

University of Washington  
SCHOOL OF MUSIC

B348

1995

3-7

*presents*



School  
of  
Music  
University  
of  
Washington

UNIVERSITY OF WASHINGTON  
SYMPHONIC BAND

J. Bradley McDavid, *conductor*

UNIVERSITY OF WASHINGTON  
WIND ENSEMBLE

Timothy Salzman, *conductor*

March 7, 1995  
Meany Theater  
8:00 PM

DAT#12,549

CASS#12,550

**University of Washington Symphonic Band**

J. Bradley McDavid, *conductor*

DAT

ID 2 SYMPHONIC JUBILEE, Op. 85.....<sup>4'16</sup> Joseph Wilcox Jenkins  
I. Sonata (b. 1928)

ID 3 PRELUDE ON A GREGORIAN TUNE.....<sup>2'57</sup> David Maslanka  
(b. 1943)  
Timothy Salzman, *conductor*

ID 4 SYMPHONY NO. 1 "THE LORD OF THE RINGS".....<sup>5'43</sup> Johan de Meij  
I. Gandalf (b. 1953)

ID 5 AMAZING GRACE.....<sup>5'30</sup> Frank Ticheli  
(b. 1958)

ID 6 THE FLORENTINER MARCH.....<sup>5'42</sup> Julius Fucik  
(1872-1917)

A

B

**University of Washington Wind Ensemble**

Timothy Salzman, *conductor*

ID 8 SYMPHONY NO. 4.....<sup>27'20</sup> David Maslanka  
(b. 1943)

**Symphonic Jubilee, Op. 85**

Joseph Wilcox Jenkins received a pre-law degree from St. Joseph's College before deciding upon a musical career. He studied composition with Vincent Persichetti at the Philadelphia Conservatory of Music and with Thomas Canning and Howard Hanson at the Eastman School of Music, University of Rochester. He received his Ph.D. at the Catholic University of America and has been chairman of the theory and composition department at Duquesne University. Active in conducting as well as composing, Jenkins works with church choirs and has held the position of conductor of the Diocesan Nun's Choir of Philadelphia, as well as the position of orchestra and choir director at Duquesne University. He is also the recipient of numerous ASCAP Serious Music Awards.

Jenkins' most popular work for band is *American Overture*, but his *Cumberland Gap*, *Charles County Overture*, *Cuernavaca*, and *Three Images* are also widely performed. His works for other media include two symphonies, a string quartet, carols, songs, and other chamber music. Commissions include music for a musical comedy; a biblical tone poem for organ, *Thin Small Voice*; and a symphonic work for strings and winds for the Australian Broadcasting Corporation.

*Symphonic Jubilee* was commissioned by the symphonic band of St. Joseph's Preparatory High School in Philadelphia, Pennsylvania in 1975. The first movement, "Sonata," is written in sonata-allegro form and is a study in mixed meters. Dance-like in character, "Sonata" illustrates Jenkins' ability to capture cinematic images, especially those associated with the "old west."

**Prelude on a Gregorian Tune**

The tune which inspired the *Prelude on a Gregorian Tune* originated in the *Liber Usualis*, the traditional book of words and music for Christian services. The music is from a short Responsory. *Prelude on a Gregorian Tune* evokes the ancient Christian mysticism as found in the music and words of Gregorian chants. This mild and harmonious work is non-sectarian in nature, and was written especially by the composer for musicians of all age groups.

David Maslanka grew up in New Bedford, Massachusetts. He attended the Oberlin College Conservatory, and did graduate work at Michigan State University, studying with H. Owen Reed. His compositions have been performed throughout the United States and in numerous foreign countries. His works for bands and wind ensembles have become especially well-known. They include among others, *A Child's Garden of Dreams*, *Concerto for Piano, Winds and Percussion*, and the 2nd, 3rd and 4th *Symphonies*. Having taught for many years in New York, he currently resides in Missoula, Montana.

