

DATE # 13947

COMPACT
DISC
B348
2001
5-24

THE WIND ENSEMBLE

FLUTE

Dane Anderson, Sr., Music Perf, Fresno (CA)
Jennifer Christie, Jr., Music Perf, Vancouver
Paula DeMoss, Sr., Music Perf, Lakebay
Jenny Bailey

OBOE

Yuh-Pey Lin, Grad, Music Perf, Taiwan
Marisa Bauer, Soph., Music Perf, Kelso
Susan Worden (EH)

CLARINET

Michael Byerly, Fr., Music Perf, Aloha (OR)
Ben Fowler, Sr., Orchestral Studies, Bothell
Rudy Dennis, Grad, Music Perf, Auburn
Starlet Jacobs, Jr., Music Perf, Art, Silverdale
Matt Loo
David Stauffer, Aerospace, Fr., Spokane
Matthew Nelson, Fr., Pre-Engr, Vancouver
Sherrie Shinjo, Jr., Psychology, Aiea(HI)
Bryan Winger, Electrical Engr, Soph.

BASS CLARINET

Benjamin Leis

CONTRABASS

CLARINET

Matthew Brown

BASSOON

Bryson Conley, Music, Soph.
Jacob Kauffmann, Music, Jr., Millcreek

ALTO SAXOPHONE

Brad Fitch, Sr., Music Perf, Gardnerville(NV)
Nicole Barnes, Fr., Music/Japanese, Tacoma
Phillip Cheung, Sr., Music Perf/Business, Federal Way

BARITONE

SAXOPHONE

Guy Smith

HORN

Emily Reppan, Soph., Music Perf, Bellingham
Kim Mey, Fr., Speech/Hearing Sci, Kennewick
Tanya Jessen, Fr., Music Perf, Tacoma
Nathaniel Thompson

TRUMPET

David Bayes, Grad, Music Perf, Arcata(CA)
Eri Inoue, Fr., Music Perf, Toyama(JAPAN)
Jonathan Eck, Sr., Music Composition, Federal Way
Brad Nelson, Music, Soph., Kenmore
Joy Lyons, Sr., Physics/Music Perf, Seattle
John Benedetti, Jr., Music Perf, Ravensdale

TROMBONE

Peter Blau-Ormsby, Grad, Music Perf, Samish Isl
Stephen Nickels, Sr., Aerospace Design, Madison(WI)
Jared Stewart, Soph., Mathematics, Mercer Isl
Stuart Hambley, Jazz Studies, Jr.
David Carver
EUPHONIUM
Adam DeBruier, Jr., Auburn

TUBA

Tyler Smith, Sr., Music Ed, Lake Elsinore (CA)
Tyler Benedict, Jr., Music Perf, Port Angeles

STRING BASS

Chris Davidson, Ethnomusicology/String Studies, Sr.
Donald Sweeney, Jazz Studies, Sr.

PERCUSSION

Daniel Brecht-Haddad, Soph., Music Perf, Seattle
Christian Krehbiel, Sr., Music Perf, Spokane
Conney Lin, Sr., Piano Perf, Seattle
Russ Nyberg, Sr., Music Perf, Seattle
David Reeves, Grad, Music Perf, Greenwood(IN)
Anne Richards, Sr., Zoology, Kenmore
Michael Roling, Sr., Music Perf, Pasadena(CA)
Miho Takekawa, Grad, Music Perf

