



# Program

## THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Raydell Bradley, conductor

- DAT 1D2 Fanfare 0:53 RONALD LO PRESTI
- 1D3 The Pearl Fishers Overture 7:27 GEORGE BIZET
- 1D4 There Is a Fountain 2:10 EMMA LOU DIEMER
- 1D5 Variations on a Korean Folk Song 7:20 JOHN BARNES CHANCE

CASS. SIDE A  
SIDE B

— brief intermission —

## THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

- 1D6 Circuits (1991) 5:35 CINDY MCTEE
- 1D7 Morning Allelulas for the Winter Solstice (1989) 5:26 RON NELSON
- 1D8 Heroes, Lost and Fallen (1989) 10:17 DAVID GILLINGHAM  
(A Vietnam Memorial)
- Encore 1D9 Shepards Hey Percy Grainger (2:01)

## Program Notes

Ronald Lo Presti was a graduate of the Eastman School of Music and a former Ford Foundation composer-in-residence. He has taught at Texas Technical University, Indiana State College (PA), and was a member of the music faculty of Arizona State University. The *Fanfare* was composed for Dr. Kenneth Snapp and the Arizona State University Symphonic Winds.

*The Pearl Fishers*, an opera concerning love and ritual in Ceylon, was written when Bizet was twenty-five. Although the libretto was not of a character to tempt a fiery and original composer like Bizet, he accepted the commission without even knowing the plot, thankful for an opportunity to prove himself. The opera was presented for the first time in Paris in 1863 where it met with questionable success. Since that time it has never become completely accepted as an operatic standard although it was a favorite at the Metropolitan in New York during Enrico Caruso's years there. The overture demonstrates Bizet's originality in melodic and harmonic invention and the scoring, making use of the new original effects, reveals the skill of the young composer.

*Variations on a Korean Folk Song* was composed in 1965 and won the American Bandmasters Association Ostwald Award the following year. Chance provided the following information concerning the work in the Journal of Band Research:

"I became acquainted with the folk song known as *Arrirang* while serving in Seoul, Korea as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations."

The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the oboe. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening theme.

The title *Circuits* characterizes several important aspects of the work's musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo. *Circuits* was among the finalists at the 1990 American Bandmasters Association composition contest.

Cindy McTee received a B.M. from Pacific Lutheran University where her principal teacher of composition was David Robbins; an M.M. studying with

Krzysztof Penderecki, Jacob Druckman and Bruce MacCombie at the Yale School of Music; and a Ph.D. under the direction of Richard Hervig from the University of Iowa. She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Krakow. Dr. McTee taught at Pacific Lutheran University from 1981 to 1984 and subsequently joined the faculty of the University of North Texas where she is currently Associate Professor of Music Composition. Her works have been performed at numerous festivals and conferences throughout the United States.

— C. McTee

*Morning Alleluias for the Winter Solstice* was commissioned by Frederick Fennell for the people of Hiroshima, Japan. In a forward to the score Mr. Fennell tells of the circumstances that prompted his initial conversation with composer Ron Nelson, "I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight. As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of musical expression."

The composer has attempted to historically portray the city of Hiroshima in the two distinct sections of the work. The initial atmosphere suggests the beauty of the pre-war city and its ties to ancient Japan. The second section, lively and quite percussive, portrays the bustling industrial city that ultimately emerged from the ruins. The work features Nelson's characteristically brilliant orchestrations; his knowledge of instrumental/vocal color capabilities is without equal in the band composition world.

Frederick Fennell conducted the Tokyo Kosei Windorchestra in the premiere performance of *Morning Alleluias for the Winter Solstice* in Hiroshima on May 14th, 1989.

— T. Salzman

*Heroes, Lost and Fallen* is a tone poem for band based on the following poem by the composer:

<i>Banish our thoughts</i>	<i>Resolve this conflict</i>
<i>From this suffering war.</i>	<i>In hearts so sullen</i>
<i>Let Suffering and Death</i>	<i>And bring eternal peace</i>
<i>Rule no more.</i>	<i>To the heroes, lost and fallen.</i>

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability

before the war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and the aftermath. But, the everpresent force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work...the drums reminding the listener that the threat of war is ever-present.

*Heroes, Lost and Fallen* was composed for Victor Bardo and the Ann Arbor (MI) Symphony Band in 1989. The composition was awarded first prize in the 1990 International Barlow Competition.

— David Gillingham

Raydell Bradley is currently enrolled in the DMA program at the University of Washington and is a recipient of a Danforth Foundation Fellowship. He was most recently the Director of University Bands at Fort Hays State University, Hays, Kansas. He has taught at Northeast Missouri State University and in the Omaha Public School System. He has served as adjudicator, clinician and conductor throughout the Northwest, Midwest and Southern United States. He is presently Music Director for St. Stephen the Martyr Church in Renton.

#### UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

Saturday, February 15th, 11:15 am, Washington Music Educators Convention, Rialto Theater, Tacoma. UW Wind Ensemble, Timothy Salzman, Conductor.

Saturday, February 29th, 7:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; James Walker, flute soloist. Pacific Northwest Band Festival.

