THE WIND ENSEMBLE
Timothy Salzman, conductor
Linda Moorhouse, conductor

with
Laura Broadhurst, mezzo-soprano
William McColl, clarinet
Deborah Smith, clarinet
Michael Brockman, saxophone

and

THE SYMPHONIC BAND
J. Bradley McDavid, conductor

8:00 PM
May 24, 1995
Meany Theater
ON A HYMNSONG OF PHILIP BLISS is a radical departure of style for this composer. The frantic tempo and ebullient rhythms generally associated with Holtsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss-Horatio Spafford hymn, "It is Well with My Soul." Written to honor the retiring principal of Shady Grove Christian Academy, ON A HYMNSONG OF PHILIP BLISS was presented as a gift from the Shady Grove Christian Academy concert band to Rev. Steve Edel in May of 1989.

David Holtsinger was born in Hardin, Missouri, near Kansas City, December 26, 1945. He received his Bachelor of Music Education degree from Central Methodist College in Fayette, Missouri in 1967, and Master of Music degree from Central Missouri State University in Warrensburg in 1974. He was honored with the Distinguished Music Graduate Award from CMSU in 1988. Holtsinger did further post-graduate study at the University of Kansas, under the tutelage of composer Charles Haung, from 1979-1981, while serving as staff arranger for the University Bands and also as Director of the Swing Choir.

Holtsinger's compositions have won numerous awards and competitions, and he currently serves as Chief Musician at Shady Grove Church in Grand Prairie, Texas.

The VARIATIONS ON A THEME OF ROBERT SCHUMANN was written on commission for the Northern High School band in Pittsburgh, Pennsylvania, and was premiered at the 1969 Eastern Region Music Educators National Conference meeting in Washington D.C.

The theme is also known as "The Happy Farmer" and the variations evolve one from the other throughout the work using rhythmic, melodic and intervalic relationships for their basis of variance.

Robert Jager was born in Binghamton, New York, on August 25, 1939. He received his education at Wheaton College and the University of Michigan. From 1963-1965, while serving in the U.S. Navy, he was a staff arranger at the Armed Forces School of Music. He directed the band at Old Dominion College and has taught composition and theory at Tennessee Technical University.

Jager has won several awards for his works, including two Roth awards, three Ostwald awards, and the Distinguished Service to Music medal (Kappa Kappa Psi). He has written for chamber groups, orchestra, and concert band, and has fulfilled many commissions for works for high school and college music groups.

Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Henry Purcell. He made his own, the model harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams's interest in the wind band has nowhere found more satisfactory expression than in ENGLISH FOLK SONG SUITE. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, has also been transcribed for orchestra.

Vaughan Williams spent two years between school and university in musical study at the Royal College of Music. After earning a degree at Cambridge University, he returned to the Royal College of Music in London for further study, then visited Germany where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge University.

With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent these two young Englishmen decided to seek them, at home, in England's own past. Vaughan Williams's music speaks of things English, but it also gives the English view of things universal.

Originally written in November 1944, RUSSIAN CHRISTMAS MUSIC was first performed in December of that year at a special concert in Denver, Colorado by a select group of musicians from five of the leading Service Bands stationed in the area.

An ancient Russian Christmas carol (Carol of the Little Russian Children), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, form the basis for RUSSIAN CHRISTMAS MUSIC: a musical impression of old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized. The composer originally sub-titled these sections as "Children's Carol," "Antiphonal Chant," "Village Song," and the closing "Cathedral Chorus." All of the resources of the modern, integrated symphonic band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.
Alfred Reed, one of the most celebrated band composers of the 20th century, was born in the Manhattan section of New York City on January 25, 1921. His parents loved good music and made it a part of their daily lives; he was well acquainted with most of the stand symphonic and operatic repertoire while still in elementary school. Beginning formal training at the age of ten, he studied trumpet and was playing professionally while still in high school. He studied theory and harmony with John S. Carsen and composition later as a scholarship student of Paul Hartin.

