

University of Washington  
THE SCHOOL OF MUSIC

. B348  
1994  
3-8

*presents*

## THE WIND ENSEMBLE

Timothy Salzman, *conductor*  
Robert Meunier, *marimba soloist*

*and*

## THE SYMPHONIC BAND

Linda Moorhouse, *conductor*  
Brian Fairbanks, *assistant conductor*

8:00 PM  
MARCH 8, 1994  
MEANY THEATER.



School

of

Music

University

of

Washington

PROGRAM

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

DAT  
102 *Color*..... (6'35)..... Bob Margolis  
(b. 1949)

- I. Stanes Morris
- II. Stingo
- III. Daphne
- IV. Argeers
- V. The Slip

Timothy Salzman, conducting

103 *Psalm for Band*..... (7'30)..... Vincent Persichetti  
(1915-1987)

Brian Fairbanks, conducting

104 *Rejouissance (Fantasia on Ein Feste Burg)*..... (6'08)..... James Curnow  
(b. 1943)

105 *Sabre and Spurs March*..... (2'56)..... John Philip Sousa  
(1854-1932)

Linda Moorhouse, conducting

INTERMISSION

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

107 *Sea Songs*..... (8'24)..... Thomas Knox  
(b. 1937)

Linda Moorhouse, conducting

108 *Concerto for Marimba and Wind Orchestra*..... (22'58)..... Timothy Broege  
(world premiere) (b. 1947)

- I. Song of the Termite People
- II. Passacaglia and Soliloquy
- III. Round Dance

Robert Meunier, marimba

109 *California Counterpoint: The Twittering Machine*..... (7'45)..... Cindy McTee  
(world premiere) (b. 1953)

Timothy Salzman, conducting

Program Notes

*Color* is based upon five English country, that is, instrumental folk dances. The musical treatment is improvisatory, playful, mischievous, and generally compact in structure, with a strong emphasis on style and tone "color," hence the title. All of the tunes, except one, comes from John Playford's *English Dancing Master* (1651), a collection of English Country Dances in the form of unaccompanied melodies with dance steps. The first performance of this work was given in April of 1984 by the University of Wisconsin-Eau Claire Symphony Band, Donald George, Conductor.

Bob Margolis was born in Staten Island, New York. He began his study of music in Brooklyn at the age of seven. He went on to attend Brooklyn College majoring in speech. In 1977 he received a master of music degree from the same institution studying composition with William Schimmel and Robert Starer, orchestration with Arnold Rosner, and analysis with Sherman von Solkema. In addition to composing, he is the founder and owner of the Manhattan Beach Music Company. Many of his works have received compositional awards.

Vincent Persichetti was commissioned to write *Psalm for Band* by the Pi Kappa Omicron National Band Fraternity, Alpha Chapter (University of Louisville, Kentucky). Persichetti himself conducted the premier in Louisville, Kentucky in May 1952. At the time, Persichetti was beginning a highly successful career as composer/educator that would bring him numerous awards, and eventually see him head of the Composition Department at the Juilliard School of Music.

*Psalm for Band* is based on a single harmonic idea - a succession of three chords. Sometimes these chords are elaborated through a chorale, sometimes through imitation, antiphony (choirs of instruments playing against each other), rhythm, etc. Persichetti wrote of the work: "There are three distinct sections - a sustained chordal mood, a forward moving chorale, followed by a Paeon culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums." Following several performances in 1952, *Psalm for Band* was selected for performance at the National Convention of the College Band Directors National Association as one of eight outstanding original works for wind band in the several preceding years.

*Rejouissance (Fantasia on Ein Feste Burg)* was commissioned by the St. Joseph, Michigan Municipal Band, in honor of, and lovingly dedicated to John E. N. Howard, to celebrate forty years as conductor, 1948-1987. The word "rejouissance" is a French word meaning enjoyment or happy. In English it is "rejoicing." In music of the 17th and 18th centuries, the term was used to denote a short composition of a lively or playful nature, which brings enjoyment to the listener. This Fantasia (a composition in which "free flight of fancy" prevails over contemporary conventions of forms or style) is based on Martin Luther's *Ein Feste Burg (A Mighty Fortress is Our God)*.

James Curnow is rapidly becoming acknowledged as one of the outstanding composers for concert band. Before his fortieth birthday, over 100 compositions and arrangements were published for concert band, chorus, and brass band. In the process he won several prestigious awards for their excellence. Curnow was born

CASS SIDE A  
CASS SIDE B

in Port Huron, Michigan, and he received his degrees in music education from Wayne State University and Michigan State University where he studied composition with Jere Hutchinson and Paul Harder and conducting with Harry Began. Curnow taught in the public schools of Michigan for fourteen and he has been on the music faculties of the University of Wisconsin-Eau Claire, Mott Community College, Asbury College, and the University of Illinois.

