THE WIND ENSEMBLE

FLUTE
Dane Anderson, Sr., Music Performance, Fresno (CA)
Jennifer Christie, Jr., Music Performance, Vancouver
Paula DeMoss, Sr., Music Performance, Lakeway
Jenny Bailey

OBOE
Yuh-Peh Lin, Grad, Music Performance, Taiwan
Marcia Bauer

ENGLISH HORN
Susan Worden, Grad, Music Performance

EB CLARINET
Michael Byerly

CLARINET
Ben Fowler, Sr., Orchestral Studies, Bothell
Rudy Dennis, Grad, Music Performance, Auburn
Starlet Jacobs, Jr., Music Perf/Act, Silverdale
Matt Loo
David Stauffer, Aerospace, Fr.
Matthew Nelson, Fr., Pre-Engineering, Vancouver
Sherrie Shinjo, Jr., Psychology, Aien(III)
Bryan Winger, Electrical Engineering, Soph.

EUPHONIUM
Adam DeBruin, Jr., Auburn

TROMBONE
Peter Blau-Ormsby, Grad, Music Perf, Samish Island
Stephen Nickels, Sr., Aerospace Design, Madison (WI)
Jared Stewart, Soph., Mathematics, Mercer Isl.
Stuart Hambley, Jazz Studies, Jr.
Davd Carver

THE WIND ENSEMBLE

BASS CLARINET
Benjamin Leis, Community member

BASS CLARINET
Bryson Conley, Music, Soph.
Jacob Kauffman, Jr., Music Performance

ALTO SAXOPHONE
Brad Fitch, Sr., Music Performance, Gardner-ville(NY)
Nicole Barnes, Fr., Tacoma

TENOR SAXOPHONE
Phillip Cheung, Sr., Music/Business, Federal Way

HORN
Emily Reppun, Music, Soph.
Anna Tolan, Jr., Russian/French, Bremerton
Kim Mey, Fr., Speech & Hearing Sci, Kennewick
Tanya Jesson, Jr., Music Performance, Tacoma

TRUMPET
David Bayes, Grad, Music Performance, Arcata(CA)
Eni Inoue, Fr., Music Perf, Toyama(JAPAN)
Jonathan Eck, Sr., Composition, Federal Way
Brad Nelson, Music, Soph.
Joy Lyons, Sr., Physics/Music Performance, Seattle
John Benedetti, Jr., Music Performance, Ravensdale

BASSOON
Bryson Conley, Music, Soph.

ANTENOR BASS
Sean Reppun, Music, Soph.

THE CONCERT BAND
Tim Salzman and Conny Chen, Conductors

THE SYMPHONIC BAND
Brad McDavid, Conductor

THE WIND ENSEMBLE
Tim Salzman, Conductor

April 23, 2001 7:30 PM Meany Theater

PROGRAM

CD 13,923

THE CONCERT BAND
1. AN ORIGINAL SUITE (10:15).
GORDON JACOB
March
Intermezzo
Finale

2. AN AMERICAN ELEGY (10:30).
FRANK TICHHELL

THE SYMPHONIC BAND

3. INTRADA JUBILANTE (4:22).
DAVID GILLINGHAM

4. FOLK-TUNE (2:50).
Percy Grainger

5. FIRST SUITE IN F (8:30).
THOM RITTER

Sea Chantey
Song of the Bells
Country Dance
Rumba Rumba
FOLK TUNE is based upon the traditional English “Sheep Shearing Song” noted by Cecil J. Sharp from the singing of William King, April 1904, Somerset, England. Grainger included a wind band scoring of the tune in his “Chosen Gems” series, a collection of settings for small ensembles completed in the 1940s.

Regarding the FIRST SUITE IN F, the first movement, Sea Chantey, is not based on any particular sea chantey. Rather, it catches the flavor of the genre—confident, humorous, and upbeat. The various sea motifs are used in a contrapuntal manner, climbing over one another to see which can “outdo” the other. The second movement, Song of the Bells, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose, I reserved the bell (chime) tones for the ending. The third movement, Country Dance, serves as an intermezzo. It has a simple, melodious, and natural character to bridge the moods of the second and fourth movements. The final movement, Rumba Rumba, shows Navy men having fun in a South American port. Here, auxiliary South American percussion instruments are used to add to the local flavor. The syncopated principal theme is often treated contrapuntally, again to increase excitement as in the first movement.

