School of Music

UNIVERSITY OF WASHINGTON

2006-2007

presents

RHYTHM & BLUES

Guest ensemble

UNIVERSITY OF CALGARY WIND ENSEMBLE
DR. GLENN D. PRICE, conductor
SIMON TILLIER, assistant conductor

and

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
TIMOTHY O. SALZMAN, conductor
ROBIN McCABE, guest pianist

COMBINED UNIVERSITY OF WASHINGTON CAMPUS & CONCERT BANDS
SCOTT ATCHISON, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
DR. J. BRADLEY McDAVID, conductor
CARLA GEIGER, assistant conductor

7:30 PM
March 6, 2007
MEANY THEATER

CLASSICAL

KING FM 98.1
THE UNIVERSITY OF CALGARY WIND ENSEMBLE
Dr. Glenn D. Price, director
Simon Tillier, graduate assistant conductor

1. FREnergy.......................... JOHN ESTACIO (b. 1966) (arr. Fraser Linklater)
2. THE KISS.......................... MICHAEL TORKE (b. 1961)
   World Premiere - February 18, 2007 / CBDA Conference
   California All - State Wind Symphony / Glenn D. Price, conductor

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy O. Salzman, conductor

1. BARON Cimetière’s MAMBO (2004).......................... DONALD GRANTHAM (b. 1932)
2. RHAPSODY IN BLUE (1924).......................... GEORGE GERSHWIN (1898 – 1937)
   Robin McCabe, piano

COMBINED UNIVERSITY OF WASHINGTON CAMPUS & CONCERT BANDS
Scott Atchison, conductor

AN ORIGINAL SUITE FOR MILITARY BAND.......................... GORDON JACOB (1895-1984)
1. March conductor: Nse Expo
2. Intermezzo conductor: Scott Atchison
3. Finale conductor: Maggie Weitzel

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Carla Geiger, conductor

1. BLUE SHADES.......................... FRANK TICHELLI (b. 1958)
2. DIVERTIMENTO FOR WINDS AND PERCUSSION.......................... ROGER CICHY (b. 1956)
   I. Exaltation
   II. Remembrance
   III. Salutation

Dr. J. Bradley McDavid, conductor
This lively overture by the Canadian born composer John Estacio displays all the characteristics of a whirlwind scherzo. The piece originally began life as a sketch to the finale to the composer's *Triple Concerto*. However it was subsequently dropped in favour of other ideas. Instead he re-worked the material into the stand-alone piece we are hearing today. The title is a mixture of the two words “frenetic” and “energy” and as it suggests the music unfolds in a frenetic fashion not unlike John Adam’s fanfare for orchestra, *Short Ride in a Fast Machine* (1986). The composer writes: “It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral tutti, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece. A harmonically restless string passage leads into a return of the opening material and the piece concludes with a full force orchestral tutti along with the pounding drums of the opening.”

**John Estacio** is at the forefront of Canada’s younger generation of composers. Born in Newmarket, Ontario, he studied at Wilfrid Laurier University and the University of British Columbia. He has served as composer in residence to the Edmonton Symphony Orchestra, (who gave the first performance of *Frenergy* in 1998) Pro Coro Canada, Calgary Philharmonic and Calgary Opera. As well as having composed for the concert hall, television and film John Estacio is currently in Calgary for the premiere of his latest work, the opera *Frobisher*, by the Calgary Opera Company.

**The Kiss (2006)**

With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, **Michael Torke** practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world. At age 23, Torke cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland), became a recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the New York City Ballet. Highlights since then include: *Color Music* (1985–89), a series of orchestral pieces that each explore a single, specific color; *Javelin*, recorded both for Argo and for John William’s *Summon the Heroes*, the official 1996 Olympics album; *Four Seasons*, a 65-minute oratorio commissioned by the Walt Disney Company to celebrate the millennium and premiered by Kurt Masur and the New York Philharmonic; *Strawberry Fields*, whose “Great Performances” broadcast was nominated for an Emmy Award; and two evening-length *story ballets*, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada. In 2003 Torke founded Ecstatic Records and acquired the rights to re-issue the Decca/Argo catalog of his works. The boxed set of the complete recordings was selected by The New York Times as one of the top Classical albums of the year. *The Kiss* is a recent commission from the California Band Directors Association as part of their 50th anniversary celebrations. The sensitive yet expressive theme heard at the outset is referred to throughout in the different sections of the ensemble. At times it displays a child-like innocence reminiscent of the title. The piece climaxes in a passionate outpouring of the theme that eventually fades towards a poignant conclusion.

