THE SCHOOL OF MUSIC

presents

THE WIND ENSEMBLE
Timothy Salzman, conductor
Russell Newbury, assistant conductor

and

THE SYMPHONIC BAND
J. Bradley McDavid, conductor

8:00 PM
May 22, 1996
Meany Theater
As a young man Michael Daugherty studied classical piano and was active as a jazz, rock, and funk keyboardist. At North Texas State University he composed his first orchestral work and played piano in the jazz big bands. After teaching composition at Oberlin Conservatory from 1986-91, Daugherty joined the faculty at the University of Michigan School of Music, where he is currently Associate Professor of Composition. MOTOWN METAL is a vibrant composition that reflects Daugherty’s firm grasp of the jazz idiom. Set for brass and percussion ensemble, the piece exploits the bell-like qualities of the brass and gorgeous timbres, and the piece exploits the bell-like qualities of the brass and gorgeous timbres. It features the trombone in glissandi effects which are very characteristic of the way the instrument would be handled in a big band setting. The entire ensemble shares equally in the development of the composition. Daugherty’s piece is fun and flashy and will remind you of being lost somewhere around Motown.

The music of William Billings, the early American composer, provides the basic material for William Schuman's New England Triptych. Billings wrote many simple tunes that were popular with the colonists. He organized singing schools and composed many of them for them. Some of these school tunes were published in 1778 in a book called The Singing Masters Assistant. Schuman's Triptych was originally written for orchestra in 1956. In subsequent years he transcribed the music for band, greatly enlarging on some of it. The third and final movement is a brilliant climax for the set. The tune on which Chester is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making Chester into an overture for band, and it has become one of the great classics of band music in the United States.

Mark Camphouse wrote A MOVEMENT as a tribute to Rosa Parks, the "Mother of a Movement," for her act of personal courage, sparking the Civil Rights movement of the 1950s, by refusing to give up her seat to a white person on a segregated bus in Montgomery, Alabama. The work contains three contrasting sections. Section I evokes Rosa's from birth in 1913 to her marriage in 1932 to Raymond Parks, Section II, the 20 years of racial strife in Montgomery, and Section III, 40 years of civil rights for social equality. The third section is one of quiet strength and serenity. The hymn, We Shall Overcome, foreshadowed in sections I and II by motivic fragmentation, is heard in its entirety near the end.

LINGLESINA (Little English Girl) was written in the dramatic style of the traditional opera. Unlike the standard march, this piece playfully wanders through light-hearted themes. The opening fanfare is a boldly stated octave G, followed by gracefully orchestrated woodwind motifs. Melodic lines are passed from section to section, and after a delicate treatment of the trio, Little English Girl, continues in a grandiose fashion with a powerful finale of tutti brass and woodwinds.

Dvorak composed the SERENADE IN D MINOR in two weeks, the first movement being written in one day. It was written in 1878 and premiered that same year in Prague with the composer conducting. The movement is an example of the native influence on Dvorak's compositions. Its trio is a furiant, which is a Czech dance in triple meter with syncopation, and this provides a marked contrast to the surrounding minuet sections of the movement. Also noteworthy is the opening of the 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.

CEREMONIAL was written in 1992 for the University of Michigan Symphony Band and is dedicated to its director/conductor, H. Robert Reynolds. The composer writes, "Ceremonial is a monothematic composition in which a single, extended melody is repeated ten times during the course of the work. The melody, first stated by a solo bassoon, is subsequently played by various combinations of instruments, always increasing in density and complexity of timbre. This latter quality is the central concern of the work which employs unusual and unconventional mixtures of instrumental groups—sometimes in extreme registers—in order that the melody is continuously

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**THE WIND ENSEMBLE**

**MOTOWN METAL (1994)**

Michael Daugherty

**THE SYMPHONIC BAND**

**CHESTER**

William Schuman

**MOVEMENT FOR ROSA**

Mark Camphouse

**LINGLESINA SYMPHONIC MARCH**

D. Delia Cee

**THE WIND ENSEMBLE**

**SERENADE IN D MINOR, Op. 44 (1878)**

Antonin Dvorak

I. Moderato, quasi marcia
II. Minuetto
IV. Finale, allegro maestro

**CEREMONIAL (1993)**

Bernard Rands

**AWAKE (1929)**

Francis Poulenc

I. Toccata
II. Recitative
III. Rondo
V. Recitative
VI. Andante
VII. Allegro
VIII. Conclusion

Wendy Yamashita, piano

**OVERTURE FROM ETUDE NO. 1, for wind ensemble (1996)**

Russell Newbury (world premiere)

