

University of Washington
THE SCHOOL OF MUSIC

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THE SYMPHONIC BAND

J. Bradley McDavid, *conductor*
Steve Clickard, * *assistant conductor*
Scott G. Higbee, * *student conductor*

**UNIVERSITY OF WASHINGTON
WIND ENSEMBLE**

Timothy Salzman, *conductor*

and special guests

**THE UNIVERSITY OF CALGARY
WIND ENSEMBLE**

Dr. Glenn D. Price, *director*

8:00 PM
March 11, 1997
Meany Theater

**In partial fulfillment of the requirements for a Doctor of
Musical Arts degree in Instrumental Conducting*



School
of
Music

University
of
Washington

DATE 12, 1992

THE SYMPHONIC BAND

- 101 Children's March (Over the Hills and Far Away) (1919).....7'05.....Percy Grainger (1882-1961)
- 102 Scenes from "The Louvre" (1968).....10'37.....Norman Dello Joio (b. 1913)
 - I. The Portals
 - II. Children's Gallery
 - III. The Kings of France
 - IV. The Nativity Paintings
 - V. Finale
- 103 The Soaring Hawk (1990).....9'05.....Timothy Mahr (b. 1960)
Scott G. Higbee, student conductor
- 104 Barnum and Bailey's Favorite (1918).....2'38.....Karl L. King (1891-1971)

Steve Clickard, assistant conductor

INTERMISSION

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

- 105 Urban Requiem (1996).....27'22.....Michael Colgrass (b. 1932)
- 106 Concerto for Oboe.....18'50.....Lukas Foss (1922-1995)
 - I. Moderato
 - II. Andante (On a Sicilian Folk Song)
 - III. Moderato; Allegro

Rebecca Henderson, oboe

INTERMISSION

DATE 12, 1993

THE UNIVERSITY OF CALGARY WIND ENSEMBLE

- 101 Overture to Candide (1956) (trans. Beeler).....4'56.....Leonard Bernstein (1918-1990)
- 103 The Sword and the Crown (1991).....15'44.....Edward Gregson (b. 1945)
- 102 Lincolnshire Posy.....17'08.....Percy Grainger (1882-1961)
 - 1. Lisbon Bay
 - 2. Horkstow Grange
 - 3. Rufford Park Poachers
 - 4. The Brisk Young Sailor
 - 5. Lord Melbourne
 - 6. The Lost Lady Found

Born in Melbourne, Australia in 1882, Percy Aldridge Grainger was only 13 years old when he went to Frankfurt, Germany to study piano and composition at the Hoch Conservatory. From 1901 to 1914 he lived in London and toured as a pianist throughout Europe, Australia, New Zealand and South Africa. In 1914 he moved to New York City, joined the United States Army Band in 1917, and the next year earned his U.S. citizenship. In 1921 he settled in White Plains, New York, where he lived until his death.

The *Children's March* began as a piano solo composed between 1916 and 1918. Unlike his most familiar compositions, it is not based on a folk song, but is entirely original. He re-worked it for the Army's Coast Artillery Band in 1918-1919, and it is generally accepted as the first band composition to include piano in the orchestration. The emphasis, though, is in the woodwinds, especially the low reeds, reflecting Grainger's opinion that the greatest expressivity can be found in the lower octaves of the band. This also accounts for his liberal—and highly specialized—use of the bassoon, English horn, bass clarinet and baritone saxophone.

Grainger dedicated the march "to my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty he first met in 1905, and with whom he had a long correspondence and relationship, but never married because of his mother's jealousy. In 1953, they saw each other for the last time when Grainger traveled to Denmark for a cancer operation to be performed by Karen's brother, Dr. Kai Holton.

Norman Dello Joio was born in New York City and comes from a long line of organists. At age fourteen he became organist and choir director of the Star of the Sea Church in City Island. In addition to private piano and organ studies, he studied composition at Juilliard and Yale, the latter with Paul Hindemith.

The *Scenes from "The Louvre"* is a band adaptation of Dello Joio's soundtrack for the 1964 NBC television special "The Louvre," narrated by Charles Boyer. The score received the Emmy Award as outstanding music written for television in the 1964-65 season. The band adaptation was commissioned by Baldwin-Wallace College.

The five movements of the work reflect the development of the Louvre museum during the Renaissance, employing thematic materials derived from composers of that period.