School of Music

University of Washington
THE SCHOOL OF MUSIC

presents

THE CONCERT BAND

Christopher Koch, *Conductor*

THE SYMPHONIC BAND

Brad McDavid, *Conductor*

THE WIND ENSEMBLE

Tim Salzman, *Conductor*

May 24, 2001

7:30 PM

Meany Theater

PROGRAM

THE CONCERT BAND

7:50

VINCENT PERSICHETTI

CD # 13948

1 APPLAUSE

2 SYMPHONY #6
Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace

3 APPLAUSE

THE SYMPHONIC BAND

4 THE RENAISSANCE FAIR 4:06 BOB MARGOLIS
I. Entry of the Court
II. Shepherdesses' dance
III. The Magician

5 BE THOU MY VISION 7:05 DAVID GILLINGHAM

6 FIRESTORM 10:27 STEPHEN BULLA

INTERMISSION

CD 13949
THE WIND ENSEMBLE

1	APPLAUSE	7:55	CINDY MCTEE
2	TIMEPIECE		
3	LAGAN LOVE	7:30	LUIGI ZANINELLI
4	COMMENTS - T. SALZMAN		
5	CONCERTO FOR MARIMBA AND WIND ORCHESTRA		TIMOTHY BROEGE
	I. Song of the Termite People		
	II. Passacaglia and Soliloquy	23:19	
	III. Round Dance		
	Miho Takekawa, marimba		

PROGRAM NOTES

A virtuoso keyboard performer, scholar, author, and energetic teacher, VINCENT PERSICHETTI (1915-1987) is a widely regarded figure in 20th century music. To his credit are more than one hundred sixty compositions, including major works in almost every genre. Dr. Persichetti was graduated from Combs College, Philadelphia Conservatory, and the Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of this century. The SYMPHONY #6 for Band, Opus 86, was composed in the winter of 1955-56 on commission from the Washington University Chamber Band, which played the first performance on April 16th, 1956. Persichetti originally intended to write a six-minute piece in the style of his Psalm, but the process of composition led him to the present four-movement symphony. The first movements opening Adagio contains important thematic material that leads to the statement marked Allegro. A hymn taken from Persichetti's Hymns and Responses for the Church Year, "Round Me Falls the Night," is the basis for the second movement. The contrasting Allegretto third movement is followed by a breathtaking Vivace finale.

THE RENAISSANCE FAIR is a three-movement suite depicting a joyful gathering of royalty and peasantfolk for an entertainment of dancing and magic. Winds and brass are intended to imitate their antique counterparts, while the percussion infuses colour into the proceedings. The chirpingly regal first movement, Entry of the Court, is the famous Courante (CLXXXIII) from Praetorius' Terpsichore of 1612. The lilting second movement, Shepherdesses'Dance, is the well-known Basse Danse, "Bergerette sans roch, from Susato's Het derde musyck boexken (called Danserye) of 1551. The speedy third movement, The Magicians, is the final dance on the last folio of Danserye, the relatively obscure Gaillarde (XV), "Le tout," an extraordinary romp of marked vivacity. Intricate percussion parts propel the music forward until an abrupt change of key and timbre sets our musical galaxy on tilt. Temple blocks herald an abrupt ending, the music hurls itself beyond the silence.

-BOB MARGOLIS

The hymn tune "Slane" is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-esque flavor of reverence leading to the first presentation of Slane's ("BE THOU MY VISION") stated in chant-like somberness by the Euphonium. Following, the newly composed Irish ballad is sung by the flute, leading to a dramatic statement of "Be Thou My Vision" by the full ensemble. The work is interrupted by a prayerful interlude. Following, the marriage of the two Irish tunes grows to glorious climax, ultimately ending in a heavenly benediction.

-DAVID R. GILLINGHAM

FIRESTORM was composed for the US Army Band and had its first performance on April 27th, 1991. Composed as a single movement rhapsody, the work is framed by the riveting sounds of airborne bombing raids. The interior of the work is cast in flashback sequences, the first featuring a frenetic melody meant to evoke the free spirited antics of a Baghdad market scene. Following is a poignant soliloquy depicting the calm, unspoiled beauty of the Iraqi countryside before its siege. The final page of the score bears the following inscription: "Completed February 26th, 1991, Kuwait liberated today."

