

The School of Music
presents the 47th program of the 1990-91 season



**The Wind Ensemble
and
Symphonic Band**

B348
1991
2-5

Tim Salzman Directors Michael Brockman

Guest Soloist

Eric Shumsky
Viola

Tuesday, February 5, 1991
8:00 PM, Meany Theater
Free Admission

School
of
Music

University
of
Washington

DAT # 11,741

CASS # 11,742

Program

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Michael Brockman, conductor

DAT

ID 2 Handel in the Strand (4'02") PERCY GRAINGER

ID 3 Colonial Song (5'40") PERCY GRAINGER

ID 4 Suite of Old American Dances (3'57") ROBERT RUSSELL BENNETT
I. Cake Walk

CASS SIDE A — Brief intermission —
SIDE B

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

ID 5 Lads of Wamphray March (7'31") PERCY GRAINGER

ID 6 Concertette for Viola and Band (12'13") MORTON GOULD
II. Blues
III. Dance
IV. Finale

Eric Shumsky, viola

ID 7 Music for Prague 1968 (22'17") KAREL HUSA
I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Katherine Livick
Katherine Nelson
Lisa Gane
Mark Klينkenberg
Shannon Yost
Diane Ash
Ewann Agenbroad
Sarah Nofziger
Sueann Caughey
Theressa Julius
Shauna Sawyerwalter
Hillary Holmes
Jennifer Meyer
Melissa Teague
April Gerhard
Laurie Nill

PICCOLO

Lori Iwasaki
Teresa Mello

TRUMPET

Dale Potter
Jeff Kauffman
Dave Ballard
Michael Corcoran
Colleen Fox
Greg Wiedemeier
Kelly Simpson
Reggie Perry
Rob Palmer

HORN

Aaron Parker
Kim Arctander
Brian Graves

EUPHONIUM

Zach Davies
Wolf Vanhee
Tonya May
Kary Etherington

PERCUSSION

Ed Pias
Jana Skillingstead
Izuru Mori
Scott Lewis
Mary Johnson

CLARINET

Ella Colwell
Emme Hart
Miyako Sugihara
Kristin Cronin
Beth Dowdy
Tony Bermudez
Jennifer Holland
Mary Marshall
Doug Kanai
Christina Phelps

BASS CLARINET

Gretchen Swanson

OBOE

David Oakley

BASSOON

Jennifer Rohona
Robert Lovelace

ALTO SAXOPHONE

Cindy Baquiran
Lori Hickman
Paul Coile
Rick Antezana

TENOR SAXOPHONE

Fred Jala
Glenda Montgomery
Erika Odegard

BARITONE SAXOPHONE

Val Villafana

TROMBONE

Ginna Pankey
Leigh Starr
Adam Johnson
Jody Elsom
Loren Landau
David Graves
John Ramos
Jason Bartelheimer
Dave Riddle
Rob Lambert

TUBA

Bill Hustad

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THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Brian Fairbanks, sr., music
Wendy Wilhelmi, sr., music
Megan Lyden, grd., music
Corinne Maekawa, sr., mus./int. studies
Jill Hermes, sr., music
Andrea Mogil, grd., music

E FLAT CLARINET

Chris Magnusson, sr., music

BASS CLARINET

Pam Incontro, grd., music

BASSOON

Jeff Eldridge, grd., math
Katie Jackson, jr., music
Jerry Turner, sr., pst. bac., ed.

TRUMPET

Michael Kane, sr., music
Matt Armstrong, fr., music
Ron Cole, grd., music
Colby Hubler, fr., music
Jack Halsey, sr., music
Mark Hillard, so., accting
Carrie Dixon, jr., pol. sci.
Bryan Sudderth, fr., business

TUBA

Craig White, sr., music
Bret Taylor, jr., music

EUPHONIUM

Zach Davies, so., music

HORN

Jackie Faissal, grd., music
Jennifer J. Barrett, fr., music
Greg Dinkelman, fr., comp. engrn.
Karen Irwin, jr., psych.
Vince Yamashiroya, sr., microbio.

HARP

Margaret Morita, jr., mus./psych.

CLARINET

Sue Kelleher, sr., music
Joel L. S. Barbosa, grd., music
Jodi Orton, fr., music
Mike Gladfelter, jr., business
Kathleen Dugan, jr., elec. engr.
Susan Ediger, grad., music
Gretchen Minton, jr., English

ALTO CLARINET

Anne Dickinson, jr., Inter. studies

CONTRA ALTO CLARINET

Vanessa Kahen, jr., psych.

OBOE

Molly Sandvick, so., music
Jewel Cripe, sr., English

SAXOPHONE

Robert Davis, so., music
Peter Gilbert, sr., math
Travis Ranney, jr., pol.
Ashley Parrish, fr., pol.

