

Program

THE WIND ENSEMBLE

Serenade In d minor, Op. 44 .. (17:25) ANTONIN DVORAK
Moderato quasi marcia
Minuetto
Finale

THE SYMPHONIC BAND

A Festival Prelude .. (4:22) ALFRED REED
Aria and Roulade .. (9:21) NORMAN DELLO JOIO

David Holmes, conductor#

In Memoriam Dresden .. (7:25) DANIEL BUKVICH
Prologue
Seeds in the Wind
Ave Maria
Fire Storm

Terry Stombaugh, conductor*

Cass side A
 side B

Intermission

THE WIND ENSEMBLE

Country Band March .. (4:06) CHARLES IVES
 arranged by James B. Sinclair

David McCullough, conductor**

Report .. (7:08) LUBOS FISER

Solo for Flute .. (6:11) TIMOTHY BROEGE

Felix Skowronek, flute

Gazebo Dances .. (16:05) JOHN CORIGLIANO

- I. Overture
- II. Waltz
- III. Adagio
- IV. Tarantella

#In partial fulfillment of the DMA in Music Education

*In partial fulfillment of the MM in Music Education

**In partial fulfillment of the DMA in Instrumental Conducting

Program notes

Dvorak composed his **Serenade in D minor**, Op. 44 in two weeks, the first movement being written in one day. It was written in 1878 and was premiered that same year in Prague with the composer conducting. With its instrumentation of ten winds and two strings and the charm of its melodies, it is reminiscent of the Mozart serenades written a century earlier. The minuet is an example of the native influence on Dvorak's compositions. Its trio, a "furiant" – a Czech dance in quick triple time with syncopation, provides a marked contrast to the surrounding minuet sections of the movement. Also noteworthy is the return of the opening first movement theme toward the end of the final movement, leading into a grand conclusion of the piece. This opus is truly one of the masterpieces for wind ensemble. – *Tim Salzman*

Aria and Roulade was composed in November, 1984 for the Salem Concert Band, Salem, Oregon, and premeired on its Vetrans Day concert of the same year. The Aria is a slow, melodic movement, creating a tone-poem effect in its development. The Roulade is a fast, technically challenging movement featuring various sections of the band. While it makes use of an ornamental scale approach in the development of the melody (hence the name Roulade), Dello Joio's skill in orchestration makes it not only a pleasure to listen to, but also a pleasure to play. – *David Holmes*

During the night of Ferbruary 13, 1945, the Bomber Command of the Royal Air Force launched an "all-out attack upon the undefended German city of Dresden. Two raids took place, and the following day American Flying Fortresses pressed home the attack. Thousands of tons of bombs reduced the once beautiful city to rubble and turned it into a blast furnace. Swollen by the flow of refugees fleeing the advancing Russian army from the east, the city held almost twice its normal population. As a result, the "Fire Storm" killed approximately 150,000 men, women and children.

There has been much controversy about the Dresden bombing; its purpose, its dreadful consequences in terms of human life and the wholesale destruction of the artistic treasures of one of Europe's great cities. What could have justified the trend in World War II away from selective military targets – of which Dresden offered virtually none – to the terror bombings of entire populations? The historical jury will surely remain 'out' for quite some time on this darker side of Allied strategy.

Written in 1978, **In Memoriam Dresden** programmatically paints this event in contemporary musical style. In a somewhat brief, but emotionally rich four-movement work, Bukvich traces this compelling chronology from the moods of impending doom to the final whispers of devastation. Its major debut was at the MENC Chicago convention in 1978 conducted by the composer. – *Terry Stombaugh*

Charles Ives (1874-1954) composed the Country Band March around 1903, four years after his graduation from Yale. Only a pencil sketch exists today, yet it shows quite clearly a marked shift in Ives's harmonic language. He had recently resigned a position as organist of a New York church and was, according to Henry Cowell, "exasperated . . . by the routine harmony for hymns." Although usually not performed as a separate piece, much of this music was incorporated into other works including the **Fourth Symphony** and **Putnam's Camp** from **Three Places in New England**. Arranger James B. Sinclair, research associate of the Ives Collection at Yale writes: "From the 'out of tune' introduction to the pandemonium which reins at the close, the **Country Band March** is a marvelous parody of the realities of performance by a country band. While the main march theme is probably his own, the march features an impressive list of quotations that includes **Yankee Doodle**, **London Bridge**, **My Old Kentucky Home**, and others. There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives' famous technique of 'poly-everything'." — *David McCullough*