Steve Clickard

Timothy Mahr is conductor of the Saint Olaf College Band in Northfield, Minnesota, where he teaches conducting and composition. A graduate of Saint Olaf, he has also served as director of bands at the University of Minnesota-Duluth, and founded the Two Harbors (Minnesota) Symphonic Winds.

The Soaring Hawk was commissioned by Dr. Myron Welch and the University of Iowa Symphony Band, where Mahr did his graduate studies. He writes the piece "was inspired by meditating (with some degree of jealousy) upon the various experiences in the life of a hawk, a creature that is certainly a proud symbol of many of the things that are good in this world." Mahr opens the piece by painting a landscape as it is surveyed by the noble bird. It soon begins its slow ascent into the sky, represented by a recurring principal melody first heard from the flutes and piano, and is soon free of all bonds with the earth.

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This soaring freedom is underscored by a rhythmic ostinato in the lower instruments that alternates between a four-beat and three-beat pattern. Mahr's view of the land through the hawk's eyes includes a remorseful observation of the disappearing forests, grasslands, clear water and pure air, but is soon overcome by the "exhilarating and optimistic feelings in being alive in today's world, in spite of its many shortcomings."

Scott G. Higbee

A native of Paintersville, Ohio (not far from our conductor's hometown of Centerburg), Karl L. King played baritone for numerous circus bands from 1910 to 1913. From 1914 to 1916 he was bandmaster for the Sells Floto-Buffalo Bill Circus, and held the same position with Barnum & Bailey's Greatest Show On Earth in 1917 and 1918. He moved to Fort Dodge, Iowa in 1920, where he served as bandmaster of the Fort Dodge Military Band until 1939. He was president of the American Bandmasters Association in 1939, and in 1967 that organization named him honorary lifetime president.

Barnum & Bailey's Favorite, a staple of the band repertoire, is the most famous of King's many circus marches.

S. G. Higbee

Michael Colgrass was born in Chicago in 1932. He studied at the University of Illinois and the Berkshire Music Center at Tanglewood in Lenox, Massachusetts. His principal composition teachers were Darius Milhaud, Lukas Foss, Wallingford Riegger, and Ben Weber. In 1978 he won the Pulitzer Prize for *Arctic Dreams*.

Urban Requiem was commissioned by the University of Miami Wind Ensemble and its director, Dr. Gary Green, through the Abraham Frost Commission Series. It was premiered on January 27, 1996. While requiems are usually written in dedication to the souls of the dead, Colgrass has used this form to capture the grave adversity and conflict that occur within our urban existence, as well as the wellspring of strength and hope for the future that resides there.

The ensemble is set up in a concerto grosso format, with a saxophone quartet set against the backdrop of the wind ensemble. Colgrass favored the saxophone section as the main voice for his requiem due to the instrument's close association to the urban setting, and for its likeness to the human voice (the latter a sentiment shared by Percy Grainger). In addition to performing as a quartet, the saxophones are also heard in solo passages and in combination with other soloists in the ensemble. In the spirit of the creativity and structural flexibility found within our cities, Colgrass has given the saxophones the freedom to improvise some of their parts over the ensemble.

The Bach-like theme heard at the outset is the thematic basis of the work. The theme develops as it moves through the many barrios typically found in the midst of our major urban areas.

S. Clickard

In 1953, at the age of 31, Lukas Foss succeeded Arnold Schönberg as Professor of Composition at the University of California at Los Angeles. In 1963 he left UCLA to take up the music directorship of the Buffalo Philharmonic Orchestra.

He subsequently held music directorships of the Milwaukee Symphony and the Brooklyn Philharmonia, and remained an active composer throughout his life.

As a composer, Foss' early works were tonal compositions. The *Concerto for Oboe*, composed in 1948, is from the end of his tonal period. In 1992, Foss wrote of the work: "The Concerto was commissioned...when I found myself at the peak of my involvement with classic form and expression. I still love the work—I still love the classics. But what I could do then I cannot do now. And what I do now...I could not do then and would not have wanted to...I look back to the Oboe Concerto with a certain nostalgia, even with a certain pain—as towards an innocence one cannot recapture."

