The School of Music
presents the 84th program of the 1989-90 season

The University of Washington

Wind Ensemble
and
Symphonic Band

Tim Salzman  Musical Director

Walter Welke
Concerto Competition
Winners

April 24, 1990
8:00 PM, Meany Theater
Free Admission
Program

The Symphonic Band

Polonaise, Op. 49

ANATOL LIADOV (Trans. Wilcox)

Incantation and Dance

JOHN BARNES CHANCE

David McCullough, Conductor

The Wind Ensemble

Concertino for Trumpet and Band

MAURICE WHITNEY

Michael Kane, Trumpet

Roy Cummings, Conductor

Lied et Scherzo, Opus 54

FLORENT SCHMITT

Jacqueline Faisal, Horn

David Kappy, Conductor

Combined Bands

Allerseelen, Op.10, No.8

RICHARD STRAUSS (Arr. Davis)

David McCullough, Conductor

Alte Kameraden

CARL TEIKE

David Kappy, Conductor

Program Notes

For some years at the beginning of this century Anatol Liadov (1855-1914) was held in high regard among Russian composers. Stravinsky later called him "the most progressive of the musicians of his generation," and the impresario Sergey Diaghilev wrote to him in 1909: "We all consider you now as our freshest and most interesting talent." This letter was Diaghilev's invitation to Liadov to compose a new ballet he wanted to present in Paris the next year with his Ballets Russes, to be called The Firebird. After some weeks the only progress Liadov had made was to buy the music-paper and Diaghilev was obliged to look elsewhere for the music to the young Igor Stravinsky.

The incident confirmed a reputation for indolence that was attached to Liadov when he was 21 after his expulsion from the St. Petersburg Conservatory, where he had studied with Rimsky-Korsakov. He was later re-admitted and himself became professor of harmony and composition there.

The Polonaise, Op. 49 was Liadov's tribute to the poet Pushkin for a memorial concert in 1899. This lively work was transcribed for concert band just this year by Don Wilcox, Director of Bands at West Virginia University.

Noel Goodwin and David McCullough

The title of this piece, Incantation and Dance, suggests a religious orientation, but not toward any of the established religions of Western or Eastern culture. Unlike prayers, incantations are uttered in rituals of magic, demonic rites or festivals of conjecture. When the spirit does come there is dancing, wild and abandoned.

The Incantation of Chance's work serves formally as an introduction. Its low flute sounds and unstable tonal center creates an air of mystery and expectation. Instruments are added but the general dynamic remains hushed and anxious.

The Dance starts quietly, its complex rhythm built piece by piece in the percussion section. The winds are added and the dance grows wilder and more frenzied. There is no pretty tune here but instead a convulsion of rhythmic syncopation that leads to the dances satisfying conclusion.

R. John Spech

Maurice Whitney, an American composer, has written several pieces for wind ensemble and band. In the present work, Concertino for Trumpet and Band, the first movement alternates between marcato and lyrical passages. It also has a cadenza featured before its strong ending. The second movement is reminiscent of the music of George Gershwin, and leaves much of the interpretation open to the soloist. The third movement is a showcase for the soloist's technique. Flowing runs surround a lyrical midsection, and the movement ends impressively upbeat.
Michael Kane is currently in his third year at the University of Washington. He is a student of Roy Cummings, and is majoring in orchestral performance. Besides playing in the Wind Ensemble, Michael also plays in the University Symphony and Studio Jazz Ensemble. Outside of the University he plays principal trumpet in the Seattle Youth Symphony, and also plays in the Seattle Philharmonic. Michael graduated from Buena High School in Ventura, California, in 1987.

— Michael Kane

French composer Florent Schmitt (1870 - 1958) studied with Massenet, Fauré, and others at the Paris Conservatoire from 1889 - 1900, winning the Prix de Rome during his last year. During the next decade he produced many of his most important works, including a massive Piano Quintet (1902 - 1908) and the ballet La Tragédie de Salomé (1907), whose pounding rhythms foreshadow to some degree Stravinsky's Rite of Spring.

Lied et Scherzo, Opus 54, was composed and published in 1910 and dedicated to Paul Dukas. Although originally written for double quintet and principal horn, it was premiered as an arrangement for cello and piano (with scarcely any modification in the main part) on April 26, 1911 at the Salle des Agriculteurs. Schmitt was influenced by other composers and borrowed impressionistic devices from Debussy and Ravel. His music is characterized by vigor, eloquence, and passion.

Jacqueline Faissal is a D.M.A. candidate at the University of Washington and studies horn with David Kappy. She holds a B.M.A. in Music Performance from Florida State University (1986) and a Master's degree in Music Performance from the University of Montana (1989).

— Jacqueline Faissal

Witness the phenomenon of a 'prophet' honored in his own home, yet not elsewhere: Henk Badings (1907 - 1987) has been recognized in the Netherlands as a major composer of the twentieth-century, but his music remains relatively unknown outside Northern Europe. In fact, if he is known, it is more often than not for this very concerto being played this evening. This concerto, composed in 1963, is the standard work for its genre, being perhaps performed more often than any other concerto written expressly for flute and band.

Interestingly enough, Henk Badings was born in Bandung, Indonesia, of Dutch parents. Orphaned at an early age, he left for the Netherlands, eventually studying mining engineering at the Delft Polytechnic University. His first symphony was composed without the aid of formal study in composition, and was premiered by the Amsterdam Concertgebouw in 1930! He later studied composition with Willem Pijper, and eventually became a policeman. That march is now known around the world as Alte Kameraden; "Old Comrades," and Teike is remembered as its composer.

