2001-2002 UPCOMING EVENTS
Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

February 28, Jazz Combos. 7:30 PM, Brechemin Auditorium.
March 1, Viola Studio Recital. 8:00 PM, Brechemin Auditorium.
March 3, Faculty & Guest Artist Recital: Barry Lieberman & Friends with Barry Lieberman, double bass. 2:00 PM, Brechemin Auditorium.
March 4, Studio Jazz Ensemble. 7:30 PM, Meany Theater.
March 5, Percussion Ensemble. 7:30 PM, Meany Studio Theater.
March 6, Faculty & Guest Artist Recital: Tutti Trombones with Don Immel, trombone. 7:30 PM, Meany Theater.
March 6, Composers' Workshop. 7:30 PM, Brechemin Auditorium.
March 7, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.
March 7, Opera Workshop. 7:30 PM, Brechemin Auditorium.
March 8, Seattle Opera Preview: Salome. 1:30 PM, Brechemin Auditorium.
March 8, Jazz Combos. 8:00 PM, Brechemin Auditorium.
March 8, Opera Workshop. 7:30 PM, Brechemin Auditorium.
March 9, Vocal Jazz Concert. 8:00 PM Brechemin Auditorium.
March 10, Guest Artist Recital: John O'Conor, piano. 4:00 PM, Brechemin Auditorium.
March 11, Contemporary Group. 7:30 PM, Meany Theater.
March 12, Symphonic Band, Concert Band, and Wind Ensemble. 7:30 PM, Meany Theater.
March 15, UW Combined Choruses & Symphony: Elijah. 7:30 PM, Meany Theater.
March 16, Collegium Musicum: Irish Fusion. 8:00 PM, Brechemin Auditorium.
March 17, Student Chamber Ensembles. 2:00 PM, Brechemin Auditorium.
PROGRAM

THE CONCERT BAND
David Waltman, conductor

1. Suite of Old American Dances (1950).......... ROBERT RUSSELL BENNETT
   I. Cake Walk (10:31)
   II. Schottische
   III. Western One-Step
   IV. Wallflower Waltz
   V. Rag

   Comments, David Waltman

2. Marche Slave, Opus 31 (10:14)........... PYOTR ILYICH TCHAIKOVSKY
   (1840-1893)

   conducted by Eric Wiltshire, Graduate Assistant

INTERMESSION

THE SYMPHONIC BAND
J. Brad McDavid, conductor

3. Millennium III (5:50).................. ALFRED REED (b. 1921)

   Conducted by Eric Wiltshire, Graduate Assistant

4. Prayer of Saint Gregory (5:19)........... ALAN HOVHANNESS (1911-2000)

   Joy Lyons, trumpet soloist

5. My Old Kentucky Home (3:55)........... STEPHEN FOSTER (1826-1864)
   (arr. James Barnes)

   Comments, McDavid

   (arr. Clare Grundman)

PROGRAM NOTES

It is almost impossible to over estimate the importance of ROBERT RUSSELL BENNETT to the American music scene, particularly the American musical theater. The "Broadway sound," so admired and imitated world-wide, is not merely the sound of American tunes; it is the sound of America's best melodies as arranged for pit orchestras by Bennett and others whom he has influenced.

To list the more than 200 shows he has orchestrated is to provide a fairly complete catalogue of the biggest Broadway hits of three decades or more. Bennett grew up on a farm and started his harmony and counterpoint studies at the age of 15. Seven years later, he was leading army bands, arranging, and composing in New York. In 1926, he began a period of European study, which included four years work with Nadia Boulanger, one of the 20th century's most influential music teachers. An avid baseball fan, Bennett also often amazed his friends with his recall of baseball statistics.

Bennett composed the SUITE OF OLD AMERICAN DANCES in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety such a festivity demands, recalling several of the characteristic dances the composer remembered from childhood. The goal achieved is a genuine piece of music—not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms...treated in a 'riot' of instrumental colors," and the composition is distinguished by superbly effective instrumental writing and facile flow of musical ideas.

TCHAIKOVSKY completed SLAVONIC MARCH in the autumn of 1876, and the work received its first performance in St. Petersburg on the 17th November of that year. Based on Russian and Serbian folk melodies, March Slave, as it is more commonly known, was written for a concert to aid Russian volunteers wounded in the Serbo-Turkish War, a war Russia was to enter in the following year.

There was an air of patriotic enthusiasm at the time for a 'wider' Pan-Slavonic movement, to which Tchaikovsky lent his support. This was recognised (together with his varied State Commissions over the years) by the Tsar who, rather belatedly, awarded him a life pension in 1888. The familiar melody "God Save the Tsar" appears in the March, which many listeners will recognize from an even more famous Tchaikovsky work, the Overture 1812.