*Sabre and Spurs* was dedicated to the officers and men of the 311th Cavalry in 1918. Sousa was in the U.S. Navy at the time, organizing musical units into bands for duty aboard ships and at various naval stations. He also formed a huge band, numbering 350, which toured major cities and helped support the Red Cross, navy relief, recruiting programs, and the Liberty Loan bond drives (for which he also wrote a march). At Sousa's insistence, his salary was set at one dollar per month.

Born in Washington, D.C. John Philip Sousa was encouraged to study music as a young child. Even though the violin was his major instrument, he also took lessons on piano, flute, cornet, baritone, trombone and alto horn. At age eleven he was occasionally permitted to rehearse with the U.S. Marine Band, in which his father played trombone, and at thirteen he became an apprentice musician in the Marine Corps. In 1880 he was appointed leader of the Marine Band, a position he held for almost twelve years before organizing his own professional band. The Sousa Band soon became famous playing concerts throughout America and Europe, and the band eventually toured the world in 1910-1911. Sousa, also called the "March King," is known primarily for his distinctive and creative marches with 136 to his credit. His composition output was prolific and he also wrote numerous suites, vocal songs, waltzes, humoresques, band fantasies, orchestra fantasies, incidental pieces, overtures, concert pieces, instrumental solos, in addition to over 300 arrangements and transcriptions for concert band.

*Sea Songs* stands in a long tradition of wind band works based on folk materials. In fact, the military band found its way to the concert stage largely due to imaginative arrangements such as this. Ralph Vaughan Williams, whose *English Folk Song Suite* is widely played, also wrote a wind band work entitled *Sea Songs*.

Knox's work was written for the United States Marine Band for their participation in the 350th anniversary of the city of Boston. It is based on nautical songs and sea chanties, and one will even hear strains of *Shenandoah*. Thomas Knox is chief arranger/composer for the Marine Band, having joined the band in 1961 as a cornet/trumpeter. This work was premiered at the Hatch Memorial Shell in Boston, Massachusetts in May 1980.

*The Concerto for Marimba and Wind Orchestra* was begun in September 1990 and completed in June 1991 on a commission from the University of Washington Wind Ensemble, Timothy Salzman, conductor. The work, while quite eclectic in nature, draws its musical inspiration from the John Boorman film *The Emerald Forest*. The plot of the movie is based upon the true story of an American engineer whose responsibility it is to oversee the construction of a huge hydroelectric plant on the Amazon river. One day, while on the construction site, the engineer's five year old son is abducted by a native tribe. The engineer spends

the next ten years of his life searching for the boy. Their ultimate meeting and the ensuing clash of cultures makes for fascinating viewing.

The work is cast in three movements. The first movement opens with fanfare-like energy and culminates by using text in the musical dialogue. The text is derived from the following poem:

#### Song of the Termite People

Who are the Termite People?  
What do they do?  
They cut down the grandfather trees  
In the rainforest.  
They are the bringers of war,  
They are destroyers of peace  
In the rainforest.

- after John Boorman's film,  
*The Emerald Forest*

The second movement is very slow and lyrical and allows the soloist and ensemble much room for musical expression. The third movement, spirited and energetic, requires the soloist to use unusual sticking techniques, such as playing the marimba with the wooden handles of the mallets, rather than the mallet head.

Timothy Broege was born November 6, 1947 in Belmar, New Jersey, and studied piano and theory with Helen Antonides during his childhood years. At Northwestern University in Evanston, Illinois, he studied composition with M. William Karlins, Alan Stout and Anthony Donato; piano with Frances Larimer; and harpsichord with Dorothy Lane. He currently holds the position of Organist and Director of Music at First Presbyterian Church, Belmar, New Jersey, and is a faculty member of the Monmouth Conservatory of Music in Red Bank, New Jersey.

The music of Timothy Broege has been performed throughout the United States as well as in Canada, Europe, Australia, Japan and China. His compositions are published by the Bourne Company, Hal Leonard Publications, Carl Fischer, Manhattan Beach Music, Dorn Publications, West Coast Music and Allaire Music Publications. Recordings of his works appear on the Silver Crest, Soundmark, Mark and Manhattan Beach labels. He has written for large and small ensembles, for keyboard, for guitar, and for voices. His works include the series of Sinfonias for large ensembles, and the series of Songs Without Words for chamber ensembles. Several of his keyboard compositions have been recorded and broadcast by Deutschlandfunk in Cologne, Germany. His music has been showcased at numerous conventions and festivals including those of the Music Educators National Conference, the National Band Association, the National Wind Ensemble Conference, the Mid-West International Band and Orchestra Clinic, and the College Band Directors National Association.