Premiered on February 17, 2000 under the direction of Andrew Litton, the original version of TIMEPIECE was commissioned by the Dallas Symphony Orchestra for its 100th Anniversary Season. A transcription for winds was subsequently commissioned by a consortium of ensembles affiliated with the College Band Directors National Association and premiered on February 22, 2001 with Eugene Migliaro Corporon conducting the North Texas Wind Symphony. I have dedicated this transcription to the memory of Martin Mailman (1932-2000), friend and colleague for many years at the University of North Texas, without whose encouragement I might never have transcribed an earlier work, Circuits, for wind ensemble. I entitled the work, TIMEPIECE, not only for its connection to the celebration of special events marking the Dallas Symphony Orchestra's one hundredth anniversary and the beginning of a new millennium, but also for the manner in which musical time shapes the work. The piece begins slowly, "before" time, in a womb-like, subjective, holding place. And then a clock-like pulse emerges, takes control, and provides the driving force behind a sustained, highly energized second section of about six minutes. Much of my recent thinking about music is informed by the writings of Carl G. Jung who, in the words of Anthony Storr, "felt that the whole energy Of mental functioning" sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work: the frequent use of circular patterns, or ostinatos, offer both the possibility of suspended time and the opportunity for continuous forward movement; carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and perhaps most importantly, humor takes its place comfortably along side the grave and earnest. I wish both to enlighten and to entertain, to communicate wholeness, and above all, to celebrate life!

-CINDY MCTEE

Following high school LUIGI ZANINELLI studied composition with Gian-Carlo Menotti at the Curtis Institute of Music. At age 19 he was sent to Italy by the Curtis Institute to study composition with the legendary Rosaio Scalero (the teacher of Samuel Barber and Menotti). Upon graduation he was appointed to the faculty of the Curtis Institute.

In 1964 he returned to Rome to compose film music for RCQA Italiana. During that period he served as conductor/arranger for Metropolitan Opera soprano Anna Moffo. During his career he has served as composer-in-residence at the University of Calgary and the Banff School of Fine Arts. Since 1973 he has been composer-in-residence at the University of Southern Mississippi. Among his numerous honors are a Steinway Prize and ASCAP Awards since 1964. In 1998 he became the first four-time winner of the Mississippi Institute of Arts and Letters Music Award. With more than 300 published works to his credit, Mr. Zaninelli has been commissioned to compose for all mediums including opera, ballet, chamber music, orchestra, band, chorus and solo songs. He has also composed many movie and television scores including the PBS documentaries "The Islander", "Passover", and "The Last Confederates". Of LAGAN LOVE, Zaninelli writes: While in Dublin, Ireland for the world premiere of my Five American Gospel Songs for Soprano and Orchestra I heard a melody of such extraordinary beauty that I felt compelled to set it. Its haunting mystical melancholy was unlike anything I had ever heard. It continues to beguile me.

The CONCERTO FOR MARIMBA AND WIND ORCHESTRA was begun in September 1990 and completed in June 1991 on a commission from the University of Washington Wind Ensemble, Timothy Salzman, conductor. The work, while quite eclectic in nature, draws its' central programmatic inspiration from the John Boorman film The Emerald Forest. The plot of the movie is based upon the true story of an American engineer whose responsibility it was to supervise the construction of a huge hydroelectric plant on the Amazon river. One day, while on the construction site, the engineer's five-year-old son was abducted by a native tribe. The engineer spent the next ten years of his life desperately searching for the boy. Their ultimate meeting and the ensuing cultural clash give Boorman the opportunity to make a powerful statement regarding the destruction of the Amazon rainforest. The work is cast in three movements. The first movement opens with fanfare-like energy and culminates by using text in the musical dialogue. The text is derived from the following poem:

Song of the Termite People- after John Boorman's film, The Emerald Forest

Who are the Termite People?
What do they do?
They cut down the grandfather trees
In the rainforest.
They are the bringers of war,
They are destroyers of peace
In the rainforest.

The second movement is very slow and lyrical and allows the soloist and ensemble much room for musical expression. The third movement, spirited and energetic, in rondo form, requires the soloist to use unusual sticking techniques, such as playing the marimba with the wooden handles of the mallets, rather than the mallet head.