**Derivations (2003)**

**Marco Putz** is one of the foremost composers from the Netherlands today, writing music for winds. Although he had been composing since 1987 he came to international attention in 1995 when he won the “International Clarinet Association Composition Contest” for his work *Quatuor pour clarinettes*. In the wind band world his work *Dance Sequence* written for the 2003 WASBE (World Association of Symphonic Bands and Ensembles) Conference showed him to be a composer with a very unique voice. *Derivations* started life as a commission by the Netherlands based Fanfare Partij-Wittem (A “fanfare” ensemble is best described as a brass band with a large saxophone section). It is an extended piece in contrasting moods and styles that display the full range of timbres and instrument sections of the wind ensemble.

*Notes by Simon Tillier*

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments at the University and is internationally recognized as one of the finest groups of its kind. Following a philosophy of assigning one player per part and adopting flexible instrumentation according to the composer’s intention, the full ensemble of approximately 44 players is a soloistic and virtuoso orchestra performing chamber music, selected transcriptions, concerti and original full ensemble repertoire spanning five centuries.

The ensemble performs four concerts on campus per season as well as appearing regularly in local school concerts and as special guest artists for conferences, festivals and special events.

Under the direction of Dr. Glenn D. Price, the UCWE has earned great critical acclaim for their performances, recordings and broadcasts. The ensemble’s eight published CD’s on four commercial labels have made a significant contribution to the field, as well as establishing the UCWE as one of the principal international leaders for musical sensitivity, technical
polish and innovative programming. Touring has been a regular feature of the ensemble’s activities covering Canadian locations such as Montreal, Toronto, Winnipeg, Regina, Edmonton and Vancouver plus numerous appearances in the U.S.. Highlights include performances at the 1999 WASBE Conference in California, as well as Colorado and Texas for the National Conferences of CBDNA in 1995 and 2001.

Mr. Simon Tillier, Graduate Assistant Conductor was born in Middlesex, England near London, and studied clarinet before completing his degree at the Royal Northern College of Music in Manchester. It was there that he played in Britain’s finest conservatoire wind orchestras working with noted conductors Timothy Reynish and Clark Rundell. Following a period of freelance work, Simon moved to Hertfordshire where he conducts wind ensembles and orchestras plus directing a programme of chamber music for students. Simon also holds the posts of Assistant Woodwind Coordinator for Hertfordshire and Deputy Head of the Mid Herts Centre for Music and Arts in Hatfield. Recently he conducted the European premiere of TranZendental Danse of Joi by Jim Bonney and commissioned Tongue and Groove by the English composer, Simon Speare. In September 2006, Simon moved to Canada to commence a graduate course in conducting at the University of Calgary with Dr. Glenn D. Price.

Dr. Glenn D. Price has an international reputation as one of the leading conductors of his generation. An active conductor on the international scene, Dr. Price has conducted professional and student orchestras and wind ensembles throughout North America as well as in Europe, the United Kingdom, South America, the Middle East and Asia. He is the appointed Artistic Director for the International Youth Wind Orchestra, conducts the IMC Concert Orchestra and serves as the Principal Guest Conductor for the National Youth Wind Orchestra of Great Britain. In addition to his appearances as a conductor, Dr. Price serves extensively as a prominent music educator, clinician, guest lecturer and speaker for a variety of professional organizations around the world.

Current engagements include appearances in England for the Cheltenham International Music Festival as Guest Conductor with the Royal Northern College of Music Wind Orchestra, in Ireland for the International Youth Wind Orchestra, the Hong Kong Band Festival, the California Band Director’s Association 50th Anniversary Conference, the American Bandmaster’s Association and teaching the Conducting Masterclass for the Jungfrau Music Festival in Switzerland. He will appear with the top professional ensembles in both Argentina – the Banda Sinfonica de Cordoba and China – The People’s Liberation Army Band. In addition he will work with student groups in New York, California, Manitoba, Alberta, Nova Scotia and Ontario.

