THE SCHOOL OF MUSIC
at the
University of Washington

presents its 51st program of the 1987-88 season:

The University of Washington
SYMPHONIC BAND
and
WIND ENSEMBLE
Tim Salzman, Conductor

March 9, 1988 8:00 PM, Meany Theater

PROGRAM

The Symphonic Band

British Band Suite:
GORDON JACOB  March (from “An Original Suite”)
RALPH VAUGHAN WILLIAMS  Intermezzo, “My Bonny Boy”
 (from “A Folk Song Suite”)
GUSTAV HOLST  Moorside March

In a salute to the great British band compositional tradition, the conductor has decided to bring together complimentary movements from separate works to form a three movement suite. The March from An Original Suite was Jacob’s first work for the band medium, having been completed in 1928. Presumably the word “original” in the title was to distinguish the composition from the transcriptions which made up the bulk of the band’s repertoire at that time. Ralph Vaughan Williams, one of the most eminent of contemporary English composers, is known
throughout the world for this splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. His interest in the wind band has nowhere found more satisfactory expression than in his three movement Folk Song Suite (1924). Although the melodies are his own, the Intermezzo (the second movement of the composition) suggests his affection for traditional British folk song. 

Vincent Persichetti (in memoriam) 

The composer provides the following program note: "Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections...a sustained choral mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums." Vincent Persichetti studied composition with Paul Nurdoff and Roy Harris and conducting with Fritz Reiner. He was a graduate of Combs College, Philadelphia Conservatory and the Curtis Institute. Persichetti was head of the department of composition at the Philadelphia Conservatory from 1941 to 1947 and in 1947 joined the staff of the Juilliard School where he served as head of the composition department. His works, in virtually every form and for all media, are played throughout the world; more than ninety of his compositions are published and many are recorded. Persichetti was a virtuoso keyboard performer and an energetic scholar. The influence of his musical mind will continue to be widely felt, thanks to the legacy of his expert teaching and his book on the harmonic practices of this century.

Michael X. Rodriguez 

THE SEVEN DEADLY SINS (1984)

The composer provides the following program notes:

I. Processional. The Seven Deadly Sins enter and quickly pass in review, led by Pride (the trumpets) and followed by Gluttony (the kettle drums), Lust (the saxophones), Avarice (the clarinets), Envy (the woodwinds), Anger (the horns), and finally, at a much slower tempo, Sloth (the low brass). 

II. Pride is the longest movement. The image of Narcissus admiring his reflection in the water is portrayed by the trumpets, as they croon over an undulating piano/percussion accompaniment which swells up, then recedes in palindrome, or mirror, fashion. 

III. Gluttony is vigorous Toccata in which the kettle drums and pianos introduce a “Gobbling” motif which is gradually taken up by the entire ensemble, accompanied by a cow bell and a rack of pots and pans. A “burp” from the brass produced by popping their mouthpieces, leads directly to

IV. Lust, a short but passionate intermezzo for the two intertwining pairs of saxophones. 

V. Avarice begins with a cadenza in which the five clarinets compete in a musical depiction of a dice game: two pairs of instruments “roll” unsuccessfully before a fifth player “strikes it rich” on a high Bb and ushers in some spirited Dixieland, suggestive of a night on the town on Bourbon Street. Strains of the hymn “Let the Lower Lights be Burning” are also discernible. All of this quickly comes to an end when the money runs out—literally, in this case. 

VI. Envy follows, a mournful Adagio in which the flutes, oboes and bassoons longingly repeat themes from the two previous Sins. The movement grows in intensity and leads to
VII. Anger, another Toccata in which the trumpets of Pride return and, with the horns of Anger, lead the ensemble to a furious climax.

VIII. Sloth provides a respite from all this activity in the shortest movement of the composition: twelve simple chords from muted trombones and tuba, accompanied by a gong which is submerged in a tub of water.

IX. Finally, an excerpt from the Gregorian sequence for the dead, the Dies Irae, is intoned by the pianos and percussion in a stern commentary on the Seven Deadly Sins, after which, in a X. Recessional, the Sins again pass in review and file out in their original order, led by Pride and ending with Sloth.

