
David Graves
Paul Crowder
Junko Kamisago

Baritone

Susan Roehr
Wolf Vanhee
Greg Wickline
Andree Sidwell

Tuba

Nathan Carlson
Louis A. Figueroa
David Kato
Lonnie Langford
Bret Taylor

Percussion

Diana DeLashmutt
Judy Fleming
Greg Landgraf
Jennifer Schmidt
Ron Maier

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Upcoming Concerts

Faculty Recital: Margriet Tindemans, viola da gamba; Carol Terry, harpsichord, April 27, 8:00 PM, Brechemin Auditorium

Faculty Recital: Emille Berendsen, soprano, May 3, 8:00 PM, Brechemin Auditorium

UW Opera: The Mikado, May 11-14, 8:00 PM Thursday – Saturday, 3:00 PM, Sunday, Meany Theater

UNIVERSITY MASTERS SERIES: Patricia Michaelian, piano, May 16, 8:00 PM, Meany Theater

The Contemporary Group, May 17, 8:00 PM, Meany Theater

University Percussion Ensemble, May 18, 8:00 PM, Meany Studio Theater

Collegium Musicum, May 19 and 20, 8:00 PM, Brechemin Auditorium

University Singers, May 22, 8:00 PM, Meany Theater

University Madrigal Singers, May 23, 8:00 PM, Meany Theater

its 35th production of the 1988-89 season:

**THE UNIVERSITY WIND ENSEMBLE &
SYMPHONIC BAND**
Tim Salzman, *Conductor*

**IN A PROGRAM OF MUSIC BY
WASHINGTON COMPOSERS**

February 7, 1989, Meany Theater

PROGRAM

THE WIND ENSEMBLE BRASS

- Suite for Brass Ensemble (1958).....Gerald Kechley
- 2) ~~I. Intrada~~
- ~~II. Arioso~~
- 1) ~~III. Scherzo~~
- ~~IV. Variants~~

THE SYMPHONIC BAND

- March With Trumpets (1957).....William Bergsma
David McCullough, *conductor*
- Prayer of St. Gregory.....Alan Hovhaness
Jack Halsey, *trumpet soloist*

INTERMISSION

THE WIND ENSEMBLE

- Overture for Band (1988).....John Heins
- Concerto for Piano and Wind Instruments (19..).....Leonard Berkowitz
- I. QUARTER NOTE = 84
- II. EIGHTH = 66
- III. QUARTER NOTE = 94
- Joel Salsman, *piano soloist*

Cass side A

Cass side B The Seattle Post-Intelligencer March (1895).....Sol. Asher



B348
1989
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School
of
Music
University
of
Washington

PROGRAM NOTES

Gerald Kechley received both B.A. and M.A. degrees from the University of Washington where he will be retiring at the end of this school year after a long and illustrious career as both a teacher of composition and the past conductor of the Madrigal Singers. His principal composition teachers were George McKay and Aaron Copland. Previously he taught at Centralia Junior College and at the University of Michigan. The *Suite for Brass* was written in 1958 for the brass choir at the UW conducted by Bill Cole.

William Bergsma was born in California in 1921. He attended Stanford University from 1938 to 1940 followed by four years at the Eastman School of Music where he studied composition with Howard Hanson and Bernard Rogers. In 1946 he began teaching composition at the Juilliard School and directed the school's new department of literature and materials. In 1961 he was appointed associate dean, and in 1963 became director of the School of Music at the University of Washington, a post he held until 1971. *March With Trumpets* was the first in a series of commissions by Richard Franko Goldman in memory of his father. The first performance of this work took place June 19th, 1957 with the Goldman Band, Richard Franko Goldman conducting. The piece is a straight-forward grand march in form but charts a middle course between conservative harmonies and mid-century modernism. It shares with other Bergsma compositions a texture both resourceful and imaginative with a strong lyric quality.