As a percussionist, he has performed with the Canadian Opera Company, National Ballet of Canada, Calgary Philharmonic Orchestra, New Works Calgary, Eastman-Dryden Orchestra, Alberta Theatre Projects and Alberta Ballet. He has also appeared as a soloist and recitalist. His performances have been heard on radio, television, recordings and film. He recently recorded the Concerto for Timpani and Wind Ensemble at the invitation of the composer Ney Rosauro. Following Master’s and Doctoral degrees at the Eastman School of Music, Dr. Price completed post-doctoral studies in conducting at the Toho Gakuen School of Music in Japan, Tanglewood Music Center in Massachusetts and advanced studies in Europe and Russia.

Dr. Price has served on the Executive Board of the World Association for Symphonic Bands and Ensembles (WASBE) since 1999. He was recently elected to the post of WASBE President and has commenced his term as President-Elect prior to assuming the office of President for 2007-2009. From 2001-2003 he relocated to Los Angeles as Head of Wind and Percussion, Professor of Conducting and Director of Wind Ensembles at The California State University, Northridge. Since this time he returned to his position as Director of Wind Ensembles and Professor of Conducting and Percussion at The University of Calgary.

Wind Ensemble Tour Executive
Taylor Berry, Jon Fisher, Jordan Ganchev, April LaBine, Austin Muir, Sean Perrin

For information regarding programs offered, admissions or auditions please contact:
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Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBAI/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others have performed his works, and he has fulfilled commissions in media from solo instruments to opera. Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster publish his music, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of The Technique of Orchestration (Prentice-Hall). Of Baron Cimetière’s Mambo, the composer writes:

I first came across Baron Cimetière in Russel Bank's fascinating novel Continental Drift, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970s and early 80s. Voodoo is a strong element of that novel and when my mambo began to take on a dark and sinister quality I decided to link it to Baron Cimetière, who, according to folklore, is the keeper and guardian of cemeteries. The then twenty-five-year-old George Gershwin was already a successful song and show composer when bandleader Paul Whiteman approached him in 1923 to write a "jazz concerto" for Whiteman's dance orchestra for a concert to take place on Abraham Lincoln's birthday, February 12, 1924 in Aeolian Hall in New York. Whiteman was a popular bandleader with a strong missionary zeal to bring jazz - albeit a tamed, sanitized version of the genre - to a broader, more refined audience.

Whiteman's commission resulted from a competition between the American and the British Orchestras to "prove" which was more American. Gershwin's piece was the American choice and a full-scale, double-stave version of the accompaniment, which was turned over to Paul Whiteman's chief orchestrator, Ferde Grofé, for scoring. Gershwin and Grofé worked closely together, with Grofé realizing in actuality the brief indications Gershwin had made in his score, for the most part based on his idea of which players in Whiteman's band would best suit certain passages, including the opening clarinet solo, which was intended for Ross Gorman. It was Gorman who turned the original, written-out scale of the opening into a half-scale, half-glossando gesture in rehearsal - a touch that Gershwin insisted on incorporating into the final version. It was Gershwin's prerogative to keep such freedom alive in his own solo turn at the piano, and flexibility of rhythm and even of structure is a key element to the Rhapsody. This spontaneity and the infectious melodies and rhythm combine to keep the extended, "rhapsodic" form of the piece on point. The piece was an immediate, riotous success at its premiere, an event attended by many famous musicians of the day including Leopold Stokowski, Igor Stravinsky and John Philip Sousa. In a single, fifteen-minute span, jazz was firmly established in the American "classical" concert repertoire.
This evening's performance utilizes a new edition of the score assembled by Donald Hunsberger, former conductor of the Eastman Wind Ensemble, who based his orchestrations upon the Grofé 1924 and 1926 Whiteman band scorings.