CONDUCTORS AND SOLOISTS

MIHO TAKEKAWA is currently studying for her Master of Music degree in percussion performance at the University of Washington. She has received the Boeing Scholarship for excellence in percussion performance for the last two years. Originally from Tokyo, she received her B.A. in percussion performance and music education at Kunitachi School of

Music in Tokyo. Ms. Takekawa started playing piano at age three and percussion at age thirteen. She has been playing percussion for operas, musicals, symphonies, percussion ensembles, ethnic music ensembles and jazz bands in Japan and America. Since coming to Seattle, she has been playing with various local music groups, such as the Microsoft Wind Ensemble, Orchestra Seattle, Philharmonia Orchestra Northwest, Contemporary Group; "Sospeso," Seattle Japanese Choir; "U-I singers," and accompanist for dance classes at Washington Academy Performing Arts. She has also performed many world premiers, including Way of the Hand by Marius Nordal and Shikyo by Christopher Shainan. Ms. Takekawa has taught for elementary and junior high schools and has been teaching classical, contemporary and ethnic percussion instruments privately in Japan and America. Along with playing in numerous musical projects, she devotes much of her time to the Pan Leggo Steel Drum Ensemble and the Seattle Mallet Jazz Ensemble. Ms. Takekawa is a very active multi-percussionist in the Pacific Northwest.

BRAD MCDAVID is in his seventh year as director of the University of Washington Symphonic Band. In addition to his duties as a faculty member of the UW School of Music he also serves as director of the Husky Marching Band which involves coordinating the activities of one of the most comprehensive athletic band programs in the country. McDavid is in demand as a clinician, adjudicator, and guest conductor throughout the United States. A native of Centerburg, Ohio, he has served as Director of Bands at Licking Heights High School in Summit Station, Ohio, and Tempe High School in Tempe, Arizona. Brad received his Bachelors Degree in Music Education from The Ohio State University in 1985 and his Master of Music Degree from Arizona State University in 1990. He received his Ph.D. in Music Education from Ohio State in 1999. He has also completed additional graduate studies while working with the Purdue University Band Department.

His professional affiliations include The Music Educators National Conference; Washington Music Education Association; World Association for Symphonic Bands & Ensembles; College Band Directors National Association; and is a life member and Western District Governor for the national honorary collegiate band fraternity, Kappa Kappa Psi.

CHRISTOPHER KOCH received degrees in flute performance and music education from the Eastman School of Music and graduate degrees in flute performance and orchestral conducting from the University of Missouri-Kansas City Conservatory of Music. He has been music director of the Kansas City Repertory Orchestra and Sydney Flute Choir and assistant conductor of the Colorado Mahlerfest Orchestra, Rochester Philharmonic Youth Orchestra, University of Rochester Symphony, and the Kansas City Conservatory Orchestra, Opera, and Musica Nova. In 1996, he received the Rotary Ambassadorial Scholarship to Australia. Currently, he serves as Chair of Music and Conductor at the Northwest School, faculty at the Seattle Conservatory, and is a doctoral candidate at the University of Washington. He has recently been appointed Music Director of the Young Virtuosi Chamber Orchestra.

THE CONCERT BAND

FLUTE I

Amanda Ogden, Fr.
Katie Bellerud, Sr., Medical Tech
Nancy Gove, Grad., Quant.
Ecology/Resource Mgmt.
Carley Simpson (+ Picc.), Fr.,
Communications
Marissa Uchima, Fr., Pre-major
Kerry Quinn, Community Member
Michelle Choute, Music, Fr.
Dylan Greene
Stephanie Thomas, Fr., Engr

FLUTE II

Evie Foist, Fr., Biology
Andria Amen, Fr.
Andrea Smith, Soph., Botany
Stephanie Suttan, Fr.
Amy Chen, Soph., Music
Debbie Stoner, Soph., Chemical
Engr
Sylvia Wong, Sr., French
Evangeline Inglis, Jr., Sociology
Mike Anderson,
Physics/Philosophy, Sr.
Rachel Summers, Fr.
Cindy Lee, Fr.

OBOE I

Rania Rampersad, Fr.
Jamie Fowler, Speech and Hearing
Sci, Jr.

