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9th Annual
Pacific Northwest Music
Festival

Co-sponsored by
Music Works Northwest
&
University of Washington School of Music

February 2, 1999
4:00 p.m.
Meany Hall
University of Washington

Sponsors

University of Washington School of Music

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 400 music majors, the School of Music offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the U of W enjoys close proximity to outstanding cultural and recreational opportunities. The 55-member 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 and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a world-wide conference of scholars. If you have questions concerning music study at the U of W, please contact: University of Washington, Music Advising Office, DN-10, Seattle, WA 98195, Phone: (206) 543-1239.

Music Works Northwest

For 33 years Music Works Northwest has shared the joy of music with the people of the Puget Sound Region. First as the Imperials Drum and Bugle Corps, later as the Imperials Music and Youth Organization, and now as Music Works Northwest - changing and growing to meet the needs of our students and community. Music Works' new facility is located at the crossroads of I-90 and I-405 in a very accessible location for both Seattle and Eastside residents. Music Works' programs are expanding to include jazz, classical and popular music styles; private or group, instrumental and voice instruction; choirs, bands, orchestras and chamber ensembles; MIDI, theory, composition, recording technology and music therapy services. Our talented and dedicated faculty will work with students of all ages. To find out more about joining the music-making at Music Works call toll free 1.877.80MUSIC. Or visit us on the web at www.musicworksnw.org.

Adjudicators

Raydell C. Bradley serves as Director of Concert Bands at Pacific Lutheran University, where he conducts both the University Wind Ensemble and the Concert Band and teaches courses in music education. He is also the Musical Director for the Seattle Symphonic Band and Finlay Street Christian Church. Before accepting his post at PLU, Mr. Bradley was Director of Bands at Fort Hays State University in Hays, Kansas, where his Symphonic Concert Band was invited to perform for the Kansas Music Educators Workshop in 1989.

Prior to that appointment, Mr. Bradley served as Assistant Director of Bands at Truman State University in Kirksville, Missouri. He has also served on the music faculty of the Omaha, Nebraska Public Schools. Mr. Bradley received the Bachelor of Music Education and Master of Arts degrees from Truman State University in 1981 and 1986 respectively. He is the recipient of the Dorothy Danforth-Compton Foundation Fellowship at the University of Washington and is completing the Doctor of Musical Arts degree in Instrumental Conducting at that institution. Mr. Bradley has served as guest clinician, conductor, and adjudicator in over 20 states and Canada.

Mel Clayton has a background of thirty years in education, including twenty years experience as a high school/junior high band and orchestra director. Mr. Clayton also has worked as a high school administrator, and for the past eight years has served as Coordinator of Fine Arts and Director of K-12 Summer School Programs for the Northshore School District near Seattle. In recent years, Mr. Clayton has dedicated an increasing amount of time to leadership positions including president of Washington Music Educators Association (1990-1992), president of the Northwest Division of MENC (1995-1997), and currently is serving as national president-elect of MENC. As a high school band director, Mr. Clayton's groups were consistent award winners in areas including marching band, jazz band, concert band, and orchestra. His high school teaching included tenure at University High School and Central Valley High School, both near Spokane, and also at Woodinville High School in the Northshore School District. Mr. Clayton continues his grass roots commitment to music education by serving as an adjudicator/clinician in the areas of marching band, jazz ensembles, concert band, and orchestra. He receives frequent requests for presentations at state and regional conferences, and serves as a consultant for school districts in evaluation of and strategic planning for K-12 music programs.

Linda Moorhouse is in her eleventh year as Assistant Director of Bands at Louisiana State University in Baton Rouge, Louisiana. Appointed to the School of Music faculty in 1985, she received a Bachelor of Music Education degree from the University of Florida and the Master of Music Education degree from LSU. She is currently pursuing a Doctor of Musical Arts degree in Wind Conducting from the University of Washington. At LSU she serves as director and conductor of the LSU Symphonic Winds, Symphonic Band and Bengal Brass. She co-directs the LSU Tiger Band, serving as the drill designer, music and field instructor, and auxiliary director. In addition, Ms. Moorhouse teaches courses in undergraduate conducting and marching band techniques, and serves as the faculty advisor for Sigma Alpha Iota, national fraternity for women in music, and Kappa Kappa Psi, national band fraternity. Most recently she was honored by receiving the LSU School of Music's 1997-98 "Excellence in Teaching" Award. Outside the LSU School of Music, Ms. Moorhouse maintains an active schedule having served as a guest conductor, clinician and adjudicator throughout the United States, Jamaica and Canada. She is currently President of the Women Band Directors International, a member of the Board of Directors of the National Band Association, the Louisiana State Chair of the College Band Directors Association, and a member of the Louisiana Bandmasters Association and Phi Beta Mu.

Guest Artist

Fletch Wiley is known internationally as a performer, writer, arranger and producer for recordings and movie soundtracks. His expertise on trumpet and flute is a unique combination. Fletch has spent considerable time in London, Nashville and Los Angeles, performing with such notables as Dave Grusin, Andrae Crouch and Lee Rittenhour. Fletch earned a Bachelor of Music Degree in Performance from the University of North Texas, received a Post Graduate Fellowship from Yale University, and has held faculty positions with the Aspen Music Festival and Stan Kenton Jazz Clinics. Fletch is a Grammy Award winning arranger for "Take Me Back," Andrae Crouch, gospel category, and received Grammy nominations in 1982, 1983 and 1984 for Producer, children's category. He is currently the Director of Worship and Arts, Vineyard Christian Fellowship, Houston, Texas.