**Symphony No. 1 "The Lord of the Rings"**

Johan de Meij's first symphony, *The Lord of the Rings*, is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The symphony was written in the period between March 1984 and December 1987 and is indicative of his style - that of a transcriber and arranger of symphonic repertoire, light music, and music of the screen.

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is subsequently used in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful grey horse Shadowfax.

Born November 23, 1953 in Voorburg, Holland, the composer received his musical education at the Royal Conservatory in the Hague where he studied band conducting and trombone. After graduation, he gained an international reputation as an arranger of classical and popular repertoire. His first composition for symphonic band, *Symphony No. 1 "The Lord of the Rings"*, was awarded first prize in the 1989 Sudler International Wind Band Composition Competition in Chicago. In November 1990 the symphony was awarded an \$18,000 grant by the Dutch Composers Fund. Johan de Meij has written several works for band. His *Symphony No. 2 "The Big Apple"* was commissioned and premiered by The United States Air Force Band. In addition to his composition and arranger skills, Johan de Meij also participates as a trombonist and euphonium player in several ensembles in Amsterdam. In 1993 he conducted his own works in Japan, the United States, Norway, Denmark, Germany, Spain and Italy.

### *Amazing Grace*

I want my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest - and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself, the harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, "Amazing Grace," was written by John Newton (1725-1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, "Amazing Grace" has since grown to become one of the most beloved of all American spirituals.

- Frank Ticheli

*Amazing Grace* was commissioned by John Whitwell, Director of Bands, Michigan State University, in loving memory of his father, John Harvey Whitwell (1920-1993). It was first performed on February 10, 1994 by the Michigan State University Wind Symphony, John Whitwell conducting.

Dr. Frank Ticheli was born in Monroe, Louisiana and attended high school in Richardson, Texas. He received his Bachelor of Music degree in composition from Southern Methodist University and his Master of Music and Doctor of Musical Arts degrees in composition from the University of Michigan where he studied with William H. Albright, Leslie Bassett, William Bolcom and George B. Wilson. Dr. Ticheli has received numerous awards for his compositions and has received commissions and grants from various universities, orchestras and other ensembles. He is held in high regard as one who is in the forefront among young American wind band composers. He was formerly a member of the music faculty at Trinity University in San Antonio (Texas). He is currently on the composition faculty at the University of Southern California in Los Angeles.

### *The Florentiner March*

Among the brightest jewels in the composer's crown must be the instant recognition of his music as his - that, in spite of similar pieces, there is none like his - that nobody will again assemble those particular notes and their spacings exactly as he has. So it is for at least one of the 240 compositions by Julius Fucik whose incomparable up-tempo march *Thunder and Blazes* (Entry of the Gladiators) has meant "instant circus" for the past 75 years. However, Fucik had at least two other strong contenders for that inner circle - a march officially adopted by the German Army entitled *Children of the Regiment*, and *The Florentiner, Grande Marcia Italiana*.

In a short, brilliant career during which he served as bandmaster to the 86th Hungarian Infantry Regiment in Budapest, Fucik developed his own style of writing marches, a popular dual profession among bandmasters amidst the ongoing nationalism then flourishing in Europe. Thus, it is not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process. Marches of every dimension and purpose were the popular music of his day. And when it came to dimension, *Florentiner* reached for the ultimate. In America we might call it a concert march, or a symphonic march - even an operatic march; and all of these might apply according to one's taste.

*The Florentiner* opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to

answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare, a light trio melody, an interlude, and a triumphant repeat with a challenging piccolo part. In the November 1969 issue of *The Instrumentalist*, Uno Andersson notes that this march was originally titled *La Rosa di Toscana*, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

### *Symphony No. 4*

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - its construction principles, its orchestration - but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of this voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental *Abraham Lincoln*, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

"I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear - a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him - he gave him peace."

The second, referring to the passage through the country from Washington, D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

"To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old Hundred," and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train."

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakeable idea of the unity of the human race, and by extension the unity of

all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the *Doxology* - a hymn of praise to God; *Praise God from Whom all Blessings Flow; Gloria in excelsis Deo* - the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing ... Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time.