David McCullough

Alan Scott Hovhaness is an American composer of Armenian descent. He received his collegiate musical training at the New England Conservatory of Music and his list of compositions is quite impressive especially in consideration of the fact that the composer destroyed nearly a thousand of his works in 1940. This listing includes eighteen compositions for orchestra as well as a large number of chamber compositions, violin pieces and piano works. While studying traditional techniques of composition, Hovhaness has also become involved in oriental musical systems which he embodies in his works, creating effects of impressionistic exoticism.

Band Music Notes

Jack Halsey is a junior at the University of Washington, a music education major and student of Roy Cummings.

Overture for Band was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison. Lyrical solos are presented for flute, oboe and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short, energetic coda.

John Heins

In *Concerto for Piano and Wind Instruments* the mood of the first movement is, in general, a very vigorous one, immediately set by the opening motive between soloist and tutti. However, there are many hills and valleys of intensity with even a few somewhat lyric passages as material undergoes changes and transformations with colors and registers being exploited. The second movement presents a serious and broadly stated melody: there then follows a set of variations on this theme in different settings and temperament ending with a virtuoso-like passage in the solo piano. The theme is then returned to briefly, ending the movement. The third movement is an unabashed rondo with a rhythmic and energetic ritornello given out initially in the piano including short interruptions in the winds. (It is related to the opening of the 1st movement.) The intervening passages clearly contrast with it as it makes its several developmental returns.

Leonard Berkowitz

Joel Salsman received his B.M.A. and M.M.A. degrees in Music from the University of Washington. In 1963 he won the Seattle World's Fair Scholarship and Brechemin awards. With a grant awarded through the New York Woolley Foundation, he went to Paris and for seven years studied with Raymond Trouard. Laureate in five international piano competitions, he held a four year French Government Scholarship and has given concerts throughout Europe.

Band Music in Early Seattle, 1870-1914

A Centennial Note

by

JoAnn Taricani

"July 4, 1870, seems to be the date when music got its first start in Seattle, at which time the citizens proposed a grand celebration in honor of the national holiday. There was a local brass band, composed of amateurs, in the city at the time, but a professional musician was almost an unknown quantity. After considerable discussion, it was decided to send to Portland and employ the services of Professor C. E. Bray to superintend the musical part of the program and get the local band in trim to play for the parade."

The Seattle Press-Times, July 8, 1893

Like many towns in the latter half of the nineteenth century, Seattle depended upon an amateur brass band for virtually all of its public musical entertainment. When, in 1870, Seattle's first professional musician was imported in order to upgrade the amateur ensemble, the town's population was 1,107, or slightly less than the capacity of present-day Meany Hall (which seats 1,200). Charles Bray's inaugural concerts, presented in the morning, afternoon, and evening of July 4, 1870, were enthusiastically received; one newspaper account, describing the grand ball held in Yesler Pavilion that night, remarked that the event was "the gayest assemblage and the most *recherche* affair of the kind which ever took place in the Territory."

Bray remained in Seattle and continued to encourage the cultivation of musical activity by providing instruction on various band instruments and involving many of Seattle's leading citizens in band performances. In a retrospective interview in 1893, he contemplated the contrast between his first brass band and the current array of professional bands. In a little over two decades, the quantity and quality of professional band musicians had increased dramatically; by 1893, the city supported four professional bands, along with a host of other musicians, leading one writer to editorialize that "since that time [1870], the progress to a higher standard has been steady and constant, and today Seattle musicians rank as high as any city on the coast . . . its people appreciate and patronize a good musical entertainment, as well as those who seek to develop talent and train it in the right direction."

One of those bands active in 1893 was Theodore Wagner's First Regiment Band. Wagner's band became a Seattle institution, performing at virtually every civic, social, and commercial occasion of any significance between the years 1889 and 1914. His arrival in the city immediately following the devastating fire of 1888 was anything but auspicious, as he recounted years later: "My wife and I reached Seattle the day after the big fire . . . a little local train switched us as close [as possible] to what was left of the town, and from there we walked, I carrying the grip and my wife lugging the baby. I had a single room at the Gatch's [the President of the University of Washington] and I had arranged to take rooms at a hotel. Now the hotel was burned down. Mrs. Gatch, who had a big heart, took us all in."