Political and social tensions were building in Czechoslovakia, especially in the capital city of Prague, through the first eight months of 1968 as Alexander Dubcek came to power and set in motion a series of sweeping reforms aimed at making Czech socialism much more liberal and humane. Among the proposed reforms were freedom of speech, freedom of the press, freedom to travel and stay abroad, freedom for industrial enterprise and a politically independent court system. The Reporter, a popular Czech journal, became an outspoken advocate of this reformist movement. The Soviet Union, unable to cope with the thought of this reformist movement succeeding and possibly spreading to nearby East Germany or Poland, ordered the combined armies of the Warsaw Pact nations to invade and seize control of the government on August 20, 1968. Czech communist party chief Dubcek and other political reform leaders were placed under arrest, and The Reporter was banned. Systematically and quickly the reform movement in Czechoslovakia was swept away by Soviet military might. Lubos Fiser composed **Report** in 1968 while living amid the chaos in Prague. Although there is no specific programmatic indications written into the score, the environment that surrounded the composer in 1968 seems to have provided a terrifying backdrop for the composition of this work.

Solo for Flute, commissioned by the Northern Michigan University Wind Ensemble, was composed in 1980 at Brielle, New Jersey. The accompaniment is provided by three varied instrumental groups: a wind octet consisting of pairs of oboes, clarinets, horns and bassoons; a brass sextet of three trumpets and three trombones; a percussion quintet including piano and string bass. The composition is in one movement and includes a variety of extended techniques for the soloist as well as free improvisation for members of the wind group.

John Corigliano has earned acclaim in recent years because of the critical and public success of works such as his Clarinet Concerto (1977), commissioned by the New York Philharmonic. His range of compositional genres extends from film scores (*Altered States*) to the premiere of an opera commissioned for the Met's centenary celebration in 1984. He is presently composer-in-residence for the Chicago Symphony Orchestra. **The Gazebo Dances**, composed in 1974, reflect on the eclectic nature of this 50 year old composer's talents. The carnival-like mood of the piece is mixed with irregular meters and harmony, resulting in what could be construed as being mildly distorted memories of summer band concerts in the park.

— *Tim Salzman*

The Wind Ensemble

Tim Salzman

The University of Washington Wind Ensemble is made up of musicians selected by audition from the entire University student body. Its members include music majors at both the undergraduate and graduate level, and numerous students in other academic fields of study. The goals of the organization include the identification, performance and appreciation of the finest wind literature. Other student opportunities for wind performance at the UW include the Symphonic Band, Studio Jazz Ensembles 1 & 2, the University Symphony, numerous chamber groups, and the Husky Marching Band. The Wind Ensemble and Symphonic Band present concerts regularly on the University of Washington campus, and have appeared on tour throughout the region.

Tim Salzman is in his second year as Director of Wind Ensembles at the University of Washington, where he conducts the Wind Ensemble and Symphonic Band, and serves as the Chairman of the Instrumental Conducting Division. Prior to this appointment, he served as Director of Bands at Montana State University, where he founded the MSU Wind Ensemble and "Spirit of the West" Marching Band. From 1978 to 1983 he was band director in the Herscher, Illinois public school system. During his tenure at Herscher, the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Mr. Salzman holds degrees from Wheaton College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and has studied privately with Arnold Jacobs of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Lenoard Publishing companies, and is on the staff of new music reviews for The Instrumentalist magazine. He has been a clinician, conductor, adjudicator or arranger for bands in over thirty states, Canada, England and Japan.

The University of Washington Symphonic Band

Piccolo

Lani Woolwage

Flute

Tamara Engstrom
Allison Chace
Theressa Julius
Lori Iwasaki
Linda L. Runft
Natasha Yanover
Carrie Murphy
Lani Woolwage
Gail Linzy
Andrea Steedle
Jennifer Brandon
Koreen Seal

Oboe

Katie Miskovsky
Kirsten Dasenko
Jennifer Schmidt

E-Flat Clarinet

Sheri Fingerroot

Clarinet

Gretchen Minton
Sheri Fingerroot
Cecilia J. Kim
Carolyn Booth
Jodi Lengenfelder

David Kim
Karen Vasseur
Rachel Harrell
Linda K. Moran
Kevin Minsky
Joseph H. Willis