- David Maslanka

## 1994-95 UPCOMING EVENTS

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

March 8, ProConArt. 8 PM, Brechemin Auditorium.

March 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

March 10, University Symphony and Combined Choruses: 20th Century Masterpieces Revisited. 8 PM, Meany Theater.

March 12, Faculty Recital: Soni Ventorum Wind Quintet. 3 PM, Brechemin Auditorium.

March 13, Opera workshop. 8 PM, Meany Studio Theater. (To be confirmed).

March 13, Faculty Recital: Joel Durand, composer. 8 PM, Brechemin Auditorium. CANCELLED.

April 3, Pinchas Zuckerman, violin and viola master class (in collaboration with the Seattle Symphony). 10 AM, Meany Studio Theater.

April 4, Brechemin Scholarship Winners Recital. 7 PM, Meany Theater.

April 10, Harp Ensemble. 8 PM, Meany Theater.

April 13, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

April 17, Voice Division Recital. 7 PM, Brechemin Auditorium.

April 18, University Symphony with guest faculty artist, Julian Patrick, baritone. 8 PM, Meany Theater.

April 24, Contemporary Group. 8 PM, Meany Theater.

April 28, Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 1, University Symphony, featuring student conductors. 8 PM, Meany Theater. CANCELLED

May 2, Electro-Acoustic Music Festival. 8 PM, Meany Theater.

May 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

May 12, Littlefield Organ Series: *The Baroque Concerto* with Carole Terry and Friends. 12:30 PM, Walker-Ames Room, Kane Hall.

## University of Washington Symphonic Band Personnel

### Piccolo

Alison Stangel, fr., physics

### Flute

Julie Hutchison, fr., undeclared  
Cindy Reside, fr., comp. sci./enr.  
Genesis Steele, so., music ed.  
Jennifer Bukowski, jr., German  
Carrie Papke, fr., undeclared  
Tamara Fernando, fr., undeclared  
Joanna Hoertkorn, fr., undeclared  
Roxann McAninch, fr., botany  
Lori Espe, fr., accounting  
Kara Wulfstiegl, so., undeclared

### Oboe

Chase Chang, so., music  
Sarah Bates, fr., undeclared  
Bora Kim, fr., undeclared

### Bassoon

Amy Superfisky, jr., speech/comm.

### Clarinet

Brent Degenhardt, fr., undeclared  
Megan Humphrey, fr., zoology  
Robert St. Claire, jr., astro./astro. engr.  
Colin Del Rosario, fr., undeclared  
John Bensen, so., comp. sci.  
Jeff Mielke, jr., linguistics  
Stella Clarke, so., pre-med  
Robin Hyde, jr., Eng./class. studies  
Skye Silcox, fr., music ed.  
Bryndl Thomas, fr., comm./Eng.  
Gordon Somerville, non-mat.  
Wendy LeRoy-Matchett, jr., pre-psych.  
Howard Mostrom, fr., music  
Jennifer Nelson, fr., undeclared  
Jonell Chinn, fr., pharmacy  
Claudia Henry, so., pre-engr.  
Shelly Jones, grd., physics

### Bass Clarinet

LaRae Kimsey, jr., music ed.  
Courtney Bolin, so., pre-pharmacy

### Alto Saxophone

Lorin Kosaka, fr., engr.  
Brennan O'Reilly, so., psych./drama  
Joe Sheedy, fr., undeclared

### Tenor Saxophone

Garret Locke, so., zoology  
Mayleen Panaligan, fr., pharmacy

### Baritone Saxophone

Adam Smith, jr., music ed.