For several decades, Wagner's band served much the same purpose that a symphony orchestra does today, providing the city with an opportunity to hear selections of European music; the band often presented arrangements of Beethoven symphonies, Rossini overtures, and Strauss waltzes. In the summers, Wagner directed series of concerts at the Leschi and Madison parks along Lake Washington, and he conducted pit bands at Seattle theaters throughout the year. The Seattle Post-Intelligencer became a patron of the band, underwriting their summer series and providing free trolley service from downtown to the lake-side parks. Not surpris-

ingly, "The Post-Intelligencer March" (included on tonight's program) became the signature piece of Wagner's band, performed at virtually every concert.

Even after the Seattle Symphony was founded in 1903, Wagner's band maintained a prominent position in the city. A "Silver Jubilee" concert in 1914 celebrated twenty-five years of Wagner's contributions, reuniting over 100 former members of the band for the performance. Many early residents of Seattle gathered for the event; U.W. Professor Edmund Meany (for whom Meany Hall is named) introduced the band to a packed house, causing one audience member to exclaim "Eddie Meany . . . I recollect when that boy delivered milk at our house." One reviewer reminisced that "Music was never more celestial, the girls were never prettier, nor the nights finer than when Wagner's band used to give its Sunday night concerts at Madison Park."

The golden era of Seattle's town bands passed with the retirement thrust upon Wagner in 1926 by a stroke he suffered while rehearsing the band for an election-night concert. His band members scattered, coming back together years later for one final performance in 1933: at the funeral of Theodore Wagner.

UPCOMING CONCERTS:

- February 16-19, *SING FOR YOUR SUPPER*, 8:00 PM Thursday-Saturday, 3:00 PM Sunday, Brechemin Auditorium
- February 22, University Chorale Invitational, 7:30 PM, Meany Theater
- February 23, University Masters Series: Eric Shumsky, *viola*, 8:00 PM, Meany Theater
- February 26, Faculty Recital: Melvyn Poll, *tenor*, 8:00 PM, Brechemin Auditorium
- February 28, Madrigal Singers and Collegium Musicum, 8:00 PM, Meany Theater
- March 2, University Jazz Combos, 8:00 PM, Brechemin Auditorium
- March 6, The Contemporary Group, 8:00 PM, Meany Theater
- March 7, University Percussion Ensemble, 8:00 PM, Studio Theater
- March 8, University Wind Ensemble & Symphonic Band, 8:00 PM, Meany Theater
- March 9, Young Composers, 8:00 PM, Meany Studio Theater
- March 10, University Symphony & Combined Choruses, 8:00 PM, Meany Theater
- March 11, Concert Band Festival, 8:00 PM, Meany Theater
- March 13 & 14, Opera Workshop, 8:00 PM, Meany Studio Theater
- March 29, Brechemin Scholarship Winners Recital, 8:00 PM, Meany Theater
- April 4, University Harp Ensemble, 8:00 PM, Meany Theater
- April 11, University Masters Series: Bisi Adeleke, Music of Nigeria, and Topeng Dance of Indonesia, 8:00 PM, Meany Theater
- April 14, Faculty Recital: Soni Ventorum Wind Quintet, 8:00 PM, HUB Auditorium
- April 14, Percussion Festival, 8:00 PM, Brechemin Auditorium
- April 15, Percussion Festival, 9:00 AM - 10:00 PM, Meany Studio Theater

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

CLARINETS

Gretchen Minton
Sheri Fingerroot
Cecilia J. Kim
Alexander K. Lee
Jodi Lengfelder
David Kim
Karen Vasseur
Rachel Harrell
Kim Goffman
Linda K. Moran
Doug Smith
Kevin Minsky
Joseph H. Willis
Cynthia A. Biles

BASS CLARINET

Vanessa Kahen

TRUMPETS

Kyle Hinman
Carrie Dixon
Brian Kovacevich
Luke Von Feldt
Allen Toso
Vince Westmark
Renee Parisio