Bass Clarinet

Vanessa Kahen
Sue Kelleher

Bassoon

Ruth Ann Duncanson

Alto Saxophone

Janelle Mae Crabb
Carla Playter
David Katsuda
John Brondello
Ron Melencio

Tenor Saxophone

Nathaniel Blood
Val Villafana
Todd Grisim

Baritone Saxophone

Lamberto Caro

Trumpet

Kyle Hinman
Carrie Dixon
Luke Von Feldt

Horn

Cheryl Hoffman
Dorsey Wyble
Keith Mckenzie

Trombone

David Graves
Brad Calder
Richard Minami

Baritone

Wolf Vanhee
Greg Wickline
Andree Sidwell
Susan Roehr

Tuba

Louis A. Figueroa
David Kato
Nathan Carlson
Bret Taylor
Lonnie Langford

Percussion

Judy Fleming
Diana DeLashmutt
Ron Maier
Greg Landgraf

The University of Washington Wind Ensemble

Piccolo

Twi McDonell

Flute

Kathleen Woodard
Twi McDonell
Ewann Agenbroad
Laura James

Oboe

Laurie Bare
Margaret Farler
Tad Margelli

Bassoon

Katie Jackson
Jerry Turner
Jeff Eldridge
Krista Lake

Contrabassoon

Jeff Eldridge

Alto Saxophone

Larry Wiseman
Charles Davis

Tenor Saxophone

Gayle Picken

Baritone Saxophone

Brad Price

Clarinet

Beverly Setzer
Anne Dickinson
Chris Magnusson
Sue Kelleher
Steven Beagles
Billie K. Winter
Kathy Dugan

Alto Clarinet

Keith Teske

Bass Clarinet

Cathy Kriloff
Carol Krause

Trumpet

Mathew Johnson
Jack Halsey
Richard Kodama
Christopher Duenow
Dale Potter
Sam Mann

Horn

Tony Miller
Pete Hodges
Cheryl Hoffman
Vince Yamashiroya

Trombone

Andrew Hillaker
Gretchen Hopper
Jay Bulen

Tuba

Kirk Smith
Craig White

Euphonium

Nathan Bastuscheck

Percussion

Evan Buehler
Mark W. Postlewaite
Dan Oie
Diana DeLashmutt
Ian Alvarez

Harp

Titan Rodick

Piano

Minako Fukase

Cello

Brian Schuldt

String Bass

Kris Falk

• Dvorak

Music at the University Of Washington

For over 125 years, aspiring musicians have come to the UW School of Music to polish their skills as performers and broaden their knowledge as students. It is a comprehensive music school with specialists on every instrument, and opportunities to study every musical discipline from jazz to opera and from ethnomusicology to music education.

The UW School of Music shares all the advantages of a small college and a large university. With approximately 350 students, the School of Music offers an intimate learning atmosphere; our faculty-to-student ratio in the School of Music averages one teacher for every seven music majors. At the same time, the University of Washington has over 33,000 students and is the largest university in the Northwest. Students at UW have all the advantages of attending a great university located in a major city, while benefitting from highly personalized teaching in their major fields. Members of the School of Music faculty are talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons with a teacher who may have recently returned from an international tour, a studio recording session, a world-wide conference of scholars, or a weekend of performing before live audiences. Many of our faculty are regularly invited around the world to present clinics and give performances. Our students come to the UW to work and learn in a highly stimulating artistic environment.

Friends of Music

BENEFACTORS

Brechemin Family Foundation
Hans and Thelma Lehmann
Aura Bonell Morrison

PATRONS

William and Ruth Gerberding
Edmund and Carolyn Littlefield

SPONSORS

Mrs. Elmer F. Edwards
John Graham
Charles and Janet Griffes
Mrs. John S. Robinson
Mrs. V.R. Scheumann
On the Town

SUPPORTERS

Alumni Anonymous
Faculty/Staff Anonymous
James and Jane Beale
Niranjan and Shanitha Benegal
Kenneth Benshoof

James and Mary Carlsen
Parker and Mildred Cook
Stuart and Renko Dempster
Bryant and Mildred Dunn
Mu Phi Epsilon

Gene and Marguerite Erckenbrack
Richard and Judith Evans
Kenneth and Margaret Fisher
The Babb Foundation
Ramesh and Shanta Gangoli

John and Ann Hauberg
Milton and Virginia Katims
Albert and Audrey Kerry
Lester and Belle Levine
William E. Mahlik
Linda L. Miller

Daniel and Arundhati Neuman
John M. Paterson
Maynard and Ellen Pennell
Andrew and Marianna Price
Melville and Mary Price

Jean Foster Radford
Gilbert J. Roth
Toby Saks and Martin Greene

Joseph Pollard White
Seattle Youth Symphony

CONTRIBUTORS

Piper, Jaffray & Hopwood, Inc.
George H. Allison
Margarita Andrijic
Carl and Corrine Berg
Nicolas and Gizele Berman
Faye W. Bichon
Robert and Mary Lou Block
Mrs. N. Peter Canlis
Greater University
Chamber of Commerce

S. Merle Christensen
Dale and Penny DeGraff
Robert and Jerry Evans
UW Faculty Club
Melvin and Margaret Figley
Frederic Blanchett Foundation
Stanley and Adele Golub
Robert and Margaret Graham
Eva Heinitz
James and Jayne Holland

