

University of Washington  
THE SCHOOL OF MUSIC

B348  
1995  
5-24

*presents*

**THE WIND ENSEMBLE**

Timothy Salzman, *conductor*

Linda Moorhouse, *conductor*

*with*

Laura Broadhurst, *mezzo-soprano*

William McColl, *clarinet*

Deborah Smith, *clarinet*

Michael Brockman, *saxophone*

*and*

**THE SYMPHONIC BAND**

J. Bradley McDavid, *conductor*

8:00 PM  
May 24, 1995  
Meany Theater



School  
of  
Music  
  
University  
of  
Washington

DATE # 12,601  
CASS # 12,602  
12,603

PROGRAM

THE SYMPHONIC BAND

- DAF ID2 ON A HYMN SONG OF PHILIP BLISS (4'56) David Holsinger (b. 1945)
- ID3 VARIATIONS ON A THEME OF ROBERT SCHUMANN (10'11) Robert Jager (b. 1939)
- ID4 ENGLISH FOLK SONG SUITE (3'44) Ralph Vaughan Williams (1872-1958)  
II. Intermezzo - "My Bonnie Boy"  
Timothy Salzman, conductor
- ID5 RUSSIAN CHRISTMAS MUSIC (14'18) Alfred Reed (b. 1921)

INTERMISSION

THE WIND ENSEMBLE

- ID6 LA BAL MASQUE (19'30) Francis Poulenc (1899-1963)  
Laura Broadhurst, mezzo-soprano  
Linda Moorhouse, conductor
- ID7 ZION (8'53) Dan Welcher (b. 1948)
- ID8 IL CONVEGNO, DIVERTIMENTO FOR TWO CLARINETS AND BAND (11'15) Amilcare Ponchielli (1834-1886)  
William McColl and Deborah Smith, clarinets  
Timothy Salzman, conductor
- ID9 CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA (20'14) Ingolf Dahl (1912-1970)  
I. Recitative  
II. Adagio (Passacaglia)  
III. Rondo alla marcia: allegro brioso  
Michael Brockman, saxophone  
Timothy Salzman, conductor

CASS 12,602-A  
CASS 12,603-B

ON A HYMN SONG OF PHILIP BLISS is a radical departure of style for this composer. The frantic tempos and ebullient rhythms generally associated with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, "It is Well with My Soul." Written to honor the retiring principal of Shady Grove Christian Academy, ON A HYMN SONG OF PHILIP BLISS was presented as a gift from the Shady Grove Christian Academy concert band to Rev. Steve Edell in May of 1989.

David Holsinger was born in Hardin, Missouri, near Kansas City, December 26, 1945. He received his Bachelor of Music Education degree from Central Methodist College in Fayette, Missouri in 1967, and Master of Music degree from Central Missouri State University in Warrensburg in 1974. He was honored with the Distinguished Music Graduate Award from CMSU in 1988. Holsinger did further post-graduate study at the University of Kansas, under the tutelage of composer Charles Hoag, from 1979-1981, while serving as staff arranger for the University Bands and also as Director of the Swing Choir.

Holsinger's compositions have won numerous awards and competitions, and he currently serves as Chief Musician at Shady Grove Church in Grand Prairie, Texas.

The VARIATIONS ON A THEME OF ROBERT SCHUMANN was written on commission for the North Hills High School band in Pittsburgh, Pennsylvania, and was premiered at the 1969 Eastern Region Music Educators National Conference meeting in Washington D.C.

The theme is also known as "The Happy Farmer" and the variations evolve one from the other throughout the work using rhythmic, melodic and intervallic relationships for their basis of variance.

Robert Jager was born in Binghamton, New York, on August 25, 1939. He received his education at Wheaton College and the University of Michigan. From 1963-1965, while serving in the U.S. Navy, he was a staff arranger at the Armed Forces School of Music. He directed the band at Old Dominion College and has taught composition and theory at Tennessee Technical University.

Jager has won several awards for his works, including two Roth awards, three Ostwald awards, and the Distinguished Service to Music medal (Kappa Kappa Psi). He has written for chamber groups, orchestra, and concert band, and has fulfilled many commissions for works for high school and college music groups.

