

The School of Music
presents the 83rd program of the 1991-92 season

The Wind Ensemble B348
& 1992
Symphonic Band 3-10

Timothy Salzman Conductors Raydell Bradley

School
of
Music

University
of
Washington



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❄️ Winter
 Concert
 II

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Tuesday, March 10, 1992
8:00 PM, Meany Theater

Program

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Raydell Bradley, conductor

DAT 1D2 Signature 3'21 JAN VAN DER ROOST

1D3 Black Horse Troop 3'00 J. P. SOUSA

1D4 Pavanne (from Symphonette # 2) 1'07 MORTON GOULD

1D5 Three Dances from Henry the VIII 9'54 EDWARD GERMAN

I. Morris Dance

II. Shepherd's Dance

III. Torch Dance

CASS SIDE A
SIDE B

- brief intermission -

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor

1D6 Commando March 3'28 SAMUEL BARBER

1D7 The Soaring Hawk (1991) 9'10 TIMOTHY MAHR

1D8 Sinfonietta 19'54 INGOLF DAHL

Richard Clary, conductor*

* in partial fulfillment for the Doctor of Musical Arts degree in instrumental conducting

PROGRAM NOTES

Signature — Jan Vander Roost is a well known Dutch composer for the symphonic band and wind ensemble. Though primarily known throughout Europe, his compositions are beginning to receive notice in the United States as well.

Signature is dedicated to the brass band, "Midden Brabant" on the occasion of the band's tenth anniversary. Jan Van Der Roost is the conductor of the "Midden Brabant" brass band.

Black Horse Troop — John Philip Sousa was born in 1854 and died in 1932. A violinist, Sousa worked his way through the ranks of the military band system, becoming conductor in the early 1900's. Sousa was an avid horse lover and rode daily until 1921 when he was thrown from his horse, limiting the use of his left hand. Three years later, in 1924, he wrote "Black Horse Troop," dedicating the march to the Cleveland National Guard Unit. At the premiere in 1925, the troopers rode their beautiful black horses on the stage with the band.

Pavanne — Morton Gould began demonstrating his musical talents at a very young age. He began piano studies at age 4, wrote his first composition at age 6, and performed on WOR Radio. At the age of 18 he joined the musical staff of the Radio City Music Hall, and at 21 he became conductor and arranger for his own program, which led to the creation of many works that have been performed by numerous orchestras and concert bands. His band compositions include "Jericho," "Santa Fe Saga," and "Ballad For Band." The piece heard this evening, "Pavanne," is taken from the "Symphonette #2," originally written for orchestra but arranged for band by the composer.

Three Dances From Henry VIII — Edward German was born in Whitechurch, England in 1862 and died in 1936. He began serious music study in January of 1880 and later that year entered the Royal Academy of Music, studying organ, violin, and composition. In 1888 he wrote incidental music for a production of Richard III. The music was so successful that Sir Henry Irving commissioned him to write the music for Henry VIII. After composing this music, German devoted his entire career to composition. The pieces heard this evening, entitled "Morris Dance," "Shepards Dance," and "Torch Dance," are well suited to the colors and sonorities of the modern symphonic band.

Barber's second symphony, produced for the Army Air Corps in 1942, made use of an electronic instrument to imitate radio signals. In a similar wartime spirit, he completed his first work for band, the **Commando March**, in 1943. This march reflects some trace of the basic style of Barber, but these characteristics are less obvious when placed within the framework of the stirring medium which is suggested in the title. Written in quadruple meter, but with the indication to be played in "fast marchtime," the composition utilizes constant contrast of dotted and triplet rhythms, and centers around a tune which appears in a different

instrumental dressing four times in the course of the work. The first performance was by the Army Air Corps Band in Atlantic City, New Jersey in 1943.

— Hubert P. Henderson

The Soaring Hawk 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 things that are good in this world. A landscape is initially painted: the domain as surveyed by the hawk. Eventually, the hawk must fly, severing its physical bonds to the earth - what a joy to beat the wings and ride the wind! As the hawk soars overhead, the textures and rhythms of the earth below become its music. A sense of remorse is ever present, however, as the ancient memories of the earth below conflict with current visions of a land so totally affected by the presence of man. Gone are the abundant trees, tall grasses, clear waters and pure air known by the hawk's ancestors. And yet, there are exhilarating and optimistic feelings in being alive in today's world, in spite of its many shortcomings. So much comes into its proper perspective when seen from above. Ah, that we could all soar above this earth!

— Timothy Mahr

Ingolf Dahl (1912-1970) was born in Hamburg, Germany and emigrated to America in 1939. Upon settling in the Los Angeles area, his great skills as a composer, pianist, and conductor led to his appointment in 1945 to the faculty of the University of Southern California as Professor of Composition and Conductor of the University Symphony Orchestra. His work as a composer was heavily influenced by a friendship with Igor Stravinsky which began in 1942, and master classes with Nadia Boulanger in 1944. Most of Dahl's early works were for piano and chamber groups. Among his most important larger pieces are two of the major contributions to the wind repertory: *Concerto for Alto Saxophone* (1949), and *Sinfonietta for Concert Band* (1961). Dahl remained active on the USC faculty until his death while on sabbatical leave in Fruitigen, Switzerland. It is sadly ironic that his passing followed that of his wife's by only eight weeks.