**An Original Suite** was Gordon Jacob's first work for the band medium and was completed in 1928. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original. The suite begins with a *March* and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The *Intermezzo* opens with a seventeen bar solo for alto saxophone and ends with a somber A-minor triad. A *rubato* tempo is prevalent and subtle shading of tone pervades the movement. The *Finale* is reminiscent of the first movement. It begins with a polyrhythm - the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The finale *Coda* repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

Gordon Jacob was born in London on July 5, 1895 and died in Saffron Walden, England, on June 8, 1984. He received his education from both Dulwich College and the Royal College of Music, earning a Doctor of Music degree in 1935. From 1926, he was a member of the faculty at the latter institution and taught counterpoint, orchestration, and composition. A long line of his composition students, including Malcolm Arnold, Antony Hopkins, and Bernard Stevens, went on to successful careers. His orchestral and choral works include a ballet, concert overtures, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

As its title suggests, *Blue Shades* alludes to the blues, and a jazz feeling is prevalent - however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue. At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era. *Blue Shades* was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Frank Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. He received his doctoral and master's degrees in composition from the University of Michigan, and joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, he was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

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**UNIVERSITY OF WASHINGTON WIND ENSEMBLE**

**FLUTE**  
Svetlana Vdovenko, Grad., Music Perf., St. Petersburg, Russia*  
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea  
Chung-Lin Lee, Grad., Music Perf., Kaoh-siung, Taiwan  
Zhao-Rong Chen, Grad., Music Perf., Nan-jing, China  
Salsa Senger, Grad., Music Perf., Hailey, ID  

**BASSOON**  
Kirsten Alfredsen, So., Music Perf., Bellingham  
George Hamilton, So., Music Perf./Near Eastern Lang., Spokane  
Paul Swanson, Jr., Music Perf., Everett  

**OBOE**  
Sara Thompson, Grad., Music Perf., Fresno, CA*  
Haley Franzwa, Jr., Music Ed., Bothell  
Laura Stambaugh, Grad. Music Ed., Portmouth, NH  

**ENGLISH HORN**  
Laura Stambaugh, Grad. Music Ed., Portmouth, NH  

**TENOR SAXOPHONE**  
Anthony Pierce, So., Music Perf. Vancouver  

**BARITONE SAXOPHONE**  
Danielle Spear, Sr., Music Ed., Spokane  

**TRUMPET**  
Toby Pesk, Jr., Music Perf., Renton*  
Rachel Moore, Sr., Music Perf., Lake Forest Park  
Sarah Nelson, Sr., Music Ed./Jazz Studies, Snohomish  
Scott Atchison, Grad., Inst. Cond., Napa, CA  
Shelly Devlin, Grad., Music Perf., LeGrand, IA  
Paul Bain, Grad., Inst. Cond., Puyallup  

**HORN**  
Matthew Kruse, Grad., Inst. Cond., Redmond*  
Cory Schillaci, So., Pre Major, Auburn  
Andrew Cate, Jr., Psychology, Graham  
Kylar Brumbaugh, So., Music Perf., Port Angeles  
Aaron Avril, So., Physics, Shoreline  

**PICCOLO**  
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea  

**CLARINET**  
Yasbel Sarte, Non-matric., Santa Rosa, CA*  
Nse Ekpo, Grad., Inst. Cond., Sumter, SC*  
Kent van Alstyne, Jr., Microbiology/Anthropology, Chehalis  
Stella Koh, So., Music/Poly Sci., Bellevue  
Tim Nelson, Fr., History, Vancouver  
Kate Sawatzki, Jr., Microbiology/English, Spokane  
Jonathan Tu, Jr., Aeronautics/Math, Shoreline  

**BASS CLARINET**  
Shinn-Yi (Cindy) Chou, Jr., BioChem./Music, Seattle*  
Jessica Lawson, Fr., Music Perf., Puyallup  

**ALTO SAXOPHONE**  
Megumi Azekawa, Jr., Music Perf., Yoko-hama, Japan*  

**BASSoon**  
Ryan Marsh, Sr., Music Perf., Maple Valley  

**FLUTE**  

**ENGLISH HORN**  

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* indicates a music major minor in another field.
Zachariah Macintyre, Jr., Music, Fife
Stefanie Stermangel, Computer Engineering/ Japanese, Junior, Longview