*California Counterpoint: The Twittering Machine* (1993), was adapted for wind ensemble with a commission from the Western and Northwestern Divisions of the College Band Directors National Association. The composer Cindy McTeer writes: "Like my earlier work *Circuits*, *California Counterpoint: The Twittering Machine* was originally written for orchestra and later adapted for wind ensemble.

The title is intended to recognize California conductor, Mitch Fennell, for having organized the commission to adapt the piece for winds, and is also meant to express my life-long fascination with the work of painter Paul Klee. Klee's *Twittering Machine* is a drawing/painting of four birds perched on a crank shaft. The images are whimsical, puppet-like, mechanistic, ironic, and playful - like my composition. The repeated structures in *California Counterpoint: The Twittering Machine* create a context for the work's musical surprises - expectation is often denied through rhythmic displacement, sudden transposition, and melodic juxtaposition. But most important is my intention that the work, like Klee's *Twittering Machine*, convey movement - that it engage the body as well as the mind - that it dance!"

Cindy McTee received a bachelor of music degree from Pacific Lutheran University where her principal teacher of composition was David Robbins, a master of music of music degree 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 Cracow. 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, which cover both acoustic and electronic media, have been performed by numerous wind ensembles and orchestras at festivals and conferences throughout the United States.

**Robert Meunier, marimba soloist**

Robert Meunier is Director of Bands and Assistant Professor of Percussion at Drake University where he has been a member of the faculty since 1985. He is the conductor of the wind ensemble, concert band and marching band, and director of Drake's percussion studies program. Prior to his arrival at Drake, Meunier served on the faculties of Missouri Western State College, Iowa State University and the University of Minnesota-Duluth. He is an active guest conductor, clinician and adjudicator having presented concerts and clinics throughout the Midwest. He is also in demand as a consultant for wind and percussion, and jazz programs. As a percussionist, Professor Meunier has had numerous experiences in solo, orchestral, jazz and show performance. He is currently endorsed as a clinician by the Ludwig/Musser division of the Selmer Corporation.

Professor Meunier holds a bachelor of science degree in music education from the University of Mary and a master of music in percussion performance from the University of Wisconsin-Madison. He is a member of College Band Directors National Association, Percussive Arts Society, Music Educators National Conference, the Iowa Bandmasters Association, Pi Kappa Lambda Honor Society and an honorary member of Phi Mu Alpha Sinfonia.

**Wind Ensemble Personnel**

**Piccolo**

Libby Gray, sr., music

**Flute**

Brian Fairbanks, grd., music  
Pablo Sepulveda, sr., music  
Meighan Pritchard, post bacc., music

**Oboe**

Molly Sandwick, grd., music  
Darlene Franz, grd., music  
Susan Worden, sr., music

**English Horn**

Susan Worden, sr., music

**Bassoon**

Andy Clark, fr., music  
Bryon Brodin, fr., undeclared

**Contra Bassoon**

Jeff Eldridge, grd., math

**Bb Clarinet**

Debbie Smith, jr., music  
Jamie Clark, jr., pharmacy  
Adam Smith, so., music ed.  
Nathan Beamsell, jr., music/physics  
Kevin Hinshaw, grd., comp. sci.  
Connie Chen, fr., music  
Katie Labiak, fr., music  
Pamela Farmer, fr., music ed.

**Bass Clarinet**

Kathryn Suther, grd., music  
Julia Dickinson, fr., music

**Alto Saxophone**

Jared Emery, so., music  
Keith Ball, grd., music  
Matt McGeehee, jr., pre-sci.

**Tenor Saxophone**

Andy Rubesch, fr., music ed.

**Baritone Saxophone**

Ashley Parrish, sr., pol. sci/econ.

**Cornet**

Colby Hubler, sr., music  
Hilary Lyons, jr., aero/astro engr/biochem  
Dan McDermott, so., music ed.  
Matt Armstrong, sr., music  
Peter Terrill, jr., physics/pre-engr.