OBOE II/ EH

Jim Herriman, Sr., Music
Stacy Schulze, Grad., Chemistry
Heather Klintworth, Sr., Biology
David Li, Sr., Electrical Engr

BASSOON

Matthew Nguyen, Sr., CS/ACMS

CLARINET I

Lindsay Schulz, Fr., Speech
Communications/Music
Catherine Foster, Grad.,
Archaeology
Matthew Loo, Soph., Pre-major
Nick Llewellyn, Jr., Microbiology
Erika Eggers
Kin Lintott

CLARINET II

Linda O'Gara, Community member
Petra Herguth, Grad., MSE
Colleen Evans, Fr., Microbiology
Anne Pfeif, Chemical Engr, Sr.
Luke Nervig, Mechanical Engr, Jr.
Ben Warrick, Sr., Mech Engr.

CLARINET III

Pam MacRae, Community member
Amanda Rice, Soph., Aquatic Sci
Kendra Shemorry, Psychology,
Soph.
Nathan LeClair, Community
Member

BASS CLARINET

Ryann Lavender-Peterson, Soph.

ALTO SAXOPHONE I

Dustin Hillard, Jr., Electrical Engr
Justin Melland, Jr., Composition
Nicholas Noack, Sr., Computer
Engr

ALTO SAXOPHONE II

Emily Thompson, Fr., Fisheries
Nigel Stark, Political Sci, Fr.
Christi Moore, Sociology, Sr.
Kara Mayeda, Fisheries, Jr.

BARITONE SAXOPHONE

Eric Hultman, Fr., Computer Engr

HORN I

Kyle Sundqvist, Sr., Physics

HORN II

Kelly Kirkland, Community
Member
Becky Farley, Civil Engr, Sr.

HORN III

Ashley Hutton, Soph., Pre-major
Donald Alderman, Fr., Pre-major

HORN IV

Allison Ankney, Philosophy, Sr.

TRUMPET/ CORNET I

Josh Greeger, Sr., Electrical Engr
Kyung Hong, Jr., Poli. Sci.
Leroy Searle, Professor, English
(Trumpet I, Persichetti)
Tyson Stern (Trumpet I, Persichetti)

TRUMPET/CORNET II

Chad Lyle, Soph., Computer Engr
Steven Sirotzki, Sr., Music
theory/history
Sigurd Gustafsson, Fr.
Colin Anderson, Soph., Engr
(Trumpet II, Persichetti)
Peter Craig, Civil Engr, Soph.
Bryan Baker, Fr.

TRUMPET/CORNET III

Oliver Stanbury, Soph. Business
(Trumpet II, Persichetti)
Chris Spangler, Jr., Computer Sci
Craig Terry, Fr.
Jonathan Forstie, Community
Member
Marci Magarrell, Fr.

TROMBONE I

Michael Leone, Sr., Music ed.
Nicholas Klein, Fr., Electrical Engr
Ryan May, Fr.

TROMBONE II

Lloyd Rhoads, Soph., Chemical
Engr
Justin Huff, Jr., Computer Engr
Matt Paynton, Sr., Art

TROMBONE III

Chris Wiley, Soph., A.A.
Andrew West, Grad., Astronomy
Cameron Anderson, Soph.
Collin Kwan, Jr., Architecture
Fuzuki Ito
Eddy Yin
Cliff Olmstead, EE, Jr.
Melissa Rogers, Sr., ACMS

BARITONE/EUPHONIUM

Mike Chen, Music/History, Sr.
Nick Benson, Music, Fr.
Mike Guanlao, Community Member

TUBA

Peter Safranek, Jr., Computer Sci
Golden Lund

PERCUSSION

Jeff Powell, Sr., Music ed.
Brian Turner, Fr., Computer Sci
Chris Waterman, Sr., Computer Sci
Andrea Kilgore, Fr., Social Scis
Michael Dennis, Community
Member
Kelly Clingan, Sr., Music Ed
Jorge Morales, Music

THE SYMPHONIC BAND

FLUTE

Heather Bascom, Jr., Music
Ed/Piano, Lynnwood
Lori Bockovich, Fr., Bothell
Nancy Gove, Grad., Quant.
Ecology & Resource Mgmt,
Seattle
*Meghan Lyle, Soph., Marine
Biology and Zoology,
Bothell

Tracy Martin, Fr., English,
Woodinville

Heather McRobbie, Fr.,
Mechanical Engr,
Martinez(CA)

Joanna Morgan, Soph., Pre-
Psychology, Kirkland
Krista Novstrup, Fr., Engr,
Edmonds

Katie Plimpton, Fr., Seattle

Ariane Reidinger
Joe Roberts, Jr., Computer Sci,
Federal Way

OBOE

Chase Chang, Grad,
Seattle.