MORTON GOULD SYMPHONY FOR BAND, "THE WEST POINT"
I. EPI TAPHS
II. MARCHES

This composition was written for the West Point Sesquicentennial celebration at the request of Francis I. Resta of the West Point Academy. It was first performed there in 1952, with the composer conducting. The first movement, Epitaphs, is an elegiac fantasy referring to absent femininity. Its quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to "Taps", make a quiet but dissonant coda to the first movement.

The second movement, Marches, opens with a series of bugle-like embellishments and rhythmic variations. Throughout the movement the wind instruments play figures which suggest typical snare drum rhythms. After numerous Transformations of the principal marching motive the work ends in a virtuoso coda of martial fanfares and flourishes.

Notes by Tim Salzman, unless otherwise indicated.

THE UNIVERSITY SYMPHONIC BAND
Name, Major

<table>
<thead>
<tr>
<th>Flute</th>
<th>Baritone Saxophone</th>
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<tbody>
<tr>
<td>Irene Anderson, Psychology</td>
<td>Dale Quigg, Indust. Engineering</td>
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<td>Ruth Ann Duncanson, Music Education</td>
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<td>Carey Holley, Occup. Therapy</td>
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<td>Theresa Julius, Architecture</td>
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<td>Carrie Murphy, Psychology, Education</td>
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<td>Ravi Sanga, Metal. Engineering</td>
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<tr>
<th>Oboe</th>
<th>Trumpet</th>
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<tr>
<td>Laurie Bare, Music</td>
<td>Brian Bailie, Business</td>
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<td>Shannon Hoppes, Oceanography</td>
<td>Chris Duenow, Music Education</td>
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<tr>
<td>Andrea Steedle, Pre-major</td>
<td>Paul Firth, Botany</td>
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<td>Lani Wollwage, Pre-major</td>
<td>Nathan Bastuscheck, Speech Communication</td>
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<th>Clarinet</th>
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<tr>
<td>Sara Beavers, Math</td>
<td>Brian Calder, Computer Science</td>
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<td>Eric Dunkel, Music Education</td>
<td>David Graves, Engineering</td>
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<td>Theresa Gomez, Pre-major</td>
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<td>Cindy Mandel, Psychology</td>
<td>Kathryn Heckard, History</td>
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<td>Linda Moran, Pre-major</td>
<td>Keith McKenzie, Music Education</td>
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<td>Karen Vasseur, Communications</td>
<td>Jeff Newell, Communications</td>
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<td>Kim Wegodsky, Business</td>
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<tr>
<td>Peter Beeson, Pre-major</td>
<td>John Hillman, Political Science</td>
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<td>Richard Butzon, Engineering</td>
<td>Joe Marshall, English</td>
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<th>Tuba</th>
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<td>John Marx, Business</td>
<td>David Kato, Speech and Hearing Sciences</td>
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<td>Cary Oshima, Economics</td>
<td>Adrin Stauffer, Communications</td>
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<td>Joe Trudeau, History</td>
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<td>Paul Six, Political Science</td>
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<td>Darla Scroggins, Health Sciences</td>
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<td>Lamb Caro, Mech. Engineering</td>
<td>Andy Berven, A. A. Engineering</td>
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<td>Greg Harlow, Business</td>
<td>John Douthitt, Music Education</td>
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<td>Christine Kleinke, English</td>
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THE UNIVERSITY WIND ENSEMBLE
Name, Major

Flute
Corinne Maekawa, Music
Launa Lube, Music
Julia Tonkovich, English
Sally Schlicting, Music
Annemike Hiemstra, Nursing
Ewann Agenbroad, Zoology

Oboe
Laurie Bare, Music
Jewel Cripe, Biology

Bassoon
Jerry Turner, Education
Stefanie Walter, Germanics

Clarinet
Bev Setzer, Music/Spanish
John Shields, Fisheries
Catherine Kriloff, Math
Linda Mitchell, Business
Sheri Fingeroot, Biology
Judy Fleming, Russian
Johanna Hoek, Occupational Therapy