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Henry Purcell. He made his own, the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams's interest in the wind band has nowhere found more satisfactory expression than in the ENGLISH FOLK SONG SUITE. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Vaughan Williams spent two years between school and university in musical study at the Royal College of Music. After earning a degree at Cambridge University, he returned to the Royal College of Music in London for further study, then visited Germany where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge University.

With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent these two young Englishmen decided to seek them, at home, in England's own past. Vaughan Williams's music speaks of things English, but it also gives the English view of things universal.

Originally written in November 1944, RUSSIAN CHRISTMAS MUSIC was first performed in December of that year at a special concert in Denver, Colorado by a select group of musicians from five of the leading Service Bands stationed in the area.

An ancient Russian Christmas carol (Carol of the Little Russian Children), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, form the basis for RUSSIAN CHRISTMAS MUSIC, a musical impression of old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized. The composer originally sub-titled these sections as "Children's Carol," "Antiphonal Chant," "Village Song," and the closing "Cathedral Chorus." All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

Alfred Reed, one of the most celebrated band composers of the 20th century, was born in the Manhattan section of New York City on January 25, 1921. His parents loved good music and made it a part of their daily lives; he was well acquainted with most of the stand symphonic and operatic repertoire while still in elementary school. Beginning formal training at the age of ten, he studied trumpet and was playing professionally while still in high school. He studied theory and harmony with John Sacco and continued later as a scholarship student of Paul Yartin.

During World War II, after three years at the Radio Workshop in New York City, he enlisted in the U.S. Army Air Force Band and was assigned to the 529th Army Air Force Band. During his three and a half years with this organization, he became deeply interested in the concert band and its music. He produced nearly 100 compositions and arrangements for band before leaving military service. Following his discharge, he enrolled in the Juilliard School of Music as a student of Vittorio Giannini. In 1948, he became a staff composer and arranger with the National Broadcasting Company and later served in the same capacity with the American Broadcasting Company, both in New York City. In these positions, he wrote and arranged music for radio and television, as well as for record albums and movies.

With over 200 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on required contest performance lists for the past 20 years, Reed is one of the America's most prolific and frequently-performed composers. He has won numerous awards and over 50 commissions. His work as a guest conductor and clinician has taken him to 46 states, Europe, Canada, Japan, Mexico, and South America. Reed currently teaches at the University of Miami in Miami, Florida.

Paris-born, Poulenc studied piano with Ricardo Vines, but as a composer he was self taught at the time when his witty and exotic *Rapsodie Negre* for voice and chamber ensemble (1917) won him a place in the circle around Erik Satie, and thus membership in *Les Six*. Several works of this time show him closely following Stravinsky. Even so, Poulenc was a composer who relished the humorous jolt occasioned by the banal or unexpected. His gifts as a melodist, coupled with his literary friendships, led to a large output of songs, including cycles to poems by Apollinaire, Cocteau, and Eluard. His major influences were Erik Satie, godfather of *Les Six*, and Maurice Ravel. Though he composed over a wide spectrum of musical genres (operas, ballets, chamber music, concertos, chamber works, etc.), Poulenc is regarded as one of the finest songwriters of this century. Sophistication, clarity and refinement are characteristics of his style in whatever idiom he employed.

*LE BAL MASQUE* (The Masked Ball) is a secular cantata set to poems by Max Jacob, a friend of Poulenc's. Poulenc considered it one of his most significant works, and said of Jacob's poetry: "Their violence, their truculent manner, their whimsicality attracted me then. I found in them that 'tuppence coloured' quality of the pictures in the Paris 'weeklies' of my youth, and from there was born that odd musical carnival I've always greatly prized." The final verse of the last movement is presumably a portrait of Max Jacob, himself.

The text of *LE BAL MASQUE* will be sung in French this evening. Our soloist, Laura Broadhurst, is pursuing a Master of Music degree in music history and also vocal performance.