The concerto was commissioned by Whitney Tustin, who in 1936 had been on the music faculty of the University of Washington. The opening movement displays themes that are developed in the final movement. Near the end of his life, Foss thought of the first as "a special favorite of mine." The second utilizes a Sicilian folk song and hearkens from a commission when Foss was 17, for incidental music for a children's production of *The Tempest*. The third movement is built on material first heard in the opening movement, and Foss describes it as "a circus piece of sorts and should be played accordingly."

A native of El Paso, Texas, REBECCA HENDERSON began studying the oboe at the age of eleven with her father and continued her musical education at the Oberlin Conservatory and the Eastman School of Music. Prior to her appointment as Artist-in-Residence at the University of Washington and oboist with the Semi Ventorum Quintet, Ms. Henderson performed as assistant principal oboist with the Colorado Symphony Orchestra and oboist/English hornist with the Santa Fe Opera Orchestra. She has also performed as principal oboist with the Alabama Chamber Orchestra, the Chicago Civic Orchestra, the Lake Placid Sinfonietta, and served on the faculties of the University of Alabama and the University of Montana. Ms. Henderson was a prize winner in the 1995 New York International Competition for Solo Oboists and in the 1988 Lucarelli International Solo Oboe Competition. She has toured throughout Asia and South America on several occasions, presenting solo recitals, concerti and master classes. She has been a featured soloist throughout the U.S. as well, including performances at Weill Recital Hall and Lincoln Center in New York, and as a concerto soloist with the Colorado Symphony Orchestra. Ms. Henderson has been involved in the commission of several works by American composers, including four duets for flute and oboe, a song cycle for oboe, mezzo soprano and string quartet, and a concerto for oboe and orchestra by Frederic Goosen, which she premiered in 1991. In 1992 she was a featured soloist at the Society of Composers (SCI) National Conference, performing Harold Schiffman's *Concerto for Oboe d'Amore*.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

Scott G. Higbee, *assistant conductor*

Flute

Dane Andersen
Stephen Lee
Jan Wergin
Ann Kjerulf

Oboe

Beth Antonopulos
Chase Chang
Dillyn Kost

E♭ Clarinet

Conny Chen

Clarinet

Kevin Clayton
Erica Strandberg
Pamela Farmer
Kevin Hinshaw
Jennifer Harold
Nina Shimabukuro
Seth Ruymen
T. J. Seiber
Anthony Perez

Alto Clarinet

T. J. Seiber

Bass Clarinet

Kathy Smith
Carolyn Hillman

Bassoon

Emily Robertson
Bryon Brodin

Contrabassoon

Louie Fielding

Soprano/Alto

Saxophone
Greg Sharp

Alto Saxophone

Suzie Cavassa

Tenor Saxophone

Aaron Birrell

Baritone Saxophone

Mark Montemayor

Horn

Deane Mathewson
Molly Powell
Carey Lamothe
Kyle Sundqvist
Brandon Parks

Cornet/Trumpet

Darin Faul
Daniel McDermott
Michael VanBebber
Deb Meyer
Edd George

Trombone

Nathan Brown
Guy Armfield

Bass Trombone

Jeff Reeder

Euphonium

Dan Kretz
Adrian Witherspoon

Tuba

Nathaniel Irby-
Oxford
Ed Cox

Bass

Brad Hartman
Ben McAllister

Piano/Synthesizer

Akiko Sakai

Percussion

Scott Ney
Ryan Baird
Marc Collier
Roxana Marachi
Jason Syring
Emmy Ulmer
Todd Zimberg

UNIVERSITY SYMPHONIC BAND

J. Bradley McDavid, *conductor*

Steve Clickard, *assistant conductor*

Flute

Carrie Papke
Carrie Antal
Stacie Fowler
Kimberly Gustafson
Lisa Burrell
Jennifer Sheppard
Kim Parrish
Rae Tapia
Nikki Connis
Dylan Greene
Kelly Trout
La'Akea Siverts
Michael Anderson
Soo Jung Jang
Jessica Weber
Kara Regan
Jennifer Thomas

Oboe

Sarah Bates
Jennifer Wold
Matt Winkelman

Clarinet

Catherine Gleason
Margie Miller
John Benson
Tom Braun
Matt Lease
Susan Ellison
Stella Clarke
Jyoti Shukla
Kate Hilton
Carrie Fowler
Sarah Olona
Dan Sharron
Gordon Somerville
Anthony Klon
Staci Austin
Annelise Kromann