Commissioned by the SONY Corporation for the 40th anniversary of the founding of the Sony Concert Band, this brilliant greeting to ALFRED REED'S THIRD MILLENNIUM was first performed in Tokyo, Japan, under the direction of the composer, on November 20, 1998.

A powerful opening fanfare-like motive begins the piece, leading to a bright, optimistic theme that ultimately winds its way through the whole ensemble as it develops, first in woodwind and saxophone colors, then joined by the
brasses. The multi-rhythmic groupings and patterns represent, perhaps, the wide diversity of peoples and cultures in a world entering upon a third millennium.

The optimistic theme gives way to a slower, more reflective theme, as if to look back on past themes with a mixture of joy and nostalgia, and then a series of fanfares builds the musical texture towards the return of the brightly moving second theme, which leads to the return of the first brilliant fanfare, bringing the work to a rousing, optimistic conclusion.

With over 400 pieces, including nine operas and over sixty symphonies, Alan Hovhaness is one of the most prolific composers of the 20th century. A native of Massachusetts, he lived much of his life in Seattle.

Prayer of Saint Gregory is actually an interlude from the 1946 opera “Etchmiadzin.” Hovhaness scored it for solo trumpet and strings in 1946 and did the band version in 1952. The piece makes extensive use of modal scales. Henry Cowell wrote: “Hovhaness’ music...sounds modern in a natural and uninhibited fashion, because he has found new ways to use the archaic materials with which he starts, by following their natural trend towards modal sequence and polymodalism. His innovations do not break with the early traditions. His is moving, long-breathed music, splendidly written and unique in style.”

James Barnes is a well-known arranger and composer of wind band music currently teaching at the University of Kansas. His setting of Stephen Foster’s popular song, written in 1853, showcases the warm colors of the band. The official song of the state of Kentucky, My Old Kentucky Home is played before many civic functions and every year before the Kentucky Derby.

The first theme of Leonard Bernstein’s “Slava!” is a vaudevillian razz-matazz tune filled with side-slippping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (played by the ubiquitous trombones) from the Coronation Scene of Moussorgsky’s “Boris Gudonov,” where the chorus sings the Russian word slava, meaning “glory.” In this way the composer is paying homage to his friend Misitslav Rostropovich, to whom the overture is fondly dedicated.

The Concert Band performed at the recent competition, featuring a wide range of music from different eras and styles. The list of performers includes:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Performer</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Michelle Choate, Soph., Music, Kingston</td>
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<tr>
<td>Flute</td>
<td>Dara Ayres, Alumni, Seattle</td>
<td>Portland, OR</td>
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<tr>
<td>Emily Barnes</td>
<td>Katherine Blair, Fr., Undeclared, Kent</td>
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<td>Audrey Ehreheit, Sr., Geography, Portand, OR</td>
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<td>Valentine Luu, Soph., Poli Sci, Puyallup</td>
<td>Krista Novstrup, Soph., Chem Engr, Edmonds</td>
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<tr>
<td>Amanda Oden</td>
<td>Sachiko Okawa</td>
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<td>Jennifer Roberts, Jr., Biochem, Silverdale</td>
<td>Jessica Schrader, Soph., Business, Boise, ID</td>
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<tr>
<td>Suin Son, Mr., Music Ed, Seattle</td>
<td>Debbie Stoner, Jr., Chemical Engr, Bellevue</td>
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<tr>
<td>Stephanie Sutton</td>
<td>Marissa Uchima, Soph., Linguistics, Aiea, Hawaii</td>
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<tr>
<td>Oboe</td>
<td>Lara Bergen, Soph., Econ &amp; Statistics, Cœur d'Alene, ID</td>
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<tr>
<td>Heather Klintworth, Sr., Molecular Bio, Lk Forest Park</td>
<td>Jamie Fowler, Jr., Speech &amp; Hearing Sci, Mill Creek</td>
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<td>Stacy Schulze, Community Member, Richmond, TX</td>
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<tr>
<td>Eb Clarinet</td>
<td>Linda, O'Gara, Community member, Seattle</td>
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<tr>
<td>Clarinet</td>
<td>Jeremy Barnes, Jr., Engr, Kent</td>
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<tr>
<td>Jessica Brody</td>
<td>Erika Eggers, Graduate Student, Physiology &amp; Biophysics, Jefferson City, MO</td>
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<tr>
<td>Lisa Halford, Soph., Undeclared, Kent</td>
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<tr>
<td>Bass clarinet</td>
<td>Marisa Hartman, Community Member, Lk Stevens</td>
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<tr>
<td>Tenor sax</td>
<td>Sean Avery, Fr., Electrical Engr, Seattle</td>
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<tr>
<td>Horn</td>
<td>Oleg Gouts, Sr., Microbiology, Redmond</td>
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<tr>
<td>Bassoon</td>
<td>Adam Mills, Soph., Electrical Engr, Puyallup</td>
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<tr>
<td>Alto sax</td>
<td>Jerome Chen, Fr., Pre-science, Daville, CA and Seoul, Korea</td>
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<tr>
<td>Bassoon</td>
<td>John Robins</td>
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<tr>
<td>Oboe</td>
<td>Sarah Cockrum, Fr., Undeclared, Puyallup</td>
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<tr>
<td>Alto sax</td>
<td>Dustin Hillard, Sr., Elec Engr, Sammamish</td>
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<tr>
<td>Clarinet</td>
<td>Nick Noack, Sr., Computer Engineer, Everett</td>
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<tr>
<td>Trombone</td>
<td>Ryan Piwowarski, Fr., Undeclared, Vancouver</td>
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<tr>
<td>Bass clarinet</td>
<td>Tyson Sterne</td>
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<tr>
<td>Bassoon</td>
<td>Erik Jennings, Fr., Pre-Engr, Lynnwood</td>
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<tr>
<td>Trumpet</td>
<td>Oleg Gouts, Sr., Microbiology, Redmond</td>
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<tr>
<td>Bass clarinet</td>
<td>Cassandra Miller, Fr., Undeclared, Aloha, OR</td>
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<tr>
<td>Oboe</td>
<td>David Power, Fr., Pre-Engr, Olympia</td>
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THE SYMPHONIC BAND