**Horn**

Lorraine Fader, grd., music  
Ryan Stewart, fr., music  
Shauna Johnson, fr., env. science  
John Bolcer, grd., lib. science  
Keith Anderson, fr., math  
D.J. Ankeny, so., music

**Trombone**

Hugh Dodd, sr., music  
Jeff Walker, jr., botany  
Mike Osaki, fr., bio/music  
Kelly Van Amburg, so., zoology

**Euphonium**

Jay Bulen, grd., music

**Tuba**

Scott Johanson, jr., music  
Nathaniel Oxford, jr., music

**Percussion**

Patrick Roulet, grd., music  
Gunnar Folsom, jr., music  
Mark Wilbert, jr., music ed.  
Jana Skillingstead, sr., music/rel.  
Roxana Marachi, fr., undeclared

**String Bass**

Brad Hartman, jr., music  
Ben Musa, grd., music

**Piano**

Matt Goodrich, grd., music

**Harp**

Karyn Fidelity, so., music

## Symphonic Band Personnel

### *Piccolo*

Pamela Edwards, so., Russ.

### *Flute*

Jill Lambson, jr., undecided  
Margaret Aylward, jr., pre-arts/sci.  
Michele Bieniek, grd., ocean.  
Jennifer Bukowski, so., Ger.  
Genevieve Sherman, fr., undeclared  
Lisa Lee, fr., business  
Shallana Edwards, fr., undeclared  
Luzvilie Gascon, jr., bus.

### *Oboe*

Cheryl Carrera, grd., music  
Gail Perstein, grd., music  
Chase Chang, fr., music

### *English Horn*

Gail Perstein, grd., music

### *Bassoon*

Andy Clark, fr., music  
Amy Superfisky, so., nursing

### *Clarinet*

Nina Tsai, sr., biochem.  
John Bensen, fr., music  
Michael Johnson, fr., engr.  
Suni Deardorff, fr., undeclared  
Stella Clarke, fr., pre-med.  
Laura Kintner, fr., food sci.  
Anthony Klon, fr., biochem.  
Gordon Somerville, non-mat.  
Claudia Henry, fr., engr.  
Kim Nesland, jr., hist./Engl./elem ed.  
Noelani Olson, fr., undeclared  
Christina Ahn, so., music

### *Bass Clarinet*

LaRae Kimsey, fr., music ed.  
Courtney Bolin, fr., pharm.

### *Contra Bass Clarinet*

Wayne Granger, so., music

### *Alto Saxophone*

Greg Woodbridge, jr., acct.  
Kimberly Mauldin, so., Jap./physics  
Jessyn Staulcup, so., hist.  
Lori Williams, fr., chem.  
Brennan O'Reilly, fr., undeclared  
Tiffany Rutledge, fr., undeclared  
Aron Krueger, grd., communications

### *Tenor Saxophone*

Monica Watt, so., psych.  
Meagan Ellis, sr., sociology

### *Baritone Saxophone*

Ashley Parrish, sr., pol sci/econ.

### *Trumpet*

Todd Mahaffey, jr., music ed  
Ryan Burns, jr., bus.  
Dan Bennett, fr., bio.  
Aaron Bratrude, so., comm.  
Chris Drenkow, fr., math  
Christina Ward, fr., undeclared  
Andy Dolphin, grd., astron.  
Dan Watanabe, jr., music ed  
Bryan Bucklin, so., chem engr.  
Courtney Jones, fr., undeclared  
Kenneth Lyons, fr., undeclared  
Scott Doherty, so., undeclared  
Keith Joslin, so., bus.

### *Horn*

Llewellyn Cobden, jr., music  
Laura Withee, jr., psych.  
Amy Bower, sr., history  
Matt Winberry, jr., atmos. sci.  
Jeff Schutzler, fr., undeclared

### *Trombone*

Jeff Reeder, fr., undeclared  
Jonathan Dally, grd., Ger.  
Brad Chamberlain, grd., comp. sci.  
Rob Taylor, jr., pre-sci.  
David Ko, fr., undeclared

### *Bass Trombone*

Kurt von Wasmuth, jr., music ther.

### *Euphonium*

Julie Heim, fr., undeclared  
Kevin Chen, sr., geo.  
Todd Van Selus, fr., pre arts/sci.  
Kevin Weiner, so., math/sci.

### *Tuba*

Joshua Cho, fr., physics  
Dennis Jumaquio, jr., Eng.  
Matt Quick, fr., civil engr./pre-law  
Scott McDermott, so., music comp.  
Davin Tarr, jr., physics  
Tad Doviak, sr., socio./soc. wrk.

### *Percussion*

Ron Adams, jr., music  
Rob Long, fr., elect. engr.  
Keith Meicho, jr., music  
Ty Paulsen, fr., undecided  
Ryan Simpson, fr., engr.