Dan Welcher has been gradually creating a body of work unequalled by any American composer of his generation. With over 60 works to his credit, more than half of which are published, Welcher has written in virtually every medium, including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its principal bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and has remained on that faculty ever since. He accepted a position on the faculty of the University of Texas at Austin in 1978, creating the New Music Ensemble there and becoming assistant conductor of the Austin Symphony Orchestra. In 1990, Welcher was named composer in residence with the Honolulu Symphony Orchestra through the Meet the Composer Orchestra Residencies Program. He has been nominated three times for the Pulitzer Prize, has won awards and prizes from the National Endowment for the Arts, the MacDowell Colony, the American Music Center, and ASCAP. His orchestral music has been performed by more than 50 orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony. His works are published by Theodore Presser Company, among others, and a sizeable number of them are commercially recorded.

*ZION*, written in 1994, is the third movement of Welcher's *Three Places in the West*. The other two movements (*Yellowstone Fires* and *Arches*) were written earlier. All three movements have a

continuity between them - a love of nature and of natural beauty, first and foremost, but also a celebration of the place of Man within it. In *ZION*, Man is in conflict with his own nature: territorial, but also an explorer; fervently religious, but also tolerant.

Zion National Park is a place with unrivaled grandeur, but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. Although Zion Canyon was never a "Mormon stronghold," the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

It is the religious fervor of these persecuted people that I was able to draw upon in creating *ZION* as a piece of music. There are two quoted hymns in the work: "Zion's Walls" (which Aaron Copland adapted to his own purpose in both *Old American Songs* and *The Tender Land*) and "Zion's Security," which I found in the same volume in which Copland found "Zion's Walls" - that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*.

*ZION* opens with a three-verse setting of "Zion's Security," a stern tune in F-sharp minor which is full of resolve. This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate "Zion's Security" one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion - until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange, and doesn't really fit into any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit. *ZION* was commissioned in 1994 by the wind ensembles of The University of Texas at Arlington, The University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

- Notes by Dan Welcher

The son of a shopkeeper, Amilcare Ponchielli was born in Cremona, Italy on September 1, 1834. His early musical study was with his father and an organist from a neighboring village. A pupil of the Milan Conservatory, he wrote his first symphony by age ten. In addition to composing, Ponchielli earned a living as an opera conductor, a civic band conductor and a municipal band conductor. By the end of life, his fame established, Ponchielli received numerous invitations and commissions. He composed nine operas, the most famous of which is *La Gioconda*, first produced in 1876. Perhaps his most popular work is "Dance of the Hours" from that opera. For a time, Ponchielli was second only to Verdi in the field of Italian opera. His premature death in 1886 was mourned nationally.

Of his works for band, it has been said that his compositions were conceived in a truly symphonic spirit with complete formal freedom - sometimes with almost impressionistic touches. Tonight's work, *IL CONVEGNO, DIVERTIMENTO FOR TWO CLARINETS AND BAND*, is a delightful example of his artistic talent.

William McColl is professor of clarinet at the University of Washington. Deborah Smith, a pupil of McColl's, is pursuing a Bachelor of Music in clarinet performance and will graduate this June.

Ingolf Dahl was born in Germany of Swedish Parents. He studied composition with Igor Stravinsky and also with Nadia Boulanger in California. In addition, he studied conducting and piano at the Zurich Conservatory. After a period as conductor of the Zurich Opera, he came to the United States in 1938 and gained his citizenship in 1943. During the World War II years he worked as a radio conductor and arranger in Hollywood. At the same time, he began teaching composition at the University of Southern California in 1945. While at USC he conducted the school orchestra from 1945 to 1960 and 1968 to 1969.

Many of Ingolf Dahl's compositions were written either for piano or for chamber groups. Of his two works for band, the *CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA* was composed for Sigurd Rascher, while the *Sinfonietta* was commissioned by the College Band Directors National Association. Dahl's composition students felt that he transmitted deep insights as well as techniques, and that he was a man of rare vitality. He died in Switzerland in 1970 during a sabbatical leave - his wife had died only eight weeks earlier.

Soloist Michael Brockman is professor of saxophone at the University of Washington.