Tuesday, March 10th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; the UW Symphonic Band, Raydell Bradley, Conductor

Tuesday, April 28th, 8:00 pm, Meany Theater, University of Washington Wind Ensemble, Timothy Salzman, Conductor; the UW Symphonic Band, Raydell

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

**FLUTE**

Andrea Mogil, grd., music  
Megan Lyden, grd., music  
Pablo Sepulveda, jr., music  
Yuriko Brunelle, jr., English  
Colette Haviland, fr., pre-arts  
Naomi Gonzalez, fr., music/el. ed.

**OBOE**

Molly Sandvick, jr., music  
Bridget Nyberg, fr., pre-arts

**ENGLISH HORN**

Jewel Cripe, sr., linguistics

**E FLAT SOPRANO CLARINET**

Del Hungerford, grd., music

**CLARINET**

Richard Spece, grd., music  
Debbie Smith, fr., musi  
Joel Barbosa, grd., music  
Jodi Orton, so., music  
Susan Ediger, grd., music  
Jamie Clark, fr., engr.  
Kathleen Dugan, sr., elec. engr.  
Anne Hales, sr., int. studies/hist.  
Gretchen Minton, sr., English

**BASS CLARINET**

Marvin Western, grd., music  
Joel Barbosa, grd., music

**E FLAT CONTRA-ALTO CLARINET**

Raydell Bradley, grd., music

**SAXOPHONE**

Robert Davis, jr., music  
Mark Taylor, so., music  
Travis Ranney, jr., music  
Ashley Parrish, so., pol. sci

**BASSOON**

Jeff Eldridge, grd., math  
Katie Jackson, sr., music  
Francine Peterson, grd., music

**CONTRABASSOON**

Jeff Eldridge, grd., math

**HORN**

Lorraine Fader, grd., music  
Jennifer Barrett, so., music  
Jennifer Smith, sr., music  
Vince Yamashiroya, sr., mic. bio.

**TRUMPET**

Sam Mann, sr., music  
Colby Hubler, so., music  
Dan McDermott, fr., music  
Matt Armstrong, so., music  
Rich Sumstad, sr., music  
Mark Hillard, jr., geography

**TROMBONE**

Gretchen Hopper, sr., music  
Stephen Macko, grd., music  
Kurt von Wasmuth, fr., music  
Jay Bulen, grd., music

**EUPHONIUM**

Zach Davies, jr., music  
Rick Clary, grd., music

**TUBA**

Craig White, sr., music  
Scott Johanson, fr., music

**PERCUSSION**

Alec Wilmart, jr., music  
Gunnar Folsom, fr., music  
Jana Skillingstead, so., pre-arts  
Mike Dennis, post bacc., music  
Michael Ganyo, so., pre-arts  
Mark Wilbert, fr., music  
Stuart McLeod, sr., music  
Lilia Pias, jr., music

**PIANO**

Matthew Goodrich, grd., music  
Mariliz Romano, grd., music

**STRING BASS**

Megan Cleary, post. bacc., music

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

**PICCOLO**

Lori Iwasaki

**FLUTE**

Diane Ash  
Tanya Bodien  
Wendi Bonds  
Stacey Dixon  
Susan Ficca  
Lisa Gane\*  
Lina Haniu  
Roxanne Kelly  
Jennifer Nelson  
Shannon Yost

**OBOE**

Jena Arnteen  
David Oakley\*

**CLARINET**

Lindean Barnett  
Nathan Bramall  
Lori Colliander  
Lisa Colton  
Ken Haniu  
Kevin Minsky  
Kim Nesland  
Emily Richardson  
Julie Wanke\*

**BASS CLARINET**

William Barnes  
Gretchen Swanson

**SAXOPHONE**

Cindy Baquiran  
Christopher Chalcraft  
Jana Hirata\*  
Christopher Long  
Chris Mitchell  
Paul Sherrodd

**BASSOON**

Jenny Rohona\*  
Robert Salazar

**TRUMPET**

Chris Brown  
Mike Corcoran  
Robert Glancy  
Aaron Litwak  
Hilary Lyons\*  
Todd Mahaffey  
Debbie Meyer  
Scott Miller  
Brian North  
Reggie Perry  
Sandy Seiber  
Greg Wiedemeier

**HORN**

Laura Withee  
Brian Graves  
Kim Arctander  
Aaron Parker  
Ron Nelson

**TROMBONE**

Jason Bartelheimer  
Pat Handy  
Don Farwell\*  
Ginna Pankey  
Edward Schermerhorn  
Jeff Walker

**EUPHONIUM**

Brenda Larcom

**TUBA**

Tad Doviak  
Nathaniel Oxford

**PERCUSSION**

Ben Haulins  
Cory Peacock  
William Pickup

\* Principal

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### Upcoming Concerts

**Faculty Recital: Valerie Yockey, soprano; February 7, 8:00 PM, Brechemin**

**Littlefield Organ Student Showcase; February 8, 8:00 PM; February 9, 4:00 PM, Walker-Ames Room, Kane Hall**

**Sax Night — Saxophone Soirée; February 12, 8:00 PM, Brechemin Auditorium**

**Keyboard Debut Series; February 13, 8:00 PM, Brechemin Auditorium**

**Baroque Ensemble & Collegium Musicum; February 19 & 21, 8:00 PM, Brechemin Auditorium**