TENOR SAXOPHONES

Nathaniel Blood
Val Villafana

BASSOONS

Sue Kelleher
Ruthann Duncanson

TROMBONES

David Graves
Brad Calder
John Boggio

PERCUSSION

Judy Fleming
Diana DeLashmutt
John Douthitt

TUBAS

Louis A. Figueroa
David Kato
Bret Taylor

PICCOLO

Lani Wollwage

FLUTES

Tamara Engstrom
Janet Salm
Scott MacHaffie
Lori M. Iwasaki
Linda L. Runft
Natasha Yanover
Carrie Murphy
Theressa Julius

E FLAT CLARINET

Sheri Fingerroot

ALTO SAXOPHONES

Charles Davis
Janelle Mae Crabb
David Katsuda
John Brondello
Carla Playter
Teri Thompson

BARITONE SAX

Ron Melencio

OBOE

Jennifer Schmidt

EUPHONIUMS

Wolf Vanhee
Greg Wickline
Andree Sidwell

HORNS

Cheryl Hoffman
Dorsey Wyble
Matthew Underwood
Keith McKenzie

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

CLARINETS

Beverly Setzer
Anne Dickinson
Chris Magnusson
Sue Kelleher
Steven Beagles
Kathy Dugan

BASS CLARINETS

Keith Teske
Cathy Kriloff

TRUMPETS

Mathew Johnson
Jack Halsey
Richard Kodama
Christopher T. Duenow
Dale Potter

TENOR SAXOPHONE

Gayle Picken

BASSOONS

Katie Jackson
Jerry Turner

TROMBONES

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John Marx

BARITONE SAX

Brad Price

OBOE

Laurie Bare
Margaret Farler

EUPHONIUM

Nathan Bastuscheck

HORNS

Tony Miller
Pete Hodges
Cheryl Hoffman
Vince Yamashiroya

STRING BASS

Kris Falk

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UNIVERSITY OF WASHINGTON
The School of Music and the Office of Lectures and Concerts
present

THE WIND SINFONIETTA
William E. Bissell, conductor

Wednesday, May 21, 1980

Meany Theater, 8:00 P.M.

TAPE #1-9856

CLIFTON WILLIAMS

PAUL HINDEMITH

CECILE CHAMINADE

SOUSA

PROGRAM

Fanfare and Allegro

Symphony in B^b
Moderately fast
Andantino grazioso
Fugue

Concertino

Mary Lowney Duxbury, * *flute*

March: The Black Horse Troop

INTERMISSION

TAPE #2-9857

GORDON JACOB

ELLIOT DEL BORGIO

W. FRANCIS McBETH

SOUSA

Concerto for Band

Allegro
Adagio
Allegro con brio

Do Not Go Gentle into That Good Night

To Be Fed By Ravens

March: King Cotton

*Mary Lowney Duxbury is a student of Felix Skowronek and is a joint recipient of the Walter Welke Memorial Scholarship.

Wind Sinfonietta Personnel

Piccolo
Steil, Sue

Flute
Duxbury, Mary
Velikonja, Maria
Post, Patty
Hjelm, Doug

Oboe
Swanson, Sue
Martin, Marilee

Bassoon
Youtz, Greg

Clarinet
Nelson, Jennifer
Smith, Barry
Grier, Michael
Ishii, Leslie
Sloan, Kim

Bass Clarinet
Aldridge, Brenda

Alto Sax
Thomas, Chuck
Jude, Tim

Tenor Sax
Schroeder, Pam

Baritone Sax
Aoyama, Stan

Cornet - Trumpets

Murray, Rob
Hammer, Aaron
Barrett, Paul

Beauchaine, Dave
Stremel, Dawn

French Horn

Randall, Mark
Cabodi, Lori
Hodges, Tom

Baritone Horn

Pollock, Robert

Trombone

Buzzarte, Monique
Sellevoid, Scott
Pitzer, Bob

Bass

Phillips, Ed

Percussion

Kovach, Jim
Dunbar, David
Blas, George
Alsbury, Tom