During World War II, after three years at the Radio Workshop in New York City, he enlisted in the U.S. Army Air Force Band and was assigned to the 529th Army Air Force Band. During his three and a half years with this organization, he became deeply interested in the concert band and its music. He produced nearly 100 arrangements and compositions for band before his discharge. Following his discharge, he enrolled at the Juilliard School of Music as a student of Vittorio Giannini. In 1948, he became a staff composer and arranger with the National Broadcasting Company and later served in the same capacity with the American Broadcasting Company, both in New York City. In these positions, he wrote and arranged music for radio and television, as well as for record albums.

With over 200 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on required contest performance lists for the past 20 years, Reed is one of the America's most prolific and frequently-performed composers. He has won numerous awards and over 50 commissions. His work as a guest conductor and clinician has taken him to 46 states, Europe, Canada, Japan, Mexico, and South America. Reed currently teaches at the University of Miami in Miami, Florida.

Paris-born, Poulenc studied piano with Ricardo Vines, but as a composer he was self-taught at the time when his witty and exotic Repasque Negre for voice and chamber ensemble (1917) won him a place in the circle around Erik Satie, and thus membership in Les Six. Several works of this time show him closely following Stravinsky. Even so, Poulenc was a composer who relished the humorous jolt occasioned by the banal or unexpected. His gifts as a melodist, coupled with his literary friendships, led to a large output of songs, including cycles to poems by Apollinaire, Cocteau, and Eluard. His major influences were Erik Satie, godfather of Les Six, and Maurice Ravel. Though he composed over 200 works in various genres (opera, ballet, chamber music, concertos, and so on), Le Bal Masque is his most significant work, and is introduced by a wistful horn solo with low bass accompaniment. The two hymns vie for audience prominence. The work ends with a sense of triumph that was born that odd summer when music groups, many of which have been on required contest performance lists for the past 20 years, Reed is one of the America's most prolific and frequently-performed composers. He has won numerous awards and over 50 commissions. His work as a guest conductor and clinician has taken him to 46 states, Europe, Canada, Japan, Mexico, and South America. Reed currently teaches at the University of Miami in Miami, Florida.

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The text of LE BAL MASQUE will be sung in French this evening. Our soloist, Laura Broadhurst, is pursuing a Master of Music degree in music history and also vocal performance.

Dan Welcher has been gradually creating a body of work unequalled by any American composer of his generation. With over 60 works to his credit, more than half of which are published, Welcher has written over 400 songs, including opera, concerto, oratorio, symphony, vocal literature, piano solo, and various kinds of chamber music. Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its principal bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the American Conservatory of Music in 1977, teaching bassoon and compositions, and has continued on that faculty ever since. He accepted a position on the faculty of the University of Texas at Austin in 1991, creating the New Music Ensemble there and becoming assistant conductor of the Austin Symphony Orchestra. In 1990, Welcher was named composer in residence with the Honolulu Symphony Orchestra through the Meet the Composer Orchestra Residencies Program. He has been nominated three times for the Pulitzer Prize, has won awards and prizes from the National Endowment for the Arts, the MacDowell Colony, the American Music Center, and ASCAP. His orchestral music has been performed by more than 50 orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Dallas Symphony. His works are published by Theodore Presser Company, among others, and a sizable number of them are commercially recorded.

ZION, written in 1994, is the third movement of Welcher's Three Places in the West. The other two movements (Yellowstone Fires and Arches) were written earlier. All three movements have a continuity between them - a love of nature and of natural beauty, first and foremost, and also a celebration of the place of Man within it. In ZION, Man is in conflict with his own nature: territorial, but also as explorer; fervently religious, but also tolerant.

Zion National Park is a place with unrivaled grandeur, but it is also a place with a human history, having been inhabited by Native American tribes for thousands of years before the arrival of the Mormon settlers in the mid-nineteenth century. In the time the Mormons reached Utah, they had been driven all the way from New York State through Ohio and through their tragic losses in Missouri. Although Zion Canyon was never a "Mormon stronghold," the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

With a three-verse setting of "Zion's Security" with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This passes at its height to restate "Zion's Security" one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinet, and percussion - until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange, and doesn't really fit into any constant meter) and is introduced by a warm born solo with bass trombone accompaniment. The two hymns vie for attention from here to the piece's end, with the glowingly optimistic "Zion's Walls" finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit. ZION was commissioned in 1994 by the wind ensembles of The University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

