

THE UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

presents its 111th program of the 1991-92 season

B340
1992
4-28

THE UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

Raydell Bradley, conductor

and

THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

Timothy Salzman, conductor

with guests
Jeffery Miller
Robin McCabe

8:00 PM

APRIL 28, 1992

MEANY THEATER



School

of

Music

University

of

Washington

PROGRAM

**THE UNIVERSITY OF WASHINGTON
SYMPHONIC BAND**

Raydell Bradley, conductor

- DAT
 102 **From Every Horizon**.....6:45..... Norman Dello Joio
 I. Andante
 II. Adagio
 III. Allegro con spirito
- 103 **Ye Banks and Brae's O' Bonnie Doon**.....2:54..... Percy Grainger
 Jeffery Miller, conductor
- 104 **Imprints**.....7:59..... Timothy Mahr

CASS SIDE A
 SIDE B

INTERMISSION

**THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE**

Timothy Salzman, conductor

- 105 **Jubilee**.....3:43..... Michael Hennigan
- 106 **Rhythm (1991)**.....6:00..... Daniel Bukvich
- 107 **Piano Concerto in F**.....3:34:15..... George Gershwin/Ferde Grofé
 I. Allegro
 II. Adagio
 III. Allegro Agitato
 Robin McCabe, piano

From Every Horizon recreates a series of moods that are an evocation of the spirit of New York. For example, the opening movement reflects the little-known pastoral mood that pervades the outskirts of the city. The hurly-burly of the commuter, the bustle of the typical New Yorker, the tired out-of-towner, all served to inspire the composer of this score. The music is a version of a score done for the film of the same title shown at the New York World's Fair. Norman Dello Joio is a Pulitzer Prize winning composer that has composed for a variety of idioms including many works that are considered band classics.

Raydell Bradley

Grainger considered the folksingers the "kings and queens of song...lords in their own domain—at once performers and creators". He once described concert singers as "slaves of tyrannical composers". It was for the wind band, a "vehicle of deeply emotional expression", that Grainger made some of his most memorable folk song settings, several of which are now among the cornerstones of band repertoire. *Ye Banks and Braes O' Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger's original setting of this tune was written in 1901 for men's chorus and whistlers, and the present version for band was published shortly after the original.

David Nelson

Jeffery Miller is currently enrolled in the Master of Music Education program at the University of Washington. He is on leave from his position as band director at Bremerton High School.

Timothy Mahr is a graduate of St. Olaf College in Northfield, Minnesota, where he earned a Bachelor of Music Degree in Theory/Composition and Music Education. He received a Master of Music at the University of Iowa where he is pursuing a Doctor of Musical Arts in Instrumental Conducting. He is currently Associate Professor of Music at the University of Minnesota in Duluth. He is a well known composer with over thirty works to his credit. *Imprints* was commissioned in memory of Dr. Frank Comella by the Milwaukee Knightwind Ensemble, John Steinke, conductor. The composer felt that Dr. Comella left his "imprints" on virtually everyone he encountered. In the words of Mahr "Even though he is no longer with us, the memories still burn brightly in our minds."

Raydell Bradley

Jubilee is a light concert overture with an atmosphere that evokes thoughts of the Western United States and Aaron Copland. Rapidly changing meters and technical demands for every section are found throughout the composition.

Daniel Bukvich is a member of the University of Idaho School of Music faculty. *Rhythm* was premiered at the 1991 Northwest Division Convention of the Music Educators National Conference by the University of Idaho Wind Ensemble, Robert Spevacek, conductor. The composition vaguely suggests the popular George Gershwin song, "I Got Rhythm".

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 the conductor of the New York Symphony Orchestra, Dr. Walter Damrosch, 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 Mr. 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 compositional plan for the work, 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 3rd, 1925 premiere was overwhelmingly positive, certain critics still considered Gershwin a Broadway upstart writing out of his league. Some immediately compared *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 weaknesses as an orchestrator were 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 that he would do everything himself. To make sure that 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 Barge playing the solo piano. It is this same, scaled down arrangement 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, B flat soprano saxophone, E flat soprano saxophone, B flat tenor saxophone, C tenor saxophone, E flat baritone saxophone, two E flat alto saxophones, E flat clarinet, two B flat soprano clarinets, B flat 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, Williamstown, MA and Gunther Schüller for their considerable help in locating the score and parts.

Many thanks to Richard Clary for his tremendous help in re-constructing the parts so that they could be readable and playable by the members of the Wind Ensemble.

Timothy Salzman

Pianist Robin McCabe has garnered critical and public acclaim on four continents as one of America's most communicative and persuasive artists. As the New York Times has written, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." Ms. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South Amer-

ica, and in the Far East. In Autumn of 1992 she will make her fourth concert tour of Asia.

Critics respond both to Ms. McCabe's prowess and her expressive intensity. The Japanese press declared her "a pianist powerhouse" and a Prague critic called her "a musical magnet for the listener." The 1990 American press praised her "fleet-footed, on-target keyboard agility and luminous coloristic palette."

A faculty member of the Juilliard School until 1987, Ms. McCabe then returned to her native Northwest to accept a position as Professor of Piano at the University of Washington. A persuasive arts ambassador and advocate for arts audience development, Robin McCabe is an accomplished speaker. Her comments during performances have been widely praised. She has been the subject of frequent broadcast and print media features and has spoken before numerous organizations. Robin McCabe was the focus of the New Yorker profile, "Pianist's Progress," later expanded into a book of the same title.