Bass Clarinet

Amy Gilmer
Dawn Sugihara

Bassoon

Jake Liao
LaShona Artis
Raymond Strickland
Melissa Rogers

Alto Saxophone

Jason Hammond
Patty Simonen
Rudy Swirtz
Kelly Mastalski
Lori Williams

Tenor Saxophone

David Colvin
Clifford Chang
Andrew Craig
Becky George
Garret Locke

Baritone Saxophone

Scott McDaniel

Horn

Stephen Eneberg
Breanna Hecht
Danny Kleid
Brooke Kotschwar
Sam Williamson

Cornet/Trumpet

Ryan Stevens
Doug Dearmin
Kevin Maurer
Tyson Sterne
Mark Bentz
Forest Segerson
Rachel Dickhoff
Marlene Heller
Anna Novak
Tameem Bakkar
Aaron Turner
Coreen van Groos
John Schnabel

Trombone

Marcus Pimpleton
Steve Johnson
Tina Stremick
Jim Fritz
John Scott
J. C. Plott
Craig Noeldner
Andrew Aabed
Aaron Holbrook
Jeff Boschee
J. Caldwell

Bass Trombone

Jason Hogan
Daniel Zebelman

Euphonium

Michael Leone
Mike Chen

Tuba

Christopher Martell
Allison Marquardt
Owen Kehoe
Jay Schmidtke

Percussion

Andrew Cooke
Sean Falk
Jeff Hazen
Gregory Hillman
Brandi Ledferd
Geoffrey McCann
Kimberly Pangilinan
Eric Peters
Michael Roling
Keith Rousu
Amy Yamada

1997 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

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 12: Jazz Combos. 8 PM, Brechemin Auditorium.

March 13: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

March 14: University Symphony & Combined Choruses. 8 PM, Meany Theater.

March 15: UW Opera: *Così fan tutte*. 8 PM, Meany Studio.

March 16: UW Opera: *Così fan tutte*. 2 PM, Meany Studio.

March 18: Opera Workshop. 8 PM, Meany Studio.

April 1: Faculty/Guest recital: Holly Herrmann, piano; Caroline Canfield-Cole, violin. 8 PM, Brechemin Auditorium.

April 9: Faculty recital: Maria Larionoff, violin; Toby Saks, cello; Craig Sheppard, piano. 8 PM, Meany Theater.

April 14: Brechemin Winners' Recital. 7 PM, Meany Theater. Free.

April 15: University Symphony. 8 PM, Meany Theater.

April 17: Faculty recital: Rebecca Henderson, oboe. 8 PM, Meany Theater.

April 18: Littlefield Organ Series. 12:30 PM and 8 PM, Walker-Ames Room, Kane Hall.

April 25: Baroque Ensemble. 8 PM, Brechemin Auditorium.

April 26: Faculty recital: Music of Venezuela by Angel & Euclides Aparicio, Visiting Artists in Ethnomusicology. 8 PM, Brechemin Auditorium.

April 27: Jeffrey Kahane, piano master class. 2 PM, Brechemin Auditorium. Free.

April 28: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

April 28: Electro Acoustic Music Festival. 8 PM, Meany Theater.

April 29: Faculty recital: Carmen Pelton, soprano; Julian Patrick, baritone; Lisa Bergman, piano. 8 PM, Meany Theater.

May 8: Keyboard Debut Series. 8 PM, Brechemin Auditorium. Free.

May 9: Jazz Artists Series. 8 PM, Brechemin Auditorium.

May 13: Collegium Musicum. 8 PM, Brechemin Auditorium.

May 14, 15, 16 & 17: UW Opera: *Oklahoma!* 8 PM, Meany Theater.

May 17: John Cerminaro, horn master class. 2 PM, Brechemin Auditorium. Free.

May 18: UW Opera: *Oklahoma!* 2 PM, Meany Theater.

May 24: Ninth Annual Saxophone Night. 8 PM, Brechemin Auditorium. Free.

May 27: Voice Division Recital. 7 PM, Brechemin Auditorium. Free.

May 27: Percussion Ensemble. 8 PM, Meany Studio.

May 28: Faculty/Guest recital: Soni Ventorum Wind Quintet & guests. 8 PM, Brechemin Auditorium.