Russell Newbury, conductor

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**INTERMISSION**

**PROGRAM**

**DAT 12, 891**

**CASS 12, 842**

**DAT 12, 843**

**CASS 12, 843**

**CASS 12, 843-5 SIDE A**

**CASS 12, 843-5 SIDE B**

**DATE 12, 841**

**CASS 12, 842**

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**DATE 12, 843**
Francis Poulenc was born in Paris in 1899. He studied composition with the composer Koechlin. In 1917 he had his music performed at a concert along with that of five other young French composers who were rebelling against the Germanic tradition in music. Nicknamed Les Six, the group followed the artistic credos of Satie and Cocteau rather than those of Schoenberg and Debussy. Throughout his career Poulenc wrote music that was witty, crystal clear, and smoothly tuneful. The Aubade, in particular, is warm and sentimental while maintaining a sophistication that taunts the curiosity of the most astute listener. Poulenc has crafted a marvelous musical collage utilizing the most beautiful aspects of each instrument. The piano solo is understated at times, contrasts with aggressive arpeggiated motifs. Poulenc composed in almost every musical form. His music has been described as sounding like a sophisticated, slightly modern Chopin.

Russell Newbury is the Director of Bands at Bozeman High School in Bozeman, Montana, and is currently a Doctoral Assistant in conducting at the University of Washington. He studies conducting with Timothy Salzman and Peter Erd and has studied composition with UW professor Bill Smith, and David Maslanks. Russell Newbury has had compositions performed by bands throughout the United States and Canada. Both the melodic and harmonic material of Overture are derived from serial techniques. The piece originated from the exploration of a set of twelve tone rows that were transformed. Each statement of the melodic theme is separated from the next by a dense harmonic idea which serves to interrupt the forward motion of the melodic and rhythmic flow. At the outset, both harmonic and melodic ideas float free of any discernable meter or pulse. As specific rhythmic ideas are introduced and accrete in the progression of the piece, the music gradually takes on a regular beat which propels it to its concluding climax. The mood and pace of the music is comparable to a ceremony which gradually, deliberately, and inevitably moves through its rituals.

WENDY YAMASHITA began her piano studies at age four with her mother. She went on to study with Ernest Chang. After graduating from University High School in Honolulu, Hawaii, she continued her studies with Madame Adele Marcus on an honorary scholarship at The Juilliard School of Music, where she received her Bachelor and Master degrees. Among her accomplishments as a young pianist in Hawaii, Wendy has been awarded the Paderewski Gold Medal for receiving the highest ratings for ten consecutive years in the National Guild of Piano Teacher's Auditions. At age eight she made her debut with the Honolulu Symphony, and has since performed as guest soloist on several occasions, including the Stars of Hawaii series and the Starlight Festival. She has also appeared with the Symphony, under the baton of Maestro Donal Jobanos in special concerts on the Hawaiian Islands of Kauai and Maui. In June, she was invited to perform with the Hawaii Symphony Orchestra in their Inaugural Concert. In January, Wendy performed with the University of Washington Symphony under the musical direction of Maestro Peter Enos. As the winner of the Don Bustell Concerto Competition, she appeared with the Seattle Philharmonic under the baton of Maestro William Maybrey in recital and chamber music concert. In 1983 Wendy was awarded the Paderewski Gold Medal at La Scola Internazionale de Musica, attending as a private scholar. She has also been invited to perform as soloist in recital and chamber music concert with members of the Seattle Symphony. After living in Hawaii, Wendy returned to the Pacific Northwest to receive her Doctor of Musical Arts degree under the tutelage of Professor Robin McCabe.

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**Contra-bassoon**

| Jeff Eldridge | Seattle, Washingtn | Mathematics |

**E-flat clarinet**

| Kyung Jii Cho | Seoul, South Korea | Music |

**B-flat clarinet**

| Kevin Hinshaw | Olympia, Washingtn | Computer Science |
|凯文克莱顿 | Bothell, Washingtn | Music |
| Tobi Stone    | Kent, Washingtn    | Music |
| Adam Smith    | Vancouver, Washingtn | Music |
| Conny Chen    | Palo Alto, California | Music/Economics |
| Nathan Bramall | Lake Stevens, Washingtn | Physics |
| Kathryn Labiak | Seattle, Washingtn | Music |

**Alto clarinet**

| Michael Gales | Seattle, Washingtn | Pre-major |

**Bass clarinet**

| Pamela Farmer | Anchorage, Alaska | Music |
| Jennifer Harold | Renton, Washingtn | Pre-engineering |

**Contra-bass clarinet**

| Dieter Rice | Shoreline, Washingtn | Music |

**Alto saxophone**

| Mark Montemayor | Federal Way, Washingtn | Music |
| Suzie Cavassa   | Monroe, Washingtn    | Music |

**Tenor saxophone**

| Greg Sharp | Federal Way, Washingtn | Music/Biology |

**Baritone saxophone**

| Andrew Rubesch | Bellevue, Washingtn | Music |
Trumpet
- Darin Faul: Seattle, Washington - Music
- Hilary Lyons: Seattle, Washington - Mathematics
- Todd Mahaffy: Seattle, Washington - Music
- Ken Lyons: Seattle, Washington - Community/Environmental Planning
- Edd George: Bothell, Washington - Music