LE BAL MASQUE (The Masked Ball)

I. PREAMBLE AND ARIA DI BRAVURA

Madame la Dauphine  
will not see the beautiful film  
that they made  
by pumping her,  
for they laid her in earth  
with her first born,  
in the earth and at Nanterre  
where she is buried.

When a Chinese peasant  
wants spring vegetables,  
he goes to the printer -  
or to his pretty neighbor's.  
All the peasants in China  
spied on them;  
to put on their boots  
they cut off their feet.

Monsieur the Count of Artois  
has climbed up on the roof  
to count the slates  
and look through the telescope  
to see whether the moon  
is larger than his finger.

A steamer and its cargo  
have crashed against the house.  
Let's cop some goose grease  
to make canons.

(II. INTERMEZZO)

III. MALVINA

Here's something I hope will frighten you:  
Mademoiselle Malvina  
has not let go of her fan  
since she died.  
Her pearl grey glove is embroidered with gold

She uncorks herself  
like a Gypsy waltz;  
she just died of love  
at your door, by the step  
where one leaves his walking stick ....  
Let us say she died of diabetes,  
died of the strong perfume that bent her head.  
Oh, poor beast, so chaste and sensible.  
Less gourmet than glutton,  
she was thick blooded,  
certified in letters and an assistant professor.  
Only in a top hat  
did one come to court her.  
But now one would only have her  
in the way of a cavalier! ...  
Malvina, O Spectre, God keep you!

(IV. BAGATELLE)

V. THE BLIND LADY

The blind lady whose eyes are bleeding  
chooses her words,  
and speaks to no one of her troubles.  
She has hair like moss,  
she wears jewelry and reddish stones.  
The plump, blind lady whose eyes are bleeding,  
writes refined letters with borders and space  
between lines.  
She is careful of the folds of her velvet gown  
and exerts herself to do something more.

If I do not mention her handsome brother,  
it is because this young man is not in good  
standing,  
for he gets drunk and gets the blind lady drunk,  
and she laughs, she laughs and then blubbers.

VI. FINALE

Crippled repairman of old automobile,  
the old hermit, alas, has returned to his nest.

By my beard, I am too old for Paris;  
the corners of your houses cut into my ankles.

My checkered vest, they say, has an  
Etruscan look;  
and my maroon hat doesn't go with my outfit.  
Notice - it was a sign they put up on my door:  
In this house everything smells of dead goat  
hide.

- Max Jacob

SYMPHONIC BAND PERSONNEL

*Piccolo*

Sarah Schatzer, fr., biochem.

*Flute*

Carrie Papke, fr., pre-business  
Genesis Steele, so., music ed.  
Joanna Hoertkorn, fr., pre-English  
Julie Hutchison, fr., pre-economics  
Charis Himada, so., biochem.  
Lori Espe, so., pre-business  
Tamara Fernando, fr., English/hist.  
Lynel Rabago, fr., biology

*Oboe*

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

*Bassoon*

Amy Superfisky, jr., pre-med  
Allison Ito, fr., biochem.

*Clarinet*

Megan Humphrey, fr., zoology  
Robert St. Clair, jr., aero. engr.  
Stella Clarke, so., psychology  
Claudia Henry, so., pre-engr.  
Skye Silcox, fr., music ed.  
Wendy LeRoy-Matchett, jr., psych.  
Jennifer Nelson, fr., undeclared  
Gordon Somerville, non-mat.  
Nicole Staeheli, so., pre-sci.  
Shelly Jones, grd., physics

*Bass Clarinet*

LaRae Kimsey, jr., music hist.  
Courtney Bolin, so., pre-med

*Contra Alto Clarinet*

John Bensen, so., archeology

*Alto Saxophone*

Lorin Kosaka, fr., nuclear physics  
Pete Rafferty, jr., civil/envir. engr.  
Brennan O'Reilly, so., drama/psy.  
Charly Voelkl, jr., forestry/zool.

