

University of Washington  
THE SCHOOL OF MUSIC

presents:

G48  
1997  
3-6

DAT 12,980

CASS 12,981  
12,982

**MUSIC BY  
GEORGE GERSHWIN  
(1898-1937)**

*performed by faculty and students of  
The School of Music:*

Michael Brockman  
Tom Collier  
Roy Cummings  
Robin McCabe  
Robert Huw Morgan  
Julian Patrick  
Carmen Pelton  
Timothy Salzman  
Marc Seales

The Studio Jazz Ensemble I  
The Wind Ensemble

7:30 PM  
March 6, 1997  
Roethke Auditorium



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PROGRAM

1D1 - Larry Starr - remarks  
1D2 - Copland fanfare - Salzman, cond. (1:47)

1D3 ~~EMBRACEABLE YOU~~ 7:37 - You Can't Take That Away From Me  
1D4 OUR LOVE IS HERE TO STAY 9:20

MARC SEALES, piano  
TOM COLLIER, vibes

MICHAEL BROCKMAN, saxophone

1D5 - Blah blah, blah  
Julian Patrick, Marc Seales 3:33

1D6 FASCINATING RHYTHM, arr. Sammy Nestico 3:18  
7 NICE WORK IF YOU CAN GET IT, arr. Dick Lieb 3:26

8 I'VE GOT WHAT?!, arr. Steve Owen 8:20  
STUDIO JAZZ ENSEMBLE I  
Roy Cummings, director

INTERMISSION

1D9 BY STRAUSS  
LOVE WALKED IN  
DO IT AGAIN  
LET'S CALL THE WHOLE THING OFF

8:13

1D10 MY MAN'S GONE NOW  
IT AIN'T NECESSARILY SO  
BESS, YOU IS MY WOMAN NOW } from PORGY AND BESS  
CARMEN PELTON, soprano  
JULIAN PATRICK, baritone  
ROBERT HUW MORGAN, piano

~~INTERMISSION~~

1D11 PIANO CONCERTO IN F, arr. Ferde Grofé 33:08  
I. Allegro; Moderato cantabile; Allegro molto;  
Poco meno scherzando; Grandioso; Allegro  
II. Andante con moto  
III. Allegro con brio; Grandioso; Con brio;  
Andante grandioso

THE WIND ENSEMBLE  
Timothy Salzman, conductor  
Robin McCabe, piano

Cass 12,981 - side A

Cass 12,981 - side B

Cass 12,982 - side A

The *Concerto in F* was commissioned by the Symphony Society of New York in the spring of 1925. The key instigator of this commission was Dr. Walter Damrosch, conductor of the New York Symphony Orchestra, who had been in Aeolian Hall at the premiere of the *Rhapsody in Blue*. Gershwin was flattered by Damrosch's request and decided to write a piano concerto. After securing a contract that guaranteed him seven solo performances, Gershwin purchased several books on music structure to familiarize himself with concerto form and set to work.

Much of the concerto was composed in the rural setting of Chautauqua, a small town in upstate New York that was the site of summer workshops for piano students, organized by Ernest Hutcheson. It was at Hutcheson's request that Gershwin happily escaped the noisy distractions of his home on 103rd Street in Manhattan. As a result of this new environment, the composition of the *Concerto in F* went smoothly. His two-piano sketch of the work was essentially completed between July and September of 1925. Two of the movements were initially played for friends in September by Gershwin and his close friend Bill Daly, a musician he respected and admired. The orchestration was completed on November 10, 1925.

In working out a plan for the piece, Gershwin's initial reactions were:

- Movement I, Rhythm
- Movement II, Melody (Blues)
- Movement III, More Rhythm

Later, he gave a more detailed description of the piece to the *New York Herald-New York Tribune* of November 29, 1925:

"The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettledrums, supported by other percussion instruments, and with a Charleston motif introduced by bassoon, horns, clarinet and violas. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.

"The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.

"The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout."

Although audience response at the December 3, 1925 premiere was overwhelmingly positive, certain critics still considered Gershwin a Broadway upstart writing out of his league. Some immediately compared the *Concerto in F* unfavorably to the *Rhapsody in Blue*; Laurence Gilman even called it "a little dull." However, Gershwin's earliest admirers were reassured by his initial foray into the orchestral world and were convinced that he had something worthwhile and important to say. Perhaps it is noteworthy to quote Samuel Chotzinoff of the *New York World*: "Of all those writing the music of today...he alone actually expresses us."