HORN
Lydia Bybsma, So., Undecided, Longview
Andrew Carson, Cinema Studies, Junior, Everett
Marshall Lance, So., Middle Eastern Civilization & Language, Sedro-Wolley
Benjamin Renneberg, Fr., Bioengineering, Auburn
Carl Sandstrom, Sr., Music, Seattle
Rachel Schiechty, German, Junior, Carnation

Corrie Strandjord, Jr., Comparative Religion, Bellevue

TROMBONE
Bryan Clark, Fr., Cellular Biology, Chavalis
Karen Chisholm, Grad., Genome Sciences / Medicine, Novato, CA
Natalie Schmidt, Jr., Cellular Biology, Langley
Leroy Searle, Faculty, English, Seattle
Tanya Swarts, Undecided, Freshman, Mercer Island
Forrest Vines, Sr., Psychology & American Ethnic Studies, Seattle

Percussion
Michael Brennan, Fr., Undecided, Gig Harbor
Jay Holcomb, Sr., French Major/Music Minor, La Conner

Benjamin Renneberg, Fr., Bioengineering, Auburn
Andrew Carson, Cinema Studies, Junior, Everett
Stefanie Sternagel, Computer Engineering!
Rachel Schlechty, German, Junior, Carnation
Zachariah Macintyre, Fr., Music, Fife

Alyssa Bourne, So., Comparative History of Ideas, Kirkland

Heather Haack, Fr. English, Kekaha, HI
* Stacy Kallander, Fr., Architecture, Oak Harbor

Bo Ashley Wilson, Jr., Psychology/ Sociology, Redmond

Jennifer Arther, Fr., Undeclared, Redmond
Dylan Antovich, So., Music/ German, Mill Creek
Alyssa Bourne, Comparative History of Ideas, Kirkland
Rebecca Cooper, Sr., Comparative History of Ideas, Lake Forest Park
Heather Haack, Fr. English, Kekaha, HI
* Stacy Kallander, Fr., Architecture, Oak Harbor

Arnie Lopez, Sr., Music, San Antonio, TX
Katelin Peterson, Fr., Molecular/ Cellular/ Developmental Biology, Bellingham
Bo Ashley Wilson, Jr., Psychology/ Sociology, Redmond

Janelle Arenz, So., Music/ German, Mill Creek

CHRISTOPHER CLARINET
Janet Bautista, Jr., Physics/ Asian Studies, Tacoma
Jennifer Grantham, Fr., Developmental Psychology, Brier

ALTOSAXOPHONE
Derek Anderson, So., Business, Seattle
Brad Carl, Fr., Atmospheric Sciences, Sumner
Brock Leary, Grad., Public Administration, Boston, MA
Eric Orth, Jr., Computer Engineering, Lake Forest Park
Aaron Willis, So., English, Tacoma

TENOR SAXOPHONE
Rebecca Hoffman, So., English, Renton
Sujung Lim, Biology/ Microbiology, Woodburn, OR
Jacob Lockey, Fr., Aerospace and Aeronautics, Puyallup

BARITONE SAXOPHONE
Greg Bickford, So., Computer Science, Chehalis

TRUMPET
Anthony Andrus, So., Undeclared, Bothell
Jordan Bice, Fr., Political Science, Lake Oswego, OR
Cassidy Baeh, Jr., Informatics, Auburn, CA
* Christopher Clarke, So., Music Education, Vancouver
Spencer Coates, So., Law, Societies, and Justice, Renton
Gavin Elster, Fr., Undeclared, Seattle
Reggie Grooch, So., International Studies, Seattle
Chelsea Jaeger, Fr., Undeclared, Seattle
Erika Lee, Fr., Undeclared, Mercer Island
John Marble, So., Music Education/Jazz, Seattle
Ethan McBride, Fr., Undeclared, Portland, OR
Allison Nichols, Fr., Biology, Seattle
Ken Ondracek, So., Undeclared, Port Orchard
Christopher Smith, Jr., Materials Science and Engineering, Chehalis
Anthony Squires, Fr., Mechanical Engineering, Snohomish
Rob Squizzato, Fr., Linguistics, Providence, RI

* denotes principle musician