### Trumpet

Dan Watanabe, sr., music ed.  
Daniel Bennett, so., biology  
Edd George, jr., undeclared  
Jeremy Becker, fr., undeclared  
Keith Curtis, sr., music ed.  
Charles Zoller, sr., music  
Brian Schunke, sr., elect. engr.  
Trevor Peterson, so., music ed.  
Jonathan Zimmerman, jr., math  
Jon Graeff, fr., graphic art  
Matt Winberry, sr., atmos. sci./stat.  
Anna Novak, fr., history  
Teresa Means, jr., sociology  
Constance Rehffuss, so., chemistry

### Horn

Keith Anderson, so., math  
Ann Bower, sr., history  
Forest Segerson, fr., pre-med.  
Josh Johnston, so., biochemistry  
Mark Bentz, jr., microbiology

### Trombone

Jeff Reeder, so., undeclared  
Josh Van Natta, fr., science  
Jeremy Snook, jr., music ed.  
Tod Haggard, sr., pol. sci./Spanish  
Rob Taylor, sr., geography  
Scott Morgan, fr., comp. sci.  
Jeff Gans, fr., undeclared  
Joseph Hamlin, so., undeclared  
Birch Rubens, fr., elec. engr.  
James Caldwell, fr., bio-chemistry

### Euphonium

Todd Van Selus, so., business  
Ryan Burns, sr., business  
Sarah Schatzer, fr., bio-chemistry

### Tuba

Jonathan Dally, grd., Germanics  
Chris Meshke, jr., undeclared  
John Whitson, post bacc., music ed.  
Mike Parker, non-matriculated

### Percussion

Izuru Mori, grd., math  
Jamie Moy, fr., pre-engr.  
Jason Syring, so., math  
Dawn Sugihara, fr., undeclared

### Piano

Shelly Adams, fr., anthropology

## University of Washington Wind Ensemble Personnel

### *Piccolo*

Pablo Sepulveda, sr., music

### *Flute*

Brian Fairbanks, grd., music

Kyoko Dati, sr., music ed.

Meighan Pritchard, post bacc., music ed.

### *Oboe*

Scott Perry, grd., music

Stina Dragovich, fr., music

Lauri Blouke, fr., music

### *Bassoon*

Emily Robertson, so., music ed.

Jennifer Smith, jr., music

### *Contra-Bassoon*

Jeff Eldridge, grd., math

### *E♭ Clarinet*

Debbie Smith, sr., music

### *B♭ Clarinet*

Thuc Nguyen, jr., music/bus. adm.

Kevin Hinshaw, grd., comp. sci./enr.

Teresa Wilson, grd., music

Adam Smith, jr., music ed.

Conny Chen, so., music

Pamela Farmer, so., music ed.

### *Bass Clarinet*

Kathryn Suther, grd., music

Katie Labiak, so., music

### *BB♭ Contra-Bass Clarinet*

Dieter Rice, jr., music ed./jazz studies

### *Alto Saxophone*

Suzie Cavassa, jr., music

Andrea Rahn, jr., music ed.

### *Tenor Saxophone*

Greg Sharp, fr., music

### *Baritone Saxophone*

Eric Morgensen, fr., music

### *Cornet*

Dan McDermott, jr., music

Matt Armstrong, sr., music

Todd Mahaffey, sr., music ed.

Michael Van Bebber, fr., music comp.

Parker Bixby, sr., music ed

Kenny Lyons, so., comm./environ. plan.

### *Horn*

Todd Brooks, jr., physics

John Bolcer, grd., lib. science

Carey La Mothe, fr., music

Donald J. Ankney, jr., music

Shauna Johnson, so., chem. engr.

### *Trombone*

Kevin Karnes, grd., music

Jeff Walker, sr., botany/environ. studies

Kelly Van Amburg, jr., zoology

Nathan Brown, fr., music

### *Euphonium*

Zack Hill, fr., music

Dan Kretz, fr., music

### *Tuba*

Nathaniel Irby-Oxford, sr., music ed.

Scott Johanson, sr., music ed.

### *Percussion*

Patrick Roulet, grd., music

Steve Korn, grd., music

Phil Bowden, grd., music

Mark Wilbert, sr., music ed.

Jana Skillingstead, sr., music/comp. rels.

### *String Bass*

Brad Hartman, sr., music

Joe Dyvick, fr., music

### *Harp*

Karyn Fidelity, jr., music

### *Piano*

Phyllis Kim, grd., music

### *Synthesizer*

Matt Goodrich, grd., music

Linda Moorhouse, grd. music