-Notes by Dan Welcher-

The son of a shopkeeper, Aureliano Ponchielli was born in Cremona, Italy on September 1, 1834. His early musical training was with his father and an organist from the local cathedral. A pupil of the Military Conservatory, he wrote his first symphony by age 17/8 in addition to composing, Ponchielli earned a living as an opera conductor, a civic band conductor and a municipal band conductor. By the end of his life, his fame established, Ponchielli received numerous invitations and commissions. He composed nine operas, the most famous of which is La Gioconda, first produced in 1876. Perhaps his most popular work is "Dance of the Hours" from that opera. For a time in Ponchielli's second only to Verdi in the field of Italian opera. His premature death in 1886 was mourned nationally. Of his works for band, it has been said that his compositions were conceived in a truly symphonic spirit with complete formal freedom - sometimes with almost impressionistic touches. Tonight's work, IL CONCERTINO, DIVERTIMENTO FOR TWO CLARINETS AND BAND, is a delightful example of his artistic talent.

William McColl is professor of clarinet at the University of Washington. Deborah Smith, a pupil of McColl's, is pursuing a Bachelor of Music in clarinet performance and will graduate this June.

Ingolf Dahl was born in Germany of Swedish parents. He studied composition with Igor Stravinsky and also with Nadia Boulanger in California. In addition, he studied conducting and piano at the Zurich Conservatory. After a period as conductor of the Zurich Opera, he came to the United States in 1938 and gained his citizenship in 1945. During the World War II he worked as a radio conductor and arranger in Hollywood. At the same time, he began teaching composition at the University of Southern California in 1945. While at USC he conducted the school orchestra from 1945 to 1960 and 1968 to 1969. Many of Ingolf Dahl's compositions were written either for piano or for chamber groups. Of his two works for band, the CONCERTO FOR ALTO SAXOPHONE AND WIND ORCHESTRA was composed for Sigurd Rascher, while the Seifonietta was commissioned by the College Band Directors National Association. Dahl's composition student felt that he transmitted deep insights as well as techniques, and that he was a man of rare vitality. He died in Switzerland in 1970 during a sabbatical leave - his wife had died only eight weeks earlier.

Soloist Michael Brockman is professor of saxophone at the University of Washington.
LE BAL MASQUE (The Masked Ball)

I. PREAMBULE AND ARIA DI BRAVURA

Madame la Dauphine

Will not see the beautiful film that they made,
by pumping her,
for they laid her in earth
with her first born,
in the earth and at Nanterre
where she is buried.

When a Chinese peasant wants spring vegetables,
he goes to the printer
or to his pretty neighbor's.
All the peasants in China
spied on them;
to put on their boots
they cut off their feet.

Monsieur the Count of Artois
has climbed up on the roof
to count the slates
and look through the telescope
to see whether the moon
is larger than his finger.

A steamer and its cargo
have crashed against the house.
Let's cop some goose grease
to make cancans.

(II. INTERMEZZO)

III. MALVINA

Here's something I hope will frighten you:
Mademoiselle Malvina
has not let go of her fan
since she died.
Her pearl grey glove is embroidered with gold
She unseals herself
like a Gypsy waltz;
she just died of love
at your door, by the step
where one leaves his walking stick ....

Let us say she died of diabetes,
died of the strong perfume that beat her head.
Oh, poor heart, so chaste and sensible.
Less gourmet than gluton,
she was thick blooded,
certified in letters and an assistant professor.
Only in a top hat
did one come to court her.
But now one would only have her
in the way of a cavalier! ...

Malvina, O Spectre, God keep you!

(IV. BAGATELLE)

V. THE BLIND LADY

The blind lady whose eyes are bleeding
chooses her words,
and speaks to no one of her troubles.
She has hair like moss,
she wears jewelry and reddish stones.
The plump, blind lady whose eyes are bleeding,
writes refined letters with borders and space
between lines.

She is careful of the folds of her velvet gown
and exerts herself to do something more.

If I do not mention her handsome brother,
it is because this young man is not in good standing,
for he gets drunk and gets the blind lady drunk,
and she laughs, she laughs and then blubbers.

VI. FINALE

Crippled repairman of old automobile,
the old hernia, alas, has returned to his nest.