Horns
- Todd Brooks: Seattle, Washington - Physics
- Shauna Johnson: Poolesville, Maryland - Chemical Engineering
- Carey LaMothe: Bothell, Washington - Music
- Aaron Beck: McLean, Virginia - Music
- Ryan Stewart: Seattle, Washington - Music

Trombones
- Scott G. Higbee: Seattle, Washington - Music
- Kelly VanAmburg: Auburn, Washington - Zoology/English
- Jeff Reeder: Kent, Washington - Physics

Euphonium
- Dan Kretz: Winlock, Washington - Music
- William Brinkman: Kansas City, Missouri - Computer Science

Tuba
- Gary Kamikawa: Bellevue, Washington - Music

String Bass
- Brad Hartman: Seattle, Washington - Music

Percussion
- Mark Bordenet: Redmond, Washington - Music
- Mark Wilbert: Vancouver, Washington - Music
- Roxana Marachi: Seattle, Washington - Psychology
- Eric Peters: Seattle, Washington - Percussion
- Jana Skillingstead: Burien, Washington - Comparative Religions
- Marc Collier: Seattle, Washington - Music

Cello
- Loren Dempster: Seattle, Washington - Music
- Christophe Spring: Seattle, Washington - Music

Viola

Piano
- Wendy Yamashita: Honolulu, Hawaii - Music

THE SYMPHONIC BAND

Flute
- Carrie Ann Papke: Federal Way, Washington - Pre-Music
- Tina Michelle Faust: Federal Way, Washington - Pre-Music

Clarinet
- Tom Braun: Baraboo, Wisconsin - Biostatistics
- Seth Ruymen: Silverdale, Washington - Music Education

Tuba Clarinet
- Gary Kamikawa: Bellevue, Washington - Music

The Symphonic Band

Baritone Saxophone
- Garrett Locke: Longview, Washington - Zoology

Percussion
- Mark Bordenet: Redmond, Washington - Music
- Mark Wilbert: Vancouver, Washington - Music
- Roxana Marachi: Seattle, Washington - Psychology
- Eric Peters: Seattle, Washington - Percussion
- Jana Skillingstead: Burien, Washington - Comparative Religions
- Marc Collier: Seattle, Washington - Music

Cello
- Loren Dempster: Seattle, Washington - Music
- Christophe Spring: Seattle, Washington - Music

Viola

Piano
- Wendy Yamashita: Honolulu, Hawaii - Music
Trumpet
Forest Segerson ........... Olympia, Washington ................. Pre-Society & Justice
Mark Bentz ................ Seattle, Washington ................. Music Theory
Brian Schunke .......... Issaquah, Washington ................. Political Science
Anna Novak .............. Tacoma, Washington ................. History
Charles Zoller ........... Woodinville, Washington .......... Music Theory
Ryan McDonough ........ East Wenatchee, Washington .......... Pre-Major
David Eraker ........... Portand, Oregon ..................... Economics
Marlene Heller .......... Shoreline, Washington ................. Oceanography
Teresa Means .......... Edmonds, Washington ................ Sociology
Nathan Boyd .......... Seattle, Washington ...................... Music
Kjell Konis ........... Bainbridge, Washington ............... Pre-Major

French horn
Stephen Eneberg .... Edmonds, Washington .................. Business
Breanna Hecht ......... Everett, Washington .................. International Business
Brandon Parks ....... Bothell, Washington .................. Pre-Sciences
Jamie Williams ....... Seattle, Washington .................. Undecided
Sam Williamson ..... Lynnwood, Washington ................ Music Education

Trombone
Jeff Boschee .......... Shoreline, Washington .................. Electrical Engineering
James Caldwell ........ Seattle, Washington .................. History/Music Education
Jason Hogan .......... Olympia, Washington .................. Political Science
Edward Rhoads ....... Auburn, Washington .................. Physics/Astronomy
Rob Taylor ............ Vancouver, Washington ............. Geography
Chris Piper .......... Brier, Washington ..................... Computer Engineering
Sarah Schatz ........ Ballard, Norway ...................... Astronomy

Bass Trombone

Baritone
Anthony Klon .......... Kent, Washington ...................... Biochemistry

Bass
Alison Marquardt .... Renton, Washington .................. Biology/Music
Christopher Martell .. Renton, Washington .................. Pre-Engineering
Christopher Meshke .. Newcastle, Washington ........ Poll Sci/Atmospheric Sci
Brian Vannoy .......... Snohomish, Washington ........ Comp. Engineering

Percussion
Dawn Sugihara ....... Honolulu, Hawaii ...................... Psychology
Jason Syring .......... Seattle, Washington ............... Statistics