Much has been written concerning the controversy over the orchestrations of Gershwin's concert works. His weakness as an orchestrator was recognized by many as evidenced by Paul Whiteman's decision to have his Gershwin commission, *Rhapsody in Blue*, orchestrated by Ferde Grofé. Grofé orchestrated each page as Gershwin finished it and received so much credit for his work that Gershwin was more than slightly irked. For the *Concerto in F* Gershwin decided he would do everything himself. To make sure everything sounded right, he tried out the result at the Globe Theater with an orchestra of sixty, mostly personal friends. Many adjustments were made before the official premiere took place.

After the premiere the work was infrequently performed until Paul Whiteman (who had earlier commissioned *Rhapsody in Blue*) decided to take the concerto on tour with his famous band in 1928. Given the financial and physical impossibilities of touring with the approximately 100 players that the immense score required, Whiteman turned once again to Grofé. Grofé had been engaged as an orchestrator by the Whiteman organization as early as 1919. He had been a violinist in the Los Angeles Symphony for ten years and was a thoroughly schooled musician. Moreover, he possessed an intuitive feeling for color and a consummate technique in arranging. He scaled Gershwin's orchestration down so that the 30 piece band could handle it, adding saxophones in the process to replace several of the symphonic winds. This Whiteman-Grofé version was recorded on three discs by Columbia in 1928 with Roy Bargy playing the solo piano. It is this same, scaled down version that will be heard this evening. The musicians of the Whiteman band were frequently called upon to play as many as four or five instruments. Woodwind instruments indicated in the Grofé score include two oboes, two English horns, two bassoons, flute, piccolo, Bb soprano saxophone, Eb soprano saxophone, Bb tenor saxophone, C tenor saxophone, Eb baritone saxophone, two Eb alto saxophones, Eb clarinet, two Bb soprano clarinets, Bb bass clarinet, and hecklephone, a now-deceased relative of the English horn. The five person woodwind section of the Whiteman band played virtually all of these instruments at some time or another during their performance of this concerto.

Professors McCabe and Salzman would like to thank the Gershwin and Grofé families for their kind permission to perform this version of the *Concerto in F*. Thanks are also in order to Wayne Shirley, music reference librarian at the Library of Congress, Sylvia Kennick of the Paul Whiteman Archive at Williams College in Williamstown, Massachusetts, and Gunther Schüller for their considerable help in locating the score and parts.

Many thanks to Richard Clary, former assistant conductor of the University of Washington Wind Ensemble and now Director of Bands at the University of Kentucky, for his tremendous help in re-constructing the parts.

Timothy Salzman

MICHAEL BROCKMAN joined the School of Music faculty in 1987. He earned a Master of Music with Distinction from the New England Conservatory in Boston, and also attended the Berklee College of Music, Lewis and Clark College, and the Musikhochschule in Cologne. Brockman is an active freelance performer appearing with numerous Seattle ensembles, including the Seattle Symphony Orchestra, the Pacific Northwest Ballet, and the Clarence Acox Quintet. He is co-director of the acclaimed Seattle Repertory Jazz Orchestra, which presents the annual "Ellington Sacred Concert" in Seattle (now in its eighth year.)

TOM COLLIER, percussionist, appears in the revised edition of "Who's Who in Rock Music," published by Charles Scribner's Sons. He recently received his 13th ASCAP cash award in the category of popular jazz compositions for mallet instruments. As a member of the Collier-Dean Duo, he will be performing twenty concerts in public schools throughout the state under the Washington State Arts Commission's Cultural Enrichment Program. He has made recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Lauro Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label. A respected artist in Seattle and Los Angeles, where he has spent considerable time in the studio music scene, Collier is the Northwest's most "in-demand" vibraphonist, drummer and percussionist. A member of the University faculty since 1980, he is the director of the Jazz Workshop Combos, the Mallet Jazz Quintet, and the University of Washington Percussion Ensemble.