Bass Clarinet
Merch DeGrasse, Music
Ellie West, Pre-major

Contra Bass Clarinet
Eric Dunkel, Music Education

Alto Saxophone
Ed Domínguez, Music
Greg Harness, Music Education

Tenor Saxophone
Scott Granlund, Business

Baritone Saxophone
Brad Price, Music Education

Trumpet
Sam Mann, Music
Kris Gotheridge, Pre Major
Jack Halsey, Music Education
Craig Ball, Music/History
Richard Kodama, Physics
Deborah Stallman, Music Education

Horn
Cheryl Hoffman, Music Education
David Vincent, English
Larry Wiseman, Music
Brian Shin, Pre-Med

Trombone
Andrew Hillaker, Music
Rob Birkner, Chemical Engineering
Dan Wolch, Music
Geoff Ogle, Music Education

Euphonium
Mark Wood, Dance/Music

Tuba
Nathan Bastuscheck, Speech
John Whitson, Business

Percussion
Mark Postewaite, Music
Bill Cubbage, Pre-major
Nancey Tsai, Music Education
Ian Alvarez, Music

String Bass
Chris Falk, Music

Piano
Minako Fukase, Music
Terri Wedell, Music Education

UPCOMING CONCERTS:
March 30, BRECHEMIN SCHOLARSHIP WINNERS RECITAL, 8:00 PM, Meany Theater.
April 5, UNIVERSITY HARP ENSEMBLE, 8:00 PM, Meany Theater.
April 6, VISITING FACULTY ARTISTS IN ETHNOMUSICOLOGY: Music of Vietnam and Australia, 8:00 PM, Meany Theater.
April 12, UNIVERSITY MASTERS SERIES: Augusto Pagliaiulunga, tenor, and Larry Starr, piano, 8:00 PM, Meany Theater.
April 20, UNIVERSITY SYMPHONY, 8:00 PM, Meany Theater.
April 26, UNIVERSITY WIND ENSEMBLE, 8:00 PM, Meany Theater.
May 12, 14, 15: UW OPERA: Bohuslav Martinu's Julietta, 8:00 PM Thursday and Saturday, 3:00 PM Sunday, Meany Theater.
May 17, UNIVERSITY MASTERS SERIES: William O. Smith, clarinet and Stuart Dempster, trombone/didjeridu, joined by the U.W. CONTEMPORARY GROUP, 8:00 PM, Meany Theater.
May 18, UNIVERSITY CHORALE, 8:00 PM, Meany Theater.
May 23, THE MADRIGAL SINGERS, 8:00 PM, Meany Theater.
May 24, UNIVERSIT SINGERS, 8:00 PM, Meany Theater.
May 26, UNIVERSITY JAZZ COMBOS, 8:00 PM, Brechemin Auditorium, Music Building.
June 1, YOUNG COMPOSERS, 8:00 PM, Brechemin Auditorium, Music Building.
June 3, UNIVERSITY SYMPHONY & ORATORIO CHORUS, 8:00 PM, Meany Theater.
June 6, STUDIO JAZZ ENSEMBLE, 8:00 PM, Meany Theater.
June 7, OPERA WORKSHOP, 8:00 PM, Studio Theater.
June 8, UNIVERSITY PERCUSSION ENSEMBLE, 8:00 PM, Meany Studio Theater.
YOUR CONTRIBUTION IS NEEDED to help support students and programs in the School of Music at the University of Washington. Private gifts are used to enrich areas where public funds do not meet School needs. And student scholarships are not available at all through State funds—we rely on gifts from people like you! Please give as generously as you can: your participation matters.

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<td>$500</td>
<td>Arts and Sciences Dean's Club</td>
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<td>General support</td>
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<td>Scholarships</td>
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<td>Stanley Chapple Memorial Scholar-ship Fund</td>
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SOMC

Please mail this form with your check to: School of Music, c/o Office of Gift Processing, AJ-55, University of Washington, Seattle, WA, 98195.

Pursuant to RCW 19.09, the University of Washington is registered as a charitable organization with the Secretary of State, State of Washington. The University of Washington spent from a variety of sources 88.6 cents to raise and process each dollar contributed in the 1985-86 fiscal year.