

THE SCHOOL OF MUSIC
at the
University of Washington

presents its 51st program of the 1987-88 season:

The University of Washington
SYMPHONIC BAND
and
WIND ENSEMBLE
Tim Salzman, *Conductor*

March 9, 1988

8:00 PM, Meany Theater

PROGRAM

11321 **The Symphonic Band**

British Band Suite:

GORDON JACOB ^{3:11} MARCH (from "An Original Suite")

RALPH VAUGHAN WILLIAMS ^{3:12} INTERMEZZO,
"MY BONNY BOY"
(from "A Folk Song Suite")

GUSTAV HOLST ^{3:50} MOORSIDE MARCH

In a salute to the great British band compositional tradition, the conductor has decided to bring together complimentary movements from separate works to form a three movement suite. The *March* from *An Original Suite* was Jacob's first work for the band medium, having been completed in 1928. Presumably the word "original" in the title was to distinguish the composition from the transcriptions which made up the bulk of the band's repertoire at that time. Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known

throughout the world for this splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. His interest in the wind band has nowhere found more satisfactory expression than in his three movement *Folk Song Suite* (1924). Although the melodies are his own, the *Intermezzo* (the second movement of the composition) suggests his affection for traditional British folk song. *Moorside March*, arranged for concert band by Gordon Jacob is taken from Holst's *Moorside Suite*, written in 1928 as a brass band contest piece. The march is reminiscent of the great ceremonial marches of Elgar and Walton in its pomp and dignity.

VINCENT PERSICHETTI 8:00 PSALM FOR BAND
(1915-1987) (in memoriam)

The composer provides the following program note: "Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections...a sustained choral mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums." Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris and conducting with Fritz Reiner. He was a graduate of Combs College, Philadelphia Conservatory and the Curtis Institute. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947 and in 1947 joined the staff of the Juilliard School where he served as head of the composition department. His works, in virtually every form and for all media, are played throughout the world; more than ninety of his compositions are published and many are recorded. Persichetti was a virtuoso keyboard performer and an energetic scholar. The influence of his musical mind will continue to be widely felt, thanks to the legacy of his expert teaching and his book on the harmonic practices of this century.

JOHN PAULSON 4:57 EPINICION (1975)

An epinicion is an ancient song of victory sung at the conclusion of a triumphant battle. The Greeks would sing it as they walked through the battlefield sorting the wounded from the dead.

6.23
CLIFTON WILLIAMS SYMPHONIC DANCE #3, "FIESTA"

Fiesta depicts the pageantry of Latin American celebrations, street bands, bull fights, bright costumes. It is one of a group of five dances originally commissioned for the twenty-fifth anniversary of the San Antonio Symphony Orchestra. It was premiered by that orchestra in January 1965. The composer then scored the work for band. The band version received its premier performance in March 1967 by the University of Miami Band under the composers direction.

11322 The Wind Ensemble

MICHAEL X. RODRIGUEZ 18:54 THE SEVEN DEADLY SINS
(1984)

The composer provides the following program notes:

I. Processional. The Seven Deadly Sins enter and quickly pass in review, led by Pride (the trumpets) and followed by Gluttony (the kettle drums), Lust (the saxophones), Avarice (the clarinets), Envy (the woodwinds), Anger (the horns), and finally, at a much slower tempo, Sloth (the low brass).

II. Pride is the longest movement. The image of Narcissus admiring his reflection in the water is portrayed by the trumpets, as they croon over an undulating piano/percussion accompaniment which swells up, then recedes in palindrome, or mirror, fashion.

III. Gluttony is vigorous Toccata in which the kettle drums and pianos introduce a "Gobbling" motif which is gradually taken up by the entire ensemble, accompanied by a cow bell and a rack of pots and pans. A "burp" from the brass produced by popping their mouthpieces, leads directly to

IV. Lust, a short but passionate intermezzo for the two intertwining pairs of saxophones.

V. Avarice begins with a cadenza in which the five clarinets compete in a musical depiction of a dice game: two pairs of instruments "roll" unsuccessfully before a fifth player "strikes it rich" on a high Bb and ushers in some spirited Dixieland, suggestive of a night on the town on Bourbon Street Strains of the hymn "Let the Lower Lights be Burning" are also discernible. All of this quickly comes to an end when the money runs out—literally, in this case.

VI. Envy follows, a mournful Adagio in which the flutes, oboes and bassoons longingly repeat themes from the two previous Sins. The movement grows in intensity and leads to

VII. Anger, another Toccata in which the trumpets of Pride return and, with the horns of Anger, lead the ensemble to a furious climax.

VIII. Sloth provides a respite from all this activity in the shortest movement of the composition: twelve simple chords from muted trombones and tuba, accompanied by a gong which is submerged in a tub of water.

IX. Finally, an excerpt from the Gregorian sequence for the dead, the Dies Irae, is intoned by the pianos and percussion in a stern commentary on the Seven Deadly Sins, after which, in a

X. Recessional, the Sins again pass in review and file out in their original order, led by Pride and ending with Sloth.

MORTON GOULD

2023

SYMPHONY FOR BAND,
"THE WEST POINT"

I. EPITAPHS

II. MARCHES

This composition was written for the West Point Sesquicentennial celebration at the request of Francis I. Resta of the West Point Academy. It was first performed there in 1952, with the composer conducting. The first movement, Epitaphs, is an elegiac fantasy referring to absent femininity. Its quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to "Taps", make a quiet but dissonant closing to the first movement.

The second movement, Marches, opens with a series of bugle-like embellishments and rhythmic variations. Throughout the movement the wind instruments play figures which suggest typical snare drum rhythms. After numerous Transformations of the principal marching motive the work ends in a virtuoso coda of marital fanfares and flourishes.