By my beard, I am too old for Paris;
the corners of your houses cut into my ankles.

My checked vest, they say, has an
Eurasian look,
and my maroon hat doesn't go with my outfit.
Notice - it was a sign they put up on my door:
In this house everything smells of dead goat bile.

SYMPHONIC BAND PERSONNEL

Piccolo
Sarah Schatz, fr., biochem.

Flute
Carrie Papke, fr., pre-business
Genesis Steele, so., music ed.

Alto Saxophone
Brennan O'Reilly, so., dramalpsy.

Tenor Saxophone
Charly Voelkl, jr., forestry

Bassoon
Charis Himada, so., biochem.

Clarinet
Chase Chang, so., music
Sarah Bates, fr., undeclared

Tenor Clarinet
Larae LGMsey, jr., music hist.

Euphonium
Matthew Kapus, jr., math

Baritone
Amelia O'Keefe, fr., undeclared

Percussion
Izuru Mori, grd., math

Trombone
Jeff Reeder, so., physics
Josh Van Natta, fr., science

Tuba
Natalie Winblade, sr., chem engr.

Tuba
Jonathan Daily, grd., German

Piccolo
Sarah Schatz, fr., biochem.

Trumpet
Dan Watanabe, sr., music ed.
Daniel Bennett, so., biology

Flute
Carrie Papke, fr., pre-business
Genesis Steele, so., music ed.

Alto Saxophone
Brennan O'Reilly, so., pre-med

Tenor Saxophone
Charly Voelkl, jr., forestry

Bassoon
Charis Himada, so., biochem.

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Sarah Bates, fr., undeclared

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WIND ENSEMBLE PERSONNEL
+Personnel for Poulenc

Mezzo-soprano
Laura Broadhurst, grd., music

Piccolo
Cindy Martin, grd., music

Flute
Brian Fairbanks, grd., music
Pablo Sepulveda, sr., music
Soo-Jung Jang, fr., non-mat.

Oboe
Stina Dragovich, fr., music
Lauri Blouke, fr., music
+Scott Perry, grd., music

English Horn
Kristine Kiner, jr., music

Bassoon
Emily Robertson, so., music ed.
Bryon Brodin, so., undeclared

Contra Bassoon
+Jeff Eldridge, grd., math

Eb Clarinet
+Deborah Smith, sr., music

Clarinet
Kevin Hinshaw, grd., comp. sci.
Clinton Moyer, fr., undeclared
Jamie Clark, jr., pharmacy
Conny Chen, so., music econ.
Pamela Farmer, so., music ed.
Brent Degenhardt, fr., undeclared

Bass Clarinet
Kathryn Labiak, so., music ed.

Soprano Saxophone
Greg Sharp, fr., music

Alto Saxophone
Andrea Rahn, jr., music ed.

Tenor Saxophone
Suzie Cavassa, jr., music

Baritone Saxophone
Andy Rubesch, so., music ed.

*Extra personnel for Welcher

Cornet
+Dan McDermott, jr., music
Matt Armstrong, sr., music
Todd Mahaffey, sr., music ed.
Michael Van Bebber, fr., music comp.
Kenny Lyons, so., comm/envir. plan.

Horn
Todd Brooks, jr., physics/music
Shauna Johnson, so., chem. engr.
John Bolcer, grd., lib. science
Carey La Mothe, fr., music

Trombone
Kevin Kames, sr., music
Jeff Walker, sr., botany/envir. studies
Nathan Brown, fr., music

Bass Trombone
Kelly Van Amburg, jr., English ed.

Euphonium
Zack Hill, fr., undeclared
Dan Kretz, fr., music

Tuba
Michael Parker, fr., non-mat.

Percussion
+Patrick Roulet, grd., music
*Gunner Folsom, sr., music
Phil Bowden, grd., music
Carla Becker, grd., music
Jana Skillingstead, sr., mus./comp. rels.
Roxana Marachi, so., psychology
*Mark Wilbert, jr., music ed.

String Bass
Joseph Dyvig, fr., music
Sam Finlay, fr., music

Piano
+Timothy Schwarz

Violin
+Jeff Yang, sr., music

Cello
+Lorin Dempster, jr., music