CLARINET

Michal Brehm, Fr., Sammamish
*Chris Brown, Sr., Informatics,
Edmonds

Desiree Clement, Soph.,
Astronomy/ Physics/
Geology, Bothell

Sharon Gundersen, Soph.,
Chemical Engr, Poulsbo

Ryan Kim, Community
Member

Cathy Mader, Sr., Math/French,
Benicia(CA)

Jennifer Mann, Grad, Ed,
Tacoma

*Eileen Peery, Fr., Computer
Sci, Longview

Emily Ross, Soph., Business
Administration, Boise(ID)

Esprit Sager, Jr., Music,
Lynnwood

Keith Stewart, Jr., Chemistry
and Oceanography,
Wenatchee

BASS CLARINET

Mathew Brown, Soph.,
Internatl Studies/Music,
Bothell

BASSOON

Will Harvey, Soph., Music,
Bellevue
Signe Johannes, Aberdeen

ALTO SAXOPHONE

Shane Barkley, Soph., History
Chad Gabagat, Jr., Informatics,
Silverdale
Nathan Nielson, Fr., Computer
Sci, Seattle

TENOR SAXOPHONE

*Eric Haskins, Soph.,
Wenatchee
Yoji Konno

BARITONE SAXOPHONE

Andrew Stoneman, Jr.,
Computer Sci, Portland(OR)

HORN

Andrew Gingras, Sr., Biology,
Albuquerque(NM)

*Matt Gregory, Fr., Pre-Med,
Lynnwood

Carrie Lawson, Fr., Business,
Everett

Karen Mildes, Grad, Edal
Psychology, Seattle

Acacia Moore, Soph.,
English/Linguistics,
Langley(BC)

Becca Sillifant, Soph., Pre-
Nursing, Seattle

Jessica Stapleton, Soph.,
History, Keyport

Danny Vaughn, Soph.,
Anthropology, Kirkland

TRUMPET

Carleigh Burress, Soph.,
Communications, Mercer
Island

Jesse Coe, Soph., Japanese
Linguistics, Fallon(NV)

Elaina DeVera, Soph.,
Microbiology, Federal Way

Casey Eastman, Fr., Port
Orchard

Alan Jackman, Sr., Business
Admin., Olympia

David Kreutz, Soph., Computer
Sci, Marysville

John Oleinik, Fr., Electrical
Engr, Camas

Tony Offer, Soph., Bothell

*Chris Pearson, Soph., Physics,
Bothell
Daniel Rivas, Fr., Tigard(OR)

TROMBONE

*Dennis Asis, Sr., Music
Performance, San Nicolas,
Pangasinan(Philippines)

Brandon Freeman, Fr., Sumner
Jane Johnston, Fr., Seattle

Michael Leone, Sr., Music Ed,
Mill Creek

Albert Mungin III, Soph., Pre-
Engr, Seattle

Reilly Pittman, Fr., Pre-Engr,
Kirkland

EUPHONIUM

Nick Benson, Fr., Music Ed,
Everett

*Charles Carroll, Soph.,
Geography, Clarkston

Crystal Johnson, Fr.,
Concord(CA)

TUBA

*Eric Mildes, Jr., Paper
Sci/Engr, Seattle

Jonathan Zull, Sr., Music Ed,
Arlington

PERCUSSION

Shelley Bloom, Jr., Speech and
Hearing Sci, Tacoma

Kevin Gaunt, Fr., Spokane

Sean Six, Fr., Music, Seattle

Reid Stintzi, Jr., Zoology,
Olympia

Christopher Twigg, Sr.,
Math/Computer Sci, Federal
Way

*Denotes Principal