Dahl offered the following regarding the *Sinfonietta*:

When I received a commission to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece - a piece that without apologies for its medium would take its place along side symphonic works of any other kind. But, in addition, I hoped to make it a "light" piece; something in a serenade style, tone, and perhaps even form. This was the starting point. You will remember in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. This was a strong tradition, and it motivated at least the details of the beginning and ending of the *Sinfonietta*...the quiet beginning, the backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets.

The tonal idiom of the work grows out of the acoustical properties of the symphonic band: a wealth of overtones. Thus I feel that bands call for music with more open and consonant intervals than would a string ensemble or piano. The *Sinfonietta* is tonal, and centered around A-flat major. At the same time, however, its corner

movements are based on a series of six tones (A^b, E^b, C, G, D, A) which through various manipulations, provide most of the work's harmonic and melodic ingredients and patterns. The six-tone set appears in various guises, from the blunt unison statement which opens the last movement to the almost unrecognizable metamorphoses elsewhere.

The form of this *Sinfonietta* is akin to an arch or to the span of a large bridge: the sections of the first movement correspond, in reverse order and even in some details, to the sections of the last. For example, the opening fanfares of the backstage trumpets are balanced by those at the close of the work; the thematic material that closes the first movement opens the last, although in altered form. The middle movement is itself shaped like an arch: it begins with an unaccompanied line in the clarinets and ends with a corresponding solo in the alto clarinet. The center of the middle movement which is the center of the whole work - a gavotte-like section, and the lightest music of the entire *Sinfonietta* - is the "keystone" of the arch.

The *Sinfonietta*, in keeping with its "light" character, contains some humorous gestures to the band's traditions. The first movement, (beginning in that most "preferred" band key - B^b major), contains a dynamic march suggested by the composer's memory of the changing of the guard in Stockholm, his boyhood home. The intricate cadenza (performed by the entire clarinet section!) which serves as the climax of the movement was inspired by a similar "unison" performance by the USC concert band clarinet section of the *Concertino* by Carl Maria von Weber.

The work was commissioned by the College Band Directors National Association and was premiered by the University of Southern California Wind Orchestra under the direction of William Schaefer.

— Richard Clary

Richard Clary is currently completing Doctoral requirements in Instrumental Conducting at the University of Washington in Seattle. Previously, he was a member of the music faculties of the University of Utah in Salt Lake City where he served as Assistant Director of Bands and Wind Area Coordinator from 1986 through 1990, and the University of Arizona in Tucson. Mr. Clary's tenure as Director of Bands at Marcos de Niza H.S. in Tempe, Arizona (1981-84) produced Marching, Concert, and Jazz bands renowned for their musicianship and stylistic flexibility. An active clinician, adjudicator, and guest conductor, he has served in these capacities in sixteen states and the District of Columbia.

UPCOMING UNIVERSITY OF WASHINGTON BAND CONCERTS

Tuesday, April 28th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; the UW Symphonic Band, Raydell Bradley, Conductor. Featuring faculty artist Robin McCabe in a performance of George Gershwin's *Concerto in F*.

Wednesday, May 27th, 8:00 pm, Meany Theater, UW Wind Ensemble, Timothy Salzman, Conductor; "Songs and Dances for Band."

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Andrea Mogil, grd., music
Megan Lyden, grd., music
Pablo Sepulveda, jr., music
Colette Haviland, fr., pre-arts
Naomi Gonzalez, fr., music/el. ed.

OBOE

Molly Sandvick, jr., music
Bridget Nyberg, fr., pre-arts

ENGLISH HORN

Jewel Cripe, sr., linguistics

E FLAT SOPRANO CLARINET

Del Hungerford, grd., music

CLARINET

Richard Spece, grd., music
Debbie Smith, fr., musi
Joel Barbosa, grd., music
Jodi Orton, so., music
Susan Ediger, grd., music
Jamie Clark, fr., engr.
Kathleen Dugan, sr., elec. engr.
Anne Hales, sr., int. studies/hist.
Gretchen Minton, sr., English

BASS CLARINET

Marvin Western, grd., music
Joel Barbosa, grd., music

E FLAT CONTRA-ALTO CLARINET

Raydell Bradley, grd., music

SAXOPHONE

Robert Davis, jr., music
Mark Taylor, so., music
Travis Ranney, jr., music
Ashley Parrish, so., pol. sci

BASSOON

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

CONTRABASSOON

Jeff Eldridge, grd., math

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
Rich Sumstad, sr., music
Mark Hillard, jr., geography

TROMBONE

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

EUPHONIUM

Zach Davies, jr., music

TUBA

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

PERCUSSION

Alec Wilmart, jr., music
Gunnar Folsom, fr., music
Jana Skillingstead, so., pre-arts
Mike Dennis, post bacc., music
Michael Ganyo, so., pre-arts
Mark Wilbert, fr., music
Stuart McLeod, sr., music