Director

Timothy Salzman is Professor of Music at the University of Washington in Seattle where he serves as conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy instrumental conducting positions at numerous universities and public schools throughout the United States. Prior to this appointment he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. 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, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the Instrumentalist magazine. Professor Salzman is an artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England, Japan, South Korea, Indonesia and Russia. In the fall of 1997 Mr. Salzman served as Visiting Professor of Music at the Senzoku Gakuen Uozu School of Music in Uozu, Japan.

The University of Washington Wind Ensemble is the select wind ensemble at the UW and comprises the finest wind and percussion players on campus. Other student opportunities for wind performance include the Symphonic Band, the Concert Band, two jazz ensembles, the University Symphony, numerous chamber groups and the Husky Marching Band. The UW Wind Ensemble has performed at a number of prestigious music conventions and has presented several world premiere performances of outstanding new music for the wind band. The UW Wind Ensemble has also accompanied a number of internationally renowned guest artists including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, and David Samuels. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional information regarding the University of Washington Band Program can be accessed on the web: <http://weber.u.washington.edu/~uwwinds/>

DAF 13,380
CD 13,381

Concert Program

CD

1 - Kevin Hall/MUSICWORKS- TALK

Symphonic Songs for Band

Robert Russell Bennett

- 2 - I. Serenade, Mel Clayton, conductor (4:25)
3 - II. Spiritual, Linda Moorhouse, conductor (4:52)
4 - III. Celebration, Raydell Bradley, conductor (4:35)

5 The Evidence of Things Unseen (4:33)

Rodney Rogers

6 Morning Star (8:52)

David Maslanka

7 - Tim Salzman - COMMENTS

8 Urban Reel (6:29)

Fletch Wiley

9 Dance Tuit (7:20)

Fletch Wiley

10 Thinking of you (5:11)

UW Wind Ensemble Personnel

FLUTE: Dane Andersen, Rose Johnson, Miriam Kruger, Ayumi Ikeda

OBOE: Norie Ishi, Sarah Bahauddin

ENGLISH HORN: Jennifer Gookin

BASSOON: Tracy Bergemann, Chang Ho Lee

CONTRABASSOON: Louis Fielding, Jr.

CLARINET: Jenny Ziefel, Kevin Hinshaw, Mark Micek, Rosanne Ritch, TJ Seiber,
Anne Pfeif

BASS CLARINET: Amy Gilmer

CONTRABASS CLARINET: Tina Richerson

ALTO SAXOPHONE: Brad Fitch, Suzie Cavassa

TENOR SAXOPHONE: Kathy Smith

BARITONE SAXOPHONE: Amanda Montgomery

TRUMPET: Judson Scott, Jonathan Eck, Michael Van Bebber, Dave White, Rabi Lahiri,
Tyson Sterne, Brian Bensky

HORN: Shauna Hansen, Mike Tisocco, Erika Bramwell, Kyle Sundqvist

TROMBONE: Dan Kretz, Emily Asher, Nathan Brown

BASS TROMBONE: Stephen Nickels

EUPHONIUM: Adam DeBruler, Sara Graham

TUBA: Tyler Benedict, Tyler Smith

PERCUSSION: Miho Takekawa, Conney Lin, Anne Richards, Mike Roling, Emmy Ulmer,
Christian Krehbiel

STRING BASS: Dan Ball, Jurica Stelma

PIANO: Jacob Winkler

Program Notes

The Symphonic Songs for Band are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Music for Winds and Percussion showcases the virtuosity of both wind and percussion instruments. Designed specifically for a large wind ensemble, it is in three self-contained movements that are interrelated through motivic and textural similarity. The second movement, *The Evidence of Things not Seen*, is a colorful portrait of a reflective yet joyful mood. The main theme of the movement is derived from a beautiful hymn tune, *Prospect*, published by William Walker in *The Southern Harmony* in 1835. *Music for Winds and Percussion* was commissioned for the 50th Anniversary of the College Band Directors National Association. The first and second movements received their premiere by the Indiana University Wind Ensemble at the CBDNA convention in February of 1991. The UW Wind Ensemble gave the first performance of the work in its entirety on December 4, 1991.

Morning Star by David Maslanka was commissioned by the Grand Ledge, Michigan High School Wind Symphony, Michael Kaufman, conductor, and premiered by them in May 1997. The composer shares the following thoughts: *Morning Star* was a great surprise to me. In planning for the piece, I came up with many ideas -- enough for three or four pieces. When it came time to compose the piece, I suddenly discarded all of that material and went with a little tune that came to mind. The result is a happy piece, a concept that does not usually attach itself to my music. *Morning Star* is about beginnings; the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those that are playing it now."

Special Thanks to Music Works Northwest staff and volunteers; Meany Hall staff; and the University of Washington School of Music staff and volunteers.