Upcoming Concerts

Littlefield Organ - Distinguished Alumnus Concert; May 2 at 8:00 PM, May 3 at 3:00 PM

Collegium Musicum; May 7, 8:00 PM, Brechemin Auditorium

UW Opera: The Turn of the Screw; May 13 & 15 at 8:00 PM, May 17 at 3:00 PM, Meany Theater

Keyboard Debut Series; May 14, 8:00 PM, Brechemin Auditorium

University Singers; May 18, 8:00 PM, Brechemin Auditorium

An Evening of Duke Ellington; March 19, 8:00 PM, Meany Theater

Baroque Ensemble; May 21, 8:00 PM, Brechemin Auditorium

Collegium Musicum & Madrigal Singers; May 26, 8:00 PM, Meany Theater

Jazz Combos, May 26 and 28, 8:00 PM, Brechemin Auditorium

University Wind Ensemble & Symphonic Band, May 27, 8:00 PM, Meany Theater: *"Songs and Dances for Band"* featuring faculty artist Emilie Berendsen in a performance of Bernard Gilmore's "Five Folksongs for Soprano and Band". Other works include "Greek Dances" by Nikos Skalkottas and "Lincolnshire Posy" by Percy Grainger. Timothy Salzman, conductor

Soni Ventorum Wind Quintet, May 31, 3:00 PM, Brechemin Auditorium

Studio Jazz Ensemble, June 1, 8:00 PM, Meany Theater

ProConArt, June 3, 8:00 PM, Brechemin Auditorium

University Chorale, June 4, 8:00 PM, Meany Theater

Opera Workshop, June 8, 8:00 PM, Meany Studio Theater

Keyboard Debut Series, June 11, 8:00 PM, Brechemin Auditorium

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Wendi Bonds, fr., wildlife sci.
Sue Ann Caughey, so., English
Jennifer Markham, fr., arch.
Jennifer Nelson, fr., anthro.
Lisa Marie Rio, fr., nursing
Jennifer Ryan, fr., psych.
Shauna Walter, so., English

OBOE

Jena Arntzen, fr., biology

PICCOLO

Lori Iwasaki, sr., biology

SAXOPHONE

Christopher Chalcraft, so., art
Jana Hirata, sr., biology
Christopher Long, fr., engr
Chris Mitchell, so., bus.
Jennifer Putman, fr., pol. sci.
Christopher Schadt, fr., forestry
Paul Sherrodd, so., English

HORN

Brian Graves, jr., math
Aaron Parker, so., communications
Ronald Nelson, so., music
Laura Withee, fr., pre-arts

EUPHONIUM

Brenda Larcom, jr., comp. sci.
Andrew Miller, so., arch.

TUBA

Jason Berman, fr., pol. sci.
Nathaniel Oxford, so., pre-arts

PERCUSSION

William Pickup, fr., communications
Ben Haullins
Jana Skillingstead, so., pre-arts
Mark Wilbert, fr., music

CLARINET

Lindean Barnett, fr., pre-arts
Nathan Bramall, fr., physics/music
Ken Haniu, fr., comp. sci.
Kim Nesland, fr., comp. sci.
Emily Richardson, fr. forestry
Miyako Sugihara, jr., nursing
Julie Wanke, fr., English

BASSOON

Jenny Rohona, so., music
Robert Salazar, grd., hydrology

BASS CLARINET

Cindy Baquiran, jr., bio./acctnt.

TROMBONE

Jason Bartelheimer, jr., phil.
Edward Schermerhorn, so., pol. sci./hist.
Teresa Mulvihill, fr., engr.
Ray Poindexter, jr., bus.

TRUMPET

Chris Brown, fr., pre-med.
Mike Corcoran, so., engr.
Chad Caudle, fr., bus. admin.
Robert Glancy, so., engr.
Aaron Litwak, fr., art
Todd Mahaffey, fr., pre-arts
Scott Miller, grd., engr.
Brian North, fr., pre-arts
Reggie Perry, grd., physics
Sandy Seiber, fr., pre-arts
Bryan Sudderth, so., geography
Dan Watanabe, fr., pre-arts
Greg Wiedemeier, jr., engr.

PIANO

Ricardo Morlarios, sr., music

THE UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

FLUTE

Megan Lyden, grd., music
Pablo Sepulveda, jr., music
Colette Haviland, fr., pre-arts
Naomi González, fr., music/el. ed.
Kathleen Kirtley, grd., lib.sci.

OBOE

Molly Sandvick, jr., music
Vivian Wai, jr., comp. lit.

ENGLISH HORN

Jewel Cripe, sr., linguistics

EUPHONIUM

Zach Davies, jr., music

SAXOPHONE

Robert Davis, jr., music
Mark Taylor, so., music
Matt McGehee, fr., pre-sci.
shley Parrish, so., pol. sci.

TROMBONE

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

TUBA

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

PERCUSSION

Gunnar Folsom, fr., music
Mark Wilbert, fr., music
Jana Skillingstead, so., pre-arts
Stuart McLeod, sr., music
Walt Hampton, grd., music

PIANO

Minako Fukase, grd., music

BANJO

Kevin Garry, sr., music

CLARINET

Richard Spece, grd., music
Debbie Smith, fr., music
Jodi Orton, so., music
Jamie Clark, fr., engr.
Gretchen Minton, sr., English
Susan Ediger, grd., music
Anne Hales, sr., int. studies/hist.
Seema Prasad, so., pre-arts

BASS CLARINET

Marvin Western, grd., music

E♭ SOPRANO CLARINET

Del Hungerford, grd., music

BASSOON

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

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
Hilary Lyons, so., biochem.
Mark Hillard, jr., geography

STRING BASS

Megan Cleary, post. bacc., music

VIOLINS

Simon Shiao
Xiao-Po Fei
Kyung Sun Chee
Dan Perry
Robin Fulton
Andrew Yeung
Coral Overman
Sharon Tongs