PIANO

Matthew Goodrich, grd., music

STRING BASS

Megan Cleary, post. bacc., music

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Lori Iwasaki

FLUTE

Diane Ash
Tanya Bodien
Wendi Bonds
Stacey Dixon
Susan Ficca
Lisa Gane*
Lina Haniu
Roxanne Kelly
Jennifer Nelson
Shannon Yost

OBOE

Jena Arnteen
David Oakley*

CLARINET

Lindean Barnett
Nathan Bramall
Lori Colliander
Lisa Colton
Ken Haniu
Kevin Minsky
Kim Nesland
Emily Richardson
Julie Wanke*

BASS CLARINET

William Barnes
Gretchen Swanson

SAXOPHONE

Cindy Baquiran
Christopher Chalcraft
Jana Hirata*
Christopher Long
Chris Mitchell
Paul Sherrodd

BASSOON

Jenny Rohona*
Robert Salazar

TRUMPET

Chris Brown
Mike Corcoran
Robert Glancy
Aaron Litwak
Hilary Lyons*
Todd Mahaffey
Debbie Meyer
Scott Miller
Brian North
Reggie Perry
Sandy Seiber
Greg Wiedemeier

HORN

Laura Withee
Brian Graves
Kim Arctander
Aaron Parker
Ron Nelson

TROMBONE

Jason Bartelheimer
Pat Handly
Don Farwell*
Ginna Pankey
Edward Schermerhorn
Jeff Walker

EUPHONIUM

Brenda Larcom

TUBA

Tad Doviak
Nathaniel Oxford

PERCUSSION

Ben Haullins
Cory Peacock
William Pickup

* Principal

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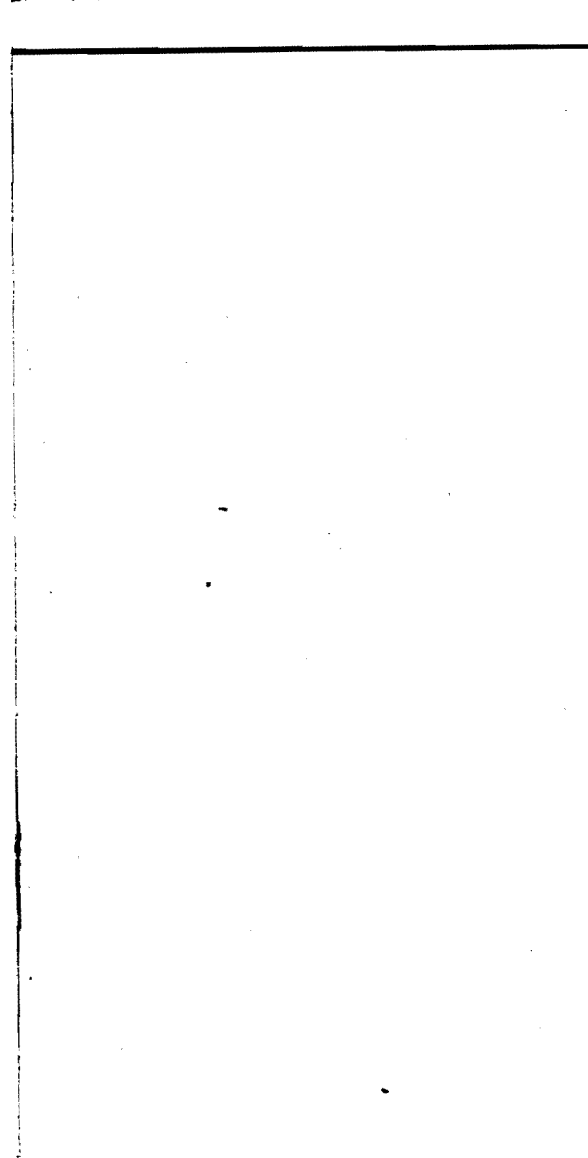
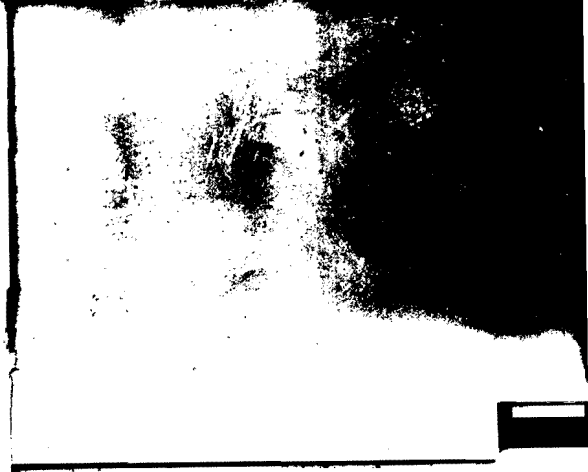
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Upcoming Concerts

Keyboard Debut Series; March 12, 8:00 PM, Brechemin Auditorium

University Symphony & Combined Choruses; March 13, 8:00 PM, Meany Theater

Opera Workshop; March 16, 8:00 PM, Meany Studio Theater

Brechemin Scholarship Winners; March 31, 8:00 PM, Meany Theater

Music of Persia & Cambodia; April 7, 8:00 PM, Meany Theater