ROY CUMMINGS has been teaching trumpet at the University of Washington for 25 years, and has been Director of the Studio Jazz Ensemble for the last 19. His credentials in the jazz world include playing with Woody Herman, Count Basie, Johnny Mathis, Johnny Carson, Harry Belafonte, Ray Charles, and Quincy Jones, to name a few. He is frequently called upon to do radio and television work, as well as symphonies and shows. As an educator, Cummings is an outstanding teacher of jazz and concert literature both in private studio instruction and with his ensembles at the University. He is in demand as a clinician and adjudicator around the country. Under his direction, the Studio Jazz Ensemble has attained an outstanding reputation as one of the leading jazz big bands on the West Coast, and is featured at many festivals and conventions throughout the Pacific Northwest.

American pianist ROBIN MCCABE has been consistently placed alongside great international artists. After hearing her Alice Tully Hall recital, Allen Hughes of the *New York Times* wrote, "What Miss McCabe has that raises her playing to a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." This is the type of warm and enthusiastic response that McCabe elicits from her audiences and critics around the world. McCabe has made concerto appearances with the Tokyo, Seattle, St. Louis, Albany, and Ft. Lauderdale Symphonies, and American Symphony of Los Angeles. *The New Yorker* magazine chose McCabe as the subject of a feature article describing the progress of a young Juilliard student who emerges as the sought-after artist she is today. The article was subsequently expanded into a full-length biography, A

*Pianist's Progress*, by Helen Drees Ruttencutter. McCabe received her Bachelor's degree summa cum laude from the University of Washington, and her advanced degrees at The Juilliard School. Her teachers include Béla Siki and Rudolf Firkusny. McCabe's many awards include the Concert Artists Guild Competition (1975) which resulted in her highly successful Carnegie Recital Hall performance. In 1978 she made her debut at Lincoln Center's Alice Tully Hall under a grant from the Martha Baird Rockefeller Foundation. In 1993 she was named "Woman of Achievement" at the Annual Matrix Table gathering of Women in Communications. In January 1995 she received the University of Washington's annual faculty lectureship, the first School of Music faculty member to be given this honor. McCabe may be heard on the Vanguard and Swedish BIS labels.

British-born pianist ROBERT HUW MORGAN is enrolled in the Doctor of Musical Arts program in organ and instrumental conducting. He is a student of Professors Carole Terry and Peter Erös.

A most distinguished and versatile American artist, JULIAN PATRICK, baritone, has performed world-wide with major opera companies such as Theatre de Geneva, Vienna Volksoper, and the Netherlands, Welsh National, Chicago Lyric, New York City, Metropolitan, San Francisco, Chicago Lyric, Houston Grand, Dallas, and Seattle Operas. His operatic repertoire consists of over 90 major roles ranging from Alberich in Wagner's *RING* cycle to Figaro in *Il Barbiere di Siviglia*. He is equally at home on the concert stage, having appeared with nearly all the major symphony orchestras in the United States and a number in Europe.

CARMEN PELTON, soprano, came to international attention when she made her concert debut in the early 1980s at England's Aldeburgh Festival. She was immediately invited to appear with Scottish Opera and has since performed with the Saint Paul Chamber Orchestra, the San Francisco Symphony, and has performed for the President of the United States on the Kennedy Centers Honors program. Her many contemporary and music theater performances have included such venues as the Goodman Theater in Chicago, New Haven's Long Wharf Theater, the Smithsonian's 20th Century Consort and other major new music ensembles in this country. Opera roles include many of Mozart's heroines, with performances of *Fiordiligi*, *Donna Anna*, and *Queen of the Night* at the opera companies of Tulsa, Omaha, Glimmerglass, Long Beach and Kansas City. Pelton is an Assistant Professor in the School of Music.

An Associate Professor of Music at the University of Washington, TIMOTHY SALZMAN conducts the Wind Ensemble and teaches tuba and instrumental conducting. Under his direction the Wind Ensemble has performed at a number of conventions, including the Northwest Music Educators Convention, the Washington Music Educators Convention and the Western/Northwestern Division Convention of the College Band Directors National Association. Prior to his appointment to the University of Washington, he was Director of Bands at Montana State University, and from 1978-1983, band director in the Herscher, Illinois, public schools. During his tenure in Herscher, the band program

received several regional and national awards in solo, ensemble, concert and marching band competition. Salzman holds degrees from Wheaton College (Bachelor of Music Education) and Northern Illinois University (Master of Music in low brass performance), and has studied privately with Arnold Jacobs of the Chicago Symphony Orchestra. He has numerous publications for bands with C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the *Instrumentalist* magazine. A national artist/clinician for the Yamaha Corporation of America, Salzman has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England, Japan and Russia.

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

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