

University of Washington
THE SCHOOL OF MUSIC

presents

B348
1993
4-27



School
of
Music

University
of
Washington

THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

and

THE UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

Tim Salzman, *conductor*

with guest artist

ROBIN MCCABE, *PIANO*

8:00 PM

April 27, 1993

Meany Theater

DAT #12,162

CASS#12,163

PROGRAM

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

- DAT
ID2 Selections from E. T : THE EXTRA-TERRESTRIAL.....8'08.....John Williams
- ID3 MAPLE LEAF RAG.....3'04.....Scott Joplin
George DeGraffenreid, conductor
- ID4 THE WASHINGTON POST MARCH.....2'16.....John Philip Sousa

CASS SIDE A
SIDE B

intermission

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

- ID6 THE COWBOYS.....9'30.....John Williams
- ID7 VARIATIONS ON AMERICA.....7'05.....Charles Ives
- ID8 AMERICAN SALUTE.....4'35.....Morton Gould
- ID9 RHAPSODY IN BLUE.....17'56.....George Gershwin
Robin McCabe, piano

UPCOMING U.W. BAND CONCERTS

Wednesday, May 26th , 8:00 pm, Meany Theater, UW Wind Ensemble & Symphonic Band, Spring Quarter Concert featuring faculty clarinetist William McColl in a performance of Jim Curnow's "Concertino for Clarinet and Band".

John Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School where he studied piano with Rosina Lhevinne. He worked as a jazz pianist until he returned to Los Angeles to work in the film industry, first as an orchestrator and assistant to composers such as Bernard Herrmann, Alfred Newman and Franz Waxman.

He began composing scores for television (from *Philco Playhouse* to the background music for *Gilligan's Island*), winning two Emmys. He is now the world's most sought-after film composer; his discography containing some of the most popular movies in history: the *Star Wars* trilogy, *Superman*, *Close Encounters of the Third Kind* and all but one of Steven Spielberg's films, including tonight's selection, *E.T.: The Extra-Terrestrial*. In addition he has written a number of concert works including two symphonies, a very atonal *Sinfonietta* for wind ensemble, a haunting violin concerto, one of the few tuba concerti in the repertoire, a recent clarinet concerto; and numerous fanfares.

Scott Joplin, known as the "King of Ragtime" is among our country's most recognized popular composers. Born in Texarkana, Arkansas in 1868 he became well known as a performer and composer. By the early 1880's Joplin was touring with a vocal group he had organized. In 1893 he went to Chicago for the World Columbian Exposition and there organized his first band.

Desiring more formal music training, Joplin settled in Sedalia, Missouri in 1895 and attended the George R. Smith College for Negroes "in order to gain some facility in music." In 1895 and 1896 some of his music was published.

Maple Leaf Rag published in 1899 by John Stark, was Scott Joplin's first major hit. With the fame this song bought him he went on to publish other rags, including his most well-known and enduring hit "The Entertainer."

Joplin's other works include an extended work, "Ragtime Dance", and two ragtime operas, "A Guest of Honor" and "Treemonisha." Unfortunately, Joplin died in New York in 1917 unable to get backing for a performance of "Treemonisha."

Scott Joplin's music became more widely known during the ragtime revival of the 1970's. With the renewed popularity of his music, "Treemonisha" finally had a successful performance in 1972.

GEORGE DEGRAFFENREID

Composed in 1889, *The Washington Post March* was written for the newspaper of the same name to help promote an essay contest sponsored by the paper. The 6/8 march happened to be appropriate for a new dance called the two-step and soon became the most popular hit tune in both America and Europe. Of the 136 marches Sousa wrote, *The Washington Post* and the *Stars and Stripes Forever March* remain the most widely known.