— Frederick Fennell

Tonight's concerto is strongly octatonic, with the scale itself being directly stated a few times in the first movement. Its structure is fairly traditional, though the three movements are played fairly strictly without interruption. This piece also demonstrates Badings' penchant for strong unconventional rhythms. While the first movement is rather straightforward, asymmetrical groupings dominate the bulk of the concerto. In fact, the last movement maintains a convincing trip into the land of 11/8: think of grouping 11 beats in one measure! I assure you, it is great fun to play!

Brian Fairbanks is a senior at the University of Washington, pursuing a BA/BM in Music History. He has played the flute for fourteen years, his principal teachers being Lise Mann and Felix Skowronek. A member of the Arts and Sciences Honor Program, he attends the University on a four-year tuition exemption granted by the Washington State Legislature through the Washington Scholar Program. He was Co-principal Flute of the Seattle Youth Symphony from 1986-1989, and has been Principal Flute of the UW Wind Ensemble since Autumn, 1989.

— Brian Fairbanks

Richard Strauss had a life-long love affair with the human voice. He composed songs as early as 1882 at the age of 18, and completed the Four Last Songs in 1948, a total of no less than 138 songs with piano accompaniment. It is from this early opus of 1882, dedicated to the Munich tenor Heinrich Vogl, that Allerseelen was taken and adapted for large symphonic band by Albert Oliver Davis. Allerseelen, or "All Souls' Day", has been standard band fare since the transcription was published in 1955 and the wide acceptance of the setting helps to fill that void. Davis has fashioned his transcription with stylistic fidelity and this dramatic setting is carefully framed within the Strauss original.

— David McCullough

Carl Teike (1864-1922) began his musical studies at the age of fourteen with Paul Bottcher, conductor of the Württemberg Municipal Band. At the age of nineteen he entered the army as a musician in Ulm. But when a new bandmaster disliked his most recent, yet unnamed, march and suggested that he destroy it, Teike decided to resign from the army to become a policeman. That march is now known around the world as Alte Kameraden; "Old Comrades," and Teike is remembered as its composer.

— David McCullough
Walter Welke started his 45-year tenure at The University of Washington in 1929 as conductor of the University Band and the Men's Glee Club. He later founded the Wind Sinfonietta and organized the marching band. Under his direction the bands premiered over 50 pieces of new music for winds. It is difficult to find a Welke program that does not include several students in concerto settings. It is therefore fitting that the new annual wind ensemble concerto contest, that begins with the performances this evening, be named after Walter Welke who throughout his lengthy tenure felt so strongly about the value of such performances.

The University Of Washington Wind Ensemble

**Piccolo**
- Yuriik Brunelle

**Flute**
- Scott MacHaffie
- Lisa Gane
- Katherine Nelson
- Shannon Yost
- Lori Iwasaki
- Debbie Veyes
- Jennifer Pritchett

**Oboe**
- Rachelle Merza
- David Oakley

**Bassoon**
- Jenny Rohons

**Clarinet**
- Doug Smith
- Matt Whitney
- Lisa Dinkelman
- Gretchen Swanson
- Kristin Cronin
- Jon Plummer
- Julie Lougheed
- Julie Skoen
- Kathleen Petrie
- Antonio Bermudez

**Euphonium**
- Zach Davies

**Tuba**
- Craig White
- Kirk Smith

**Baritone Saxophone**
- Brad Price

**Trumpet**
- Ron Cole
- Sam Mann
- Michael Kane
- Michael Baker
- Jack Halsey
- Mat Johnson

**Horn**
- Jackie Sue Faisstal
- Jenny Smith
- Tony Miller
- Andrew Kertesz
- Vincent Yamashiro

**Piccolo**
- Wendy Wilhelmi

**Flute**
- Brian Fairbanks
- Laura Dickinson

**Oboe**
- Molly Sandick
- Katie Jackson

**Eb Clarinet**
- Jeff Eldridge

**Bassoon**
- Jewel Cripe

**Clarinet**
- Kathy Boone
- Sue Kelleher
- Anne Dickinson
- Chris Magnusson
- Christine Bannier
- Gretchen Minton

**Trombone**
- Andrew Hillaker
- Gretchon Hopper
- Jay Bulen

**Contra-Alto Clarinet**
- Vanessa Kahen

**Alto Saxophone**
- Charles Davis
- Robert Davis

**Tenor Saxophone**
- Travis Ranney

**Euphonium**
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**Tuba**
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**String Bass**
- Kris Falk

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Upcoming Concerts

Collegium Musicum; April 26 & 27, 8:00 PM, Brechemin Auditorium
Contemporary Group; April 30, 8:00 PM, Meany Theater
Baroque Ensemble; May 2, 8:00 PM, Brechemin Auditorium cancelled
Faculty Recital; Arthur Grossman, bassoon; Toby Saks, cello; Carole Terry, harpsichord; May 8, 8 PM, Brechemin Auditorium
Keyboard Debut Series; May 10, 8:00 PM, Brechemin Auditorium
Vanessa; May 16 & 18, 8:00 PM; May 20, 3 PM, Meany Theater
University Singers; May 21, 8:00 PM, Meany Theater
Percussion Ensemble; May 22, 8:00 PM, Meany Studio Theater
Madrigal Singers; May 22, 8:00 PM, Meany Theater
Wind Ensemble and Symphonic Band; May 23, 8:00 PM, Meany Theater
Jazz Combos; May 24, 8:00 PM, Brechemin Auditorium
Soni Ventorum Wind Quintet; May 25, 8:00 PM, Brechemin Auditorium
French and German Baroque Concert; May 29, 8:00 PM, Meany Theater