

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
UNIVERSITY OF WASHINGTON SYMPHONIC BAND
UNIVERSITY OF WASHINGTON CAMPUS BAND

Present

MADE IN AMERICA

May 30 2013

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*

AMERICAN GAMES (1991).....NICHOLAS MAW (1935-2009)

CONCERTO FOR FLUTE AND WIND ENSEMBLE (2004)MIKE MOWER (b. 1958)
II. *Expressive*
I. *Bright*

Colleen McElroy, *flute*

SUNRISE AT ANGEL'S GATE (2001) PHILIP SPARKE (b. 1951)
Erin Bodnar, *conductor*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

MARCH: OMEGA LAMBDA CHI (1895).....CHARLES IVES (1874-1954)

CHESTER OVERTURE FOR BAND (1957).....WILLIAM SCHUMAN (1910-1992)
Cory Meals, *conductor*

CHESTER LEAPS IN (1997).....STEVEN BRYANT (b. 1972)
Cory Meals, *conductor*

OVERTURE TO 'CANDIDE' (1955).....LEONARD BERNSTEIN (1918-1990), arr. Walter Beeler

UNIVERSITY OF WASHINGTON CAMPUS BAND
Dan McDonald & David Sloan, *conductors*

THE STAR-SPANGLED BANNER (c. 1765/1814/1941) SMITH/KEY/orch. IGOR STRAVINSKY (1882-1971)

ELEGY FOR MILES DAVIS (1993) RICHARD RODNEY BENNETT (1936-2012)
David Sloan, *trumpet*

EAGLE SQUADRON (1942) KENNETH ALFORD (1881-1945)