* Principal ^ Piccolo

FLUTE
- Lori Bockovich: Physics, Bothell
- Megan Eldridge: Undeclared, Redmond
- Cassandra Engle: Undeclared, Sacramento, CA
- Eileen Hsu: Political Sci/Art, Bellevue
- Katie Jenks: Physical Oceanography, Kent
- Meghan Lyle: Biology/Zoology, Bothell
- Tracy Martin: English, Bothell
- Jen Murdock: Undeclared, Seattle
- *Katie Flinkton: Music Ed, Seattle
- Cat Ray: Chemistry, Seattle
- Joe Roberts: Computer Sci, Federal Way
- Heather Walsley: Music Ed, Lynnwood

CLARINET
- Elissa Backholm: Civil Engr, Everett
- Michal Brehm: History/Ed, Sammamish
- Sean Casey: Atmospheric Sci, Mesa, AZ
- Desiree Clement: Geology, Bothell
- Emily Evenson: Undeclared, Yakima
- *Sharon Gundersen: Chem Engr, Poulsbo
- Petra Herguth: Chemistry, KonStanz, Germany
- Andrea Jones: Pre-Engr, Cheney
- Heather Lowe: Pre-Psychology, Sequim
- Jennifer Maurer: Undeclared, Bellevue
- Julia Neuhaus: Undeclared, Bothell
- Keith Stewart: Chemistry/Oceanography, Wenatchee
- Jeffrey Stredwick: Architecture, Kennewick

BASS CLARINET
- Brady Hodgson: Pre-major, Marysville

BASSOON
- Will Harvey: Music, Bellevue

CONTRA BASS CLARINET
- Matt Brown: Music Ed, Bothell

ALTO SAXOPHONE
- Hillary Cummings: Physics/Astronomy, Tacoma
- *Nathan Cummings: History, Port Orchard

TENOR SAXOPHONE
- Iain Schempp: Math, Tucson, AZ

BARITONE SAXOPHONE
- Andrew Stoneman: Comp Sci/Math, Portland, OR

TRUMPET
- Shane Boyd: Pre-Engr, Portland, OR
- Jesse Coe: Japanese Linguistics, Fallon, NV
- Elaina Devere: Biology, Federal Way
- Daniel Flieder: Music, Bainbridge Island
- Allan Jackman: Business Admin, Olympia
- *Joy Lyons: Physics/Music, Seattle
- Richard Millard: Undeclared, Camas
- Mary Ellen Olafson: Architecture, Mukilteo
- Chris Pearson: Physics, Bothell
- Roberto Riego: Geography, Seattle
- Keith Thunstedt: Microbiology, Vancouver
- Casey Tiley: Undeclared, Salem, OR
- Jeff Westerberg: Business/Math, Olympia
- Hilma Yantis: Music, Grapeview

FRENCH HORN
- Jennifer Bach: Undeclared, Seattle
- Julie French: Cell/Molecular Bio, Pt Orchard
- *Matt Gregory: Biology/Pre-Med., Lynnwood
- Carris Lawson: Undeclared, Everett
- Karen Milde: Ed Psych, PhD, Bothell
- Becca Sillifant: Pre-Nursing, Des Moines

TRUMBOE
- Andrew Bendokas: Business, Bothell
- Kelly Clingan: Music Ed/Women Studies, Seattle
- Brandon Freeman: Undeclared, Bonney Lake
- Michael Hanson
- Jeremy Keller: Physics, Camas
- Adam Kirke: Physics, Kent
- *Reilly Pittman: Architecture, Kirkland