More Friends

Kirby and Edith Holmes
 Clarence and Barbara Howell
 Robert F. Jones
 James R. McColley
 Donald and Renate McVittie
 Ruthanna C. Metzger
 Peter and Anna Marie Morton
 Kathleen Munro
 James L. Odlin
 Sheffield and Patricia Phelps
 Carl and Marian Pruzan
 Alan T. Robertson
 Fred Rogers
 Michael Rosella
 Sam Rubinstein
 Mrs. William E. Sander
 Irwin and Barbara Sarason
 Ralph and Pearl Schau
 Mrs. L. H. Solomon
 Thomas and Gretta Stimson
 Ronald O. Thompson
 Robert and Irene Walters
 Welles R. Wiley
 Carl B. Zytowski

DONORS

Don and Jane Abel
 Arthur and Laura Arksey
 Joseph and Beverly Arralade
 Shah Asadullah
 Daniel and Violet Backman
 Michael D. Barclay
 Richard B. Barnes
 Walter and Joyce Barnum
 Andrew Biles
 Howard and Carol Bogert
 Wallace and Betty Bostick
 Carl Bowman
 Isabell Hopkins Bradshaw
 Kalman and Amy Brauner
 James and Donna Brudvik
 Edward and Virginia Buhn
 Brent and Jill Burday-Carson
 Charles and Carol Canfield
 Philip and Mary Jo Carlsen
 Stanley and Elise Ching

Robert and Mary Cleland
 Louise Collins
 Henry and Matilda Costanza
 Mrs. Clifton Crook
 Herbert and Gini Curl
 William and Helen Dahlberg
 Glen and Maren Davis
 Joseph E. Donovan
 Carey and Marty Donworth
 Robert Duisberg
 Gerald and Rosemary Duris
 Tom and Virginia Dziukowski
 Keith and Karen Eisenbrey
 Brigitte Cecilia Ewell
 Jerry Shaw Evans
 Harold and Geraldine Fardal
 Clara King Floyd
 Jo R. Freidman
 Cornelius Gaddum-Rosse
 Joan Giacomini
 Neal D. Gordon
 Edward and Florence Gross
 Finn Sigurd Gundersen
 Mary Ann Hagan
 Gina Marie Haines
 Mark and Jan Hale
 William and Mary Halauer
 Darlene E. Hamilton
 Dorthea C Hawley
 Ernest and Elaine Henley
 Randolph and Dorothy Hokanson
 Debbie Hu
 Ernest and Helen Jensen
 Bradley and Leslie Johnson
 Solomon Katz
 David and Joelle Keene
 Marianne Greene Kory
 Maurice and Jeanne Kutner
 Cathy M. Lacefield
 The Ladies Musical Club
 Grace S. Langfeldt
 Leroy and Rebecca Lehman
 Ann V. Lemon
 William P. Mahrt
 David and Alice Malone
 Brent and Karen McCullough

Albert and Meridith Melhart
 Steve Paul Moen
 Joseph and Marlene Morin
 Frank and Maryalyce Morrison
 Neal and Debbie O'Doan
 John C. Paulson
 Robert and Florence Pelton
 Helen T. Prillaman
 Curt A. Pryde
 Harry and Ann Pryde
 Marc and Lisa Pryde
 Natalie Pryde
 Thomas and Kelly Rath
 Eberhard K. Riedel
 Earl H. Robinson
 Ralph and Virginia Rosinbum
 Sandra K. Ruconich
 Joel W. Schaaf
 Kenneth H. Schellberg
 Alastair and Julia Schnebly-Black
 David Lawrence Schott
 Carol R. Scott
 Elizabeth Anne Seidelhuber
 Scott P. Sellevold
 Fiona Shannon
 Jerrold K. Sherson
 Robert and Cheryl Smith-Ecke
 Emmett and Elizabeth Sullivan
 Jean P. Swanson
 Diane Thome
 David and Margaret Thouless
 Jonathan M. Turner
 University United
 Methodist Church
 Joseph and Marsha Urlacher
 John and Linda Ward
 Mr. and Mrs. Robert Denny Watt
 Ralph and Virginia Wedgewood
 Richard and Jean Weick
 Ryan Layne Whitney
 Richard and Janet Wilkie
 George and Colleen Willoughby
 Antoinette Wills
 Stanley and April Yantis
 Gregory and Becky Youtz

Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington. The University of Washington spent from a variety of sources 6.1 cents to raise and process each dollar contributed in the 1986-87 fiscal year.

Upcoming Concerts

University Jazz Combos, May 25, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet, May 26, 8:00 PM, HUB Auditorium
Baroque Chamber Ensemble, May 27, 8:00 PM, Brechemin Auditorium
Scott Jones Memorial Concert, May 28, 8:00 PM, Brechemin Auditorium
Young Composers, May 30, 8:00 PM, Brechemin Auditorium
Studio Jazz Ensemble, May 31, 8:00 PM, Meany Theater
University Chorale, June 2, 8:00 PM, Meany Theater
Contemporary Group, June 4, 8:00 PM, Brechemin Auditorium