—Thom Ritter George

Although the internal combustion engine has been in existence since the early 19th century, its successful use in the United States began around 1900 marking the beginning of one of the most important industrial sagas of the 20th century: that of the American automobile. Concurrent with the invention of the “horseless carriage” was the advent of early jazz, especially ragtime and Dixieland. Also marking the occasion was General Motors’ introduction of the Oldsmobile and the Gus Edwards/Vincent Bryan song, “In My Merry Oldsmobile”. All of these events are the basis for the inspiration behind INTERNAL COMBUSTION. The work is centered around two main themes, motives from “In My Merry Oldsmobile” and what the composer calls the “Song of Invention” which is related to “Merry Oldsmobile” by the obvious interval of the major sixth. Added to this thematic material is a multitude of references to the mechanistic nature of the internal combustion engine, the automobile and automobile horns (the old time “oogah” and the American luxury car variety using the interval of the third.) The work begins with the anticipation of invention with some obvious allusions to the “Merry Oldsmobile” tune. The introductory material leads to the “Song of Invention”, expressively stated by the solo alto saxophone. Then, the crank is turned (ratchet) and the listener is taken for a ride. One should easily hear the “putt-putt” of the engine, the whistle of the wind and the steam from the radiator. The automobile gathers speed and begins to cruise along joyously accompanied by a Dixieland rendition of “Merry Oldsmobile”. The frolic is interrupted by gathering speed and the further development and refinement of the automobile and its internal combustion engine. Along the way, one will hear more references to “Merry Oldsmobile”, car horns (traffic congestion!) and even a ‘revving’ engine. Unfortunately, in America, “speed is the thing”, and the music comes to a screeching halt with a crash and a jammed car horn segues into a melancholy lament. This section culminates with a childlike presentation of “Merry Oldsmobile” in the percussion (bells/vibraphone).
An engine "rev" (trombone flutter tongue) gives way to the new "hay day" of the automobile, the 1950s. Within this section can be heard the triplet rhythm of a stereotypical 50's ballad which gives way to the final decades of the 20th century beginning with a reference to modern jazz. The music begins to develop and becomes more sinister in nature perhaps indicative of the mixed blessing that the automobile has bestowed upon our culture. Finally, however, the music leads to a dramatic presentation of the "Song of Invention"; despite its mixed blessing, the automobile is an invention to be celebrated as it has undeniably changed the world! The music becomes reflective with a reprise of the "Song of Invention" by solo alto saxophone giving way to an intense, spirited finale.

—David Gillingham

The term “danceries” can be found in a copy of Playford’s Dancing Master which is an extensive collection of folk and popular tunes of the 17th Century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a noblemen’s house or a King’s court. Whilst this present set of DANCERIES cannot be said to be an aid to Terpsichore agility, I do hope that it will at least set feet tapping! The melodies themselves are a mixture of new and old—well, nearly. Where the old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of new into these themes and add to the drama of the set.

Lull me beyond thee - Gentle and lilting, almost a barcarole, this movement is very much a ‘reverie.’ The original tune had the name "Poor Robin's Maggot" —a rather disconcerting title; maggot, however, in 17th-century parlance meant 'whim' or 'fancy.' This theme can also be found in "The Beggar's Opera" by John Gay (first performed in 1728) under the title "Would you have a young lady" (Air 21).

Catching of Quails - A colourfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tutti passages. The last few bars fade away to almost nothing, it seems, until a final surprise!

My Lady’s rest - a rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates into a final presentation of the theme before evaporating in held flute and trumpet chords.

Quodling's delight - The final movement to the set combines one of the melodies from Playford’s Dancing Master (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). A dramatic and exuberant ending to this first set of DANCERIES. The first performance of this work was given by the Royal Northern College of Music Wind Orchestra conducted by Clark Rundell at The Brown Shipley at the Royal Northern College of Music, Manchester, England on 14 April, 2000.