TROMBONE

Chad Kirby, grd., music
Gretchen Hopper, jr., music
Madalena Fossatti, so., physics

PERCUSSION

Alec Wilmart, so., music
Evan Buehler, jr., music
Stuart McLeod, jr., music
Patti Dixon, so., envrn. engr.
Ian Alvarez, grd., music

STRING BASS

Anthony Wight, jr., classics

Program Notes

Percy Grainger was born in Melbourne, Australia in 1882. In his adolescence he went to Germany with his mother on the proceeds of several recitals in Australia. In Germany he studied with Busoni. In 1901 he went to London, where he quickly became a well-known pianist. Grieg chose Grainger to play his piano concerto at the Leeds Festival in 1907. It was through Grieg's love of national music that Grainger became involved in the movement to recover English folk-songs. His arrangements of English, Irish, and Scottish folk-tunes have always been enormously successful. In 1914 Grainger settled in America. His compositions – whether for piano, chorus, orchestra, or band – reflect his vitality and whimsy.

Handel in the Strand was originally titled Clog Dance. A close friend of Grainger's, William Gair Rathbone (to whom the piece is dedicated) suggested the present title because the music seemed to reflect both Handel and English musical comedy - the Strand in London is a street which is the home of English musical comedy. According to Grainger his composition sounded "as if old Handel were rushing down the Strand to the strains of modern English popular music."

— Thomas Giles

Grainger used no traditional tunes in **Colonial Song**, a composition written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials he wrote the following: "Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships...should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's Huckleberry Finn, and in Stephen Foster's songs..."

— Keith Brion

The **Suite of Old American Dances**, composed in 1905, is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal is achieved in a genuine piece of music - not a novelty as one might expect from such a setting. Bennet has described the music as "native American dance forms...treated in a 'riot' of instrumentation colors," and the composition is distinguished by superb effectiveness of instrumental writing and a facile flow of musical ideas.

— Acton Ostling

Grainger composed the **Lads of Wamphray** in 1905 and it was premiered in that same year by the Coldstream Guards Band. The scoring was superficially revised

in 1937. No folk songs or traditional tunes are used in the work, which is based on musical material used in a setting for male chorus of a Scottish border ballad text. The poem celebrates a bloody skirmish between two Scottish clans that took place in 1593. Grainger wrote the following on the score: "In this march the composer has wished to express the devil-may-care dare-deviltry of the cattle-raiding, swash-buckling English and Scottish "borderers" of the 14th-16th centuries, so grimly yet thrillingly portrayed in the ballads of the Scots and others."

— Joseph Kreines

Morton Gould's work embraces a wide variety of styles and performance idioms. It is however, unmistakably that of an American as evidenced in such works as the four American Symphonettes and A Lincoln Legend. His band works include **Jericho** (1941), **Ballad** (1946), **Symphony for Band** (1952), **St. Lawrence Suite** (1959), and **Prisms** (1961). The **Concertette for Viola and Band** (subtitled Concertette for Viola and "orchestra minus violins and violas") utilizes materials drawn from American culture and history. The resultant composition is remarkably entertaining.

— Timothy Salzman

Karel Husa's numerous works for orchestra, concert winds, chamber groups and vocal ensembles have gained him many honors including the Pulitzer Prize. Composed during the summer and fall of 1968 and dedicated to the capital of Czechoslovakia, **Music for Prague 1968** is written in a free tone-row technique and also utilizes aleatoric and quarter-tone elements. Husa scored it for a full American concert band of woodwinds, brass and an expanded percussion section. He has requested that the following descriptive commentary be placed in the program at performances of the work: "Three main ideas bind **Music for Prague 1968** together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law", a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in **My Country**. The beginning of the religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety. The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria. Different techniques of composing as well as orchestrating have been used in this composition and some new sounds explored, such as the percussion section in the interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope

of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence."

UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

Tuesday, March 12th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; University Symphonic Band, Michael Brockman, Conductor.

Saturday, March 16th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; Allen Vizzutti, trumpet soloist. Pacific Northwest Band Festival.

Tuesday, April 30th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; University Symphonic Band, Michael Brockman, Conductor.

Wednesday, May 29th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; University Symphonic Band, Michael Brockman, Conductor.

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Upcoming Concerts

- Keyboard Debut Series;** February 14, 8:00 PM, Brechemin Auditorium
- Early Music Festival;** February 16, 11 AM to 5 PM; Brechemin Auditorium
- Early Music Festival: Edward Hansen, organ;** February 16, 8:00 PM,
Walker-Ames Room (Kane Hall)
- Early Music Festival: The Musical-Poetical Club;** February 17, 3:00 PM,
Brechemin Auditorium
- Festival of Electro-Acoustic Music;** February 19, 8:00 PM, Meany Theater
- Festival of Electro-Acoustic Music;** February 20, 8:00 PM, Brechemin
Auditorium
- University Symphony;** February 21, 8:00 PM, Meany Theater
- University Chorale Invitational;** February 22, 7:30 PM, Meany Theater
- Guest Artist Recital; John Murphy, piano,** February 22, 8:00 PM, Brechemin
Auditorium
- Soni Ventorum Wind Quintet;** March 1, 8:00 PM, Brechemin Auditorium
- Studio Jazz Ensemble;** March 4, 8:00 PM, Meany Theater