*Tenor Saxophone*

Garret Locke, so., zoology  
Monica Watt, jr., zoology

*Trumpet*

Dan Watanabe, sr., music ed.  
Daniel Bennett, so., biology  
Courtney Jones, so., English  
Sean Mahoney, fr., zoology  
Forest Segerson, fr., pre-med.  
Jonathan Zimmerman, jr., math  
Anna Novak, fr., undeclared  
Edd George, jr., comp. sci.  
Brian Schunke, so., elect. engr.  
Charles Zoller, jr., music  
Teresa Means, jr., sociology

*Horn*

Keith Anderson, so., math  
Nicole Miller, so., biochem.  
Jeff Schutzler, so., criminology  
Jamie Williams, so., undeclared

*Trombone*

Jeff Reeder, so., physics  
Josh Van Natta, fr., science  
Robert Taylor, sr., geography  
James Caldwell, fr., biochem.  
Zack Hill, fr., undeclared  
Dan Kretz, fr., music

*Bass Trombone*

Jeffrey Gans, fr., undeclared

*Euphonium*

Matthew Kapus, jr., math  
Todd Van Selus, so., business  
Ryan Burns, sr., business

*Tuba*

Jonathan Dally, grd., German  
Chris Meshke, jr., atmos. sci.  
Joseph Dyvig, fr., music  
Matthew Schneider, jr., engr.

*Percussion*

Izuru Mori, grd., math  
Natalie Winblade, sr., chem engr.  
Jason Syring, so., math  
Dawn Sugihara, fr., undeclared  
Paul Brandhagen, fr., music

## WIND ENSEMBLE PERSONNEL

### +Personnel for Poulenc

#### Mezzo-soprano

Laura Broadhurst, grd., music

#### Piccolo

Cindy Martin, grd., music

#### Flute

Brian Fairbanks, grd., music

Pablo Sepulveda, sr., music

Soo-Jung Jang, fr., non-mat.

#### Oboe

Stina Dragovich, fr., music

Lauri Blouke, fr., music

+Scott Perry, grd., music

#### English Horn

Kristine Kiner, jr., music

#### Bassoon

Emily Robertson, so., music ed.

Byron Brodin, so., undeclared

#### Contra Bassoon

+Jeff Eldridge, grd., math

#### E♭ Clarinet

+Deborah Smith, sr., music

#### Clarinet

Kevin Hinshaw, grd., comp. sci.

Clinton Moyer, fr., undeclared

Jamie Clark, jr., pharmacy

Conny Chen, so., music/econ.

Pamela Farmer, so., music ed.

Brent Degenhardt, fr., undeclared

#### Bass Clarinet

Kathryn Labiak, so., music ed.

#### Soprano Saxophone

Greg Sharp, fr., music

#### Alto Saxophone

Andrea Rahn, jr., music ed.

#### Tenor Saxophone

Suzie Cavassa, jr., music

#### Baritone Saxophone

Andy Rubesch, so., music ed.

### \*Extra personnel for Welcher

#### Cornet

+Dan McDermott, jr., music

Matt Armstrong, sr., music

Todd Mahaffey, sr., music ed.

Michael Van Bebber, fr., music comp.

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

#### Horn

Todd Brooks, jr., physics/music

Shauna Johnson, so., chem. engr.

John Bolcer, grd., lib. science

Carey La Mothe, fr., music

#### Trombone

Kevin Karnes., grd., music

Jeff Walker, sr., botany/envir. studies

Nathan Brown, fr., music

#### Bass Trombone

Kelly Van Amburg, jr., English ed.

#### Euphonium

Zack Hill, fr., undeclared

Dan Kretz, fr., music

#### Tuba

Nathaniel Irby-Oxford, sr., music ed.

Michael Parker, fr., non-mat.

#### Percussion

+Patrick Roulet, grd., music

\*Gunner Folsom, sr., music

Phil Bowden, grd., music

Carla Becker, grd., music

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

Roxana Marachi, so., psychology

\*Mark Wilbert, jr., music ed.

#### String Bass

Joseph Dyvig, fr., music

Sam Finlay, fr., music

#### Piano

+Timothy Schwarz

#### Violin

+Jeff Yang, sr., music

#### Cello

+Lorin Dempster, jr., music