Notes by Tim Salzman, unless otherwise indicated.

THE UNIVERSITY SYMPHONIC BAND

Name, Major

Flute

Irene Anderson, Psychology

Ruth Ann Duncanson, Music

Education

Carey Holley, Occup. Therapy

Theresa Julius, Architecture

Carrie Murphy, Psychology,

Education

Ravi Sanga, Metal. Engineering

Oboe

Laurie Bare, Music

Shannon Hoppes, Oceanography

Piccolo

Andrea Steedle, Pre-major

Lani Wollwage, Pre-major

Clarinet

Sara Beavers, Math

Eric Dunkel, Music Education

Theresa Gomez, Pre-major

Cindy Mandel, Psychology

Linda Moran, Pre-major

Karen Vasseur, Communications

Kim Wegodsky, Business

Bass Clarinet

Peter Beeson, Pre-major

Richard Butzon, Engineering

Alto Saxophone

John Marx, Business

Cary Oshima, Economics

Penny Palmer, Business Admin.

Paul Six, Political Science

Darla Scroggins, Health Sciences

Tenor Saxophone

Lamb Caro, Mech. Engineering

Greg Harlow, Business

Baritone Saxophone

Dale Quigg, Indust. Engineering

Trumpet

Brian Bailie, Business

Chris Duenow, Music Education

Mat Johnson, Architecture

Brian Kovacevich, Biology

Chris Rogers, English Literature

Allen Toso, Engineering

Horn

Paul Firth, Botany

Nathan Bastuscheck, Speech

Communication

Cheryl Hoffman, Music Education

David Vincent, English Lit.

Trombone

Brian Calder, Computer Science

David Graves, Engineering

Joe Hebert, Business

Kathryn Heckard, History

Keith McKenzie, Music Education

Jeff Newell, Communications

Euphonium

John Hillman, Political Science

Joe Marshall, English

Susan Roehr, Russian

Tuba

David Kato, Speech and Hearing
Sciences

Adrin Stauffer, Communications

Joe Trudeau, History

Percussion

Andy Berven, A. A. Engineering

John Douthitt, Music Education

Christine Kleinke, English

THE UNIVERSITY WIND ENSEMBLE

Name, Major

Flute

Corinne Maekawa, Music
Launa Lube, Music
Julia Tonkovich, English
Sally Schlicting, Music
Annemike Hiemstra, Nursing
Ewann Agenbroad, Zoology

Oboe

Laurie Bare, Music
Jewel Cripe, Biology

Bassoon

Jerry Turner, Education
Stefanie Walter, Germanics

Clarinet

Bev Setzer, Music/Spanish
John Shields, Fisheries
Catherine Kriloff, Math
Linda Mitchell, Business
Sheri Fingerroot, Biology
Judy Fleming, Russian
Johanna Hoek, Occupational
Therapy

Bass Clarinet

Merch DeGrasse, Music
Ellie West, Pre-major

Contra Bass Clarinet

Eric Dunkel, Music Education

Alto Saxophone

Ed Dominguez, Music
Greg Harness, Music Education

Tenor Saxophone

Scott Granlund, Business

Baritone Saxophone

Brad Price, Music Education

Trumpet

Sam Mann, Music
Kris Gotheridge, Pre Major
Jack Halsey, Music Education
Craig Ball, Music/History
Richard Kodama, Physics
Deborah Stallman, Music
Education

Horn

Cheryl Hoffman, Music Education
David Vincent, English
Larry Wiseman, Music
Brian Shin, Pre-Med

Trombone

Andrew Hillaker, Music
Rob Birkner, Chemical
Engineering
Dan Wolch, Music
Geoff Ogle, Music Education

Euphonium

Mark Wood, Dance/Music

Tuba

Nathan Bastuscheck, Speech
John Whitson, Business

Percussion

Mark Postewaite, Music
Bill Cabbage, Pre-major
Nancey Tsai, Music Education
Ian Alverez, Music

String Bass

Chris Falk, Music

Piano

Minako Fukase, Music
Terri Wedell, Music Education

UPCOMING CONCERTS:

March 30, BRECHEMIN SCHOLARSHIP WINNERS RECITAL, 8:00 PM, Meany Theater.

April 5, UNIVERSITY HARP ENSEMBLE, 8:00 PM, Meany Theater.

April 6, VISITING FACULTY ARTISTS IN ETHNOMUSICOLOGY: Music of Vietnam and Australia, 8:00 PM, Meany Theater.

April 12, UNIVERSITY MASTERS SERIES: Augusto Paglialunga, *tenor*, and Larry Starr, *piano*, 8:00 PM, Meany Theater.

April 20, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.

April 26, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.

May 12, 14, 15: UW OPERA: Bohuslav Martinu's *Julietta*, 8:00 PM Thursday and Saturday, 3:00 PM Sunday, Meany Theater.

May 17, UNIVERSITY MASTERS SERIES: William O. Smith, *clarinet* and Stuart Dempster, *trombone/didjeridu*, joined by the U.W. CONTEMPORARY GROUP, 8:00 PM, Meany Theater.

May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.

May 23, THE MADRIGAL SINGERS, 8:00 PM, Meany Theater.

May 24, UNIVERSIT SINGERS, 8:00 PM, Meany Theater.

May 26, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.

June 1, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.

June 3, UNIVERSITY SYMPHONY & ORATORIO CHORUS, 8:00 PM, Meany Theater.

June 6, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.

June 7, OPERA WORKSHOP, 8:00 PM, Studio Theater.

June 8, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.

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