In 1980 John Williams was named the nineteenth conductor of the Boston Pops, succeeding the late Arthur Fiedler. To mark the occasion he composed an overture based on his score for the 1972 John Wayne film *The Cowboys*. The movie concerned an aging rancher (Wayne) whose ranch hands desert him because of a gold rush right before a big cattle drive. Wayne is forced to hire a group of schoolboys as replacements; they quickly mature under his tutelage. When a villain (Bruce Dern) kills Wayne and steals his cattle the boys stage an attack to reclaim the herd and drive them to market. While the original score used a small studio orchestra which included harmonica and guitars, Williams scored the concert version for full symphony orchestra; Jim Curnow's transcription for band retains the no-holds-barred brass and woodwind writing of the orchestral score. At the end of last season, John Williams retired as conductor of the Boston Pops to devote more time to composition (his successor has not yet been named). Even if he doesn't write another note his music will continue to be an integral part of "Pops" concerts for years to come.

Born in Danbury, Connecticut in 1874, Charles Ives' adventurous musical impulses were encouraged from an early age by his father, George, the town's bandmaster. Young Charles was made to sing a tune in one key while playing the accompaniment in another in order "to stretch his ears." By age fourteen he held his first professional post as organist of the Danbury Baptist Church.

On June 20, 1889 a musical spectacular was mounted by George Ives to celebrate the incorporation of Danbury as a city. The conclusion of the program, a performance of "America" by massed chorus, orchestra, band and audience (with a fireworks display to boot!), made quite an impression on Ives and started him working on *Variations on a National Hymn, "America"* for organ. The work was completed in 1891; Ives performed it in Danbury in 1891 and in Brewster, New York, the following year. Although quite tame compared with the music he was to produce only a few years later, the *Variations* incorporate many devices which must have been shocking at the time. Two interludes feature the theme played in two or more keys simultaneously. "These lasted only five or six measures" Ives wrote later, "and Father would not let me play them in the Brewster concert, as they made the boys laugh out loud." The jazzy, syncopated cross-rhythms featured in the fifth and final variation would not be out of place in Gershwin's *Rhapsody in Blue*, composed thirty years later!

In 1963, nearly a decade after Ives' death American composer William Schuman was commissioned by Broadcast Music Inc. to orchestrate the original organ score. Schuman's adaptation not only underlines the humorous elements of the work, but also evokes the turn-of-the-century bandstand concert which inspired the original composition. The orchestral version received its premiere May 20, 1964 by Andre Kostelanetz and the New York Philharmonic; a version for band by Schuman and William Rhoads followed in 1968.

Morton Gould began his career on the staff of the Radio City Music Hall and later worked as an arranger for NBC and CBS radio. During this time he developed an outstanding skill as an orchestrator. He went on to compose music for film, television, ballet and the concert stage, including numerous works for band. In 1943, at the height of World War II he composed *American Salute*, a set of orchestral variations on the Civil War song "When Johnny Comes Marching Home". A transcription for band by Phillip J. Lang soon followed. By the 1960's this piece had become one of the most frequently performed contemporary orchestral compositions, due in large part to its frequent inclusion on "Pops" and patriotic concerts.

From 1920 to 1924, George Gershwin contributed dozens of songs to the annual revue, *George White's Scandals*, attracting the attention of Paul Whiteman, the show's bandleader. Whiteman asked Gershwin if he would contribute a piece for an Aeolian Hall concert entitled "An Experiment in Modern Music". Whiteman's intention was to blend symphonic and jazz music for the first time in a formal setting. Gershwin gave a vaguely affirmative reply and quickly forgot the matter until he read in a newspaper on January 4, 1924 that "George Gershwin is at work on a jazz concerto..." to be premiered on February 12. As he travelled to Boston via train for a preview of his latest show, *Sweet Little Devil*, the piece took form in his mind. "I suddenly heard - and even saw on paper - the complete construction of the rhapsody, from beginning to end. No new themes came to me, but I worked on the thematic material already in mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America - of our vast melting pot, of our unduplicated national pep, of our blues, of our metropolitan madness. By the time I reached Boston, I had a definite "plot" of the piece, as distinguished from its actual substance."

Over the next three weeks, Gershwin composed his *Rhapsody in Blue*. Whiteman had offered the services of his chief arranger, Ferde Grofé (who was familiar with the band's style and unique doubling abilities) Grofé orchestrated each page of the score as Gershwin finished it, following the composer's indications for instrumentation. Gershwin later became quite irritated at the amount of credit Grofé received for his contributions and as a result was quite sensitive about his own abilities as an orchestrator. The most colorful instrumental touch, however, was added by Ross Gorman, the clarinetist in the Whiteman band, who took the simple opening scale passage Gershwin had written and added a wailing glissando.

The piece proved so popular at its premiere that Whiteman quickly scheduled six more performances; by June Gershwin had made a phonograph recording with the Whiteman band and the *Rhapsody* was soon published, much to Gershwin's surprise. Grofé rescored the accompaniment for larger orchestra so that it could be performed by more traditional ensembles and after Gershwin's death made a version for full symphony orchestra, (the version most often performed today) and a transcription for concert band. *Rhapsody in Blue* remains Gershwin's most popular work and a staple of "Pops" concerts worldwide.

JEFF ELDRIDGE

THE U. W. WIND ENSEMBLE

FLUTE

Megan Lyden, grd., music
Pablo Sepulveda, jr., music
Libby Gray, jr., music
Whitney Neufeld-Kaiser, grd., genetics

BASS CLARINET

Kathryn Suther, grd., music
Susan Ediger, grd., music

ENGLISH HORN

Susan Worden, jr., music

BASSOON

Jeff Eldridge, grd., math
Amy Superfisky, fr., pre-arts
Jilliann Sims, so., pre-arts

TRUMPET

Colby Hubler, jr., music
Jack Halsey, sr., music
Matt Armstrong, jr., music
Hilary Lyons, so., biochem.
Dan McDermott, so., music
Peter Terrill, fr., pre-engr.

TUBA

Scott Johanson, so., music
Nathaniel Oxford, so., music

EUPHONIUM

Carsten Bruckner, grd., chem

PERCUSSION

Patrick Roulet, grd., music
Gunnar Folsom, so., music
Alec Wilmart, jr., music
Stuart McCleod sr., music
Jana Skillingstead, jr., pre-arts

CLARINET

Richard Spece, grd., music
Jodi Orton, jr., music
Debbie Smith, so., music
Teresa Wilson, grd., music
Gretchen Minton, post bacc., English
Jamie Clark, so., pre-arts
Kevin Hinshaw, grd., comp. sci.
Adam Smith, fr., music
Nathan Bramall, so., music/physics

OBOE

Cheryl Carrera, grd., music
Matt Reeck, fr., music

TROMBONE

Gretchen Hopper, sr., music
Hugh Dodd, sr., music
Kelly VanAmburg, fr., music

SAXOPHONE

Mark Taylor, jr., music
Jared Emery, fr., music
George DeGraffenreid, grd., music
Ashley Parrish, jr., pol. sci.

HORN

Jennifer Barrett, jr., music
Lorraine Fader, grd., music
Todd Brooks, fr., music
Donald J. Ankney, fr., music

STRING BASS

Brad Hartman, jr., music

THE U.W. SYMPHONIC BAND

FLUTE

Margaret Aylward, so., pre-arts*
Jennifer Bukowski, fr., German
Joyce Buchheit, so., astronomy
Pamela Edwards, fr., undecl.
Joanna Franklin, jr., history
Christine Haswell, so., engr.
Jill Marie Lambson
Jennifer Nelson, so., music
Amy Painter, fr., undecl.
Cassandra Peters, fr., bio.
Jenniffer Ryan, so., French
Carrie Stentz, fr., biochem.
Raina Smyth, so., psych.
Carrie Stentz, fr., biochem.

PICCOLO

Amy Painter, fr., undecl.

TENOR SAXOPHONE

Andrew Craig, so., music/gen. st.
Eric Pizarro, fr., comp. sci.
Monica Watt, fr., undecl.

TROMBONE

Jonathan Dally, grd., German
Brad Chamberlain, grd., cmpr science
Jeff Walker, so., botany
Rob Taylor, so., undecl.
Pat Handly, jr., civil engr.

TRUMPET

Aaron Bratrude, fr., bus.
Chris Brown, so., phil.
Bryan Bucklin fr., engr.
Ryan Burns, so., acct./bus.*
Aaron Cossel, jr., soc./psych.
Scott Doherty, fr., undecl.
Edd George., fr., undecl.
Aaron Litwak., so., art
Chris MacDonald, fr., chem. engr.
Todd Mahaffey, so., music
Teresa Means, fr., dance
Brian North, so., bus.
Kurt Yanagimachi, fr., undecl.
Jon Zimmerman, fr., engr.

CLARINET

Erika Brame, fr., music
Paula Charles, fr., bus.
Briar Hoper, fr., Spanish
Chelsea Johnson, fr., grph. arts
Kim Nesland, so., hist./el. ed.
Emily Richardson, so., forst. resources
Gordon Somerville, ret.
Kathleen Cook

ALTO SAXOPHONE

Jana Hirata, sr., bio./psych.
Aron Krueger, fr., education
Eric Murakami, fr., engr.
Celestial Parker, fr., undecl.
Boyd Phelps, grd., music

OBOE

Patricia Mey, jr., music

BASS CLARINET

Cindy Baquiran, jr., bus.

HORN

Amy Bower, jr., history
Llewellyn Cobden, so., music*
Laura Withee, so., psych.

BARITONE SAXOPHONE

Christopher Chalcraft, jr., graph. des.
Tim Becker

PERCUSSION

Mike Dahl, fr., undecl.

EUPHONIUM

Brenda Larcom, sr., comp. sci.*
Sean McKenzie, fr., bus. admin.
Kevin Werner, fr., math

TUBA

Scott McDermott, fr., physics/music
Davin Tarr, fr., physics/math

**Principal*

Celebrated American pianist ROBIN MCCABE has electrified audiences on four continents with her virtuosic performances, and has established herself as one of America's most communicative and persuasive artists. Ms. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America and the Far East. In October 1992, she made her fourth concert tour of Asia, performing as guest soloist with orchestra, in solo recital, as well as lecturing and teaching at conservatories.

Critics respond both to Ms. McCabe's prowess and to her expressive intensity. The Japanese press declared her "a pianistic powerhouse" and a Prague critic claimed her to be "a musical magnet for the listener." After hearing McCabe's Alice Tully Hall recital, Allen Hughes of *The New York Times* wrote, "Robin McCabe is developing into a major keyboard artist. And artist is the important word here. 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. Oh she can play loud when the music calls for it and can build a crescendo so skillfully that one ascribes enormous power to her, but it is what happens before and after these times that makes her performance so compelling so much of the time."

Ms. McCabe's recordings have earned unanimous international praise. Her debut album featured the Agosti transcription of Stravinsky's "Firebird Suite," a premiere recording of that piece. Critics praised it as "mightily impressive." *Stereo Review* described her album of Bartók as "all that we have come to expect from this artist, a first-rate performance."

A faculty member of the Juilliard School until 1987, McCabe returned to her native northwest to accept a position as Professor of Piano at the University of Washington. She is a persuasive arts ambassador and advocate for arts audience development. An articulate speaker, she has been the subject of frequent television and radio features. As the winner of numerous prizes and awards, including the International Concert Artists Guild Competition and a Rockefeller Foundation Grant, Robin McCabe was the focus of the *New Yorker* magazine profile, "Pianist's Progress," later expanded into a book of the same title. In April, she was named a 1993 "Woman of Achievement" at Seattle's 62nd annual Matrix Table Awards ceremony.

UPCOMING 1993 CONCERTS:

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).

May 4, Festival: **Pacific Northwest Choral Festival**, Meany Theater, 3-10:00 PM.

May 6, **Baroque Ensemble**. Brechemin Auditorium, 8:00 PM.

May 7, **But Can They Make Music?** Students of the Systematic Musicology division make music (for a change). Brechemin Auditorium, 8:00 PM (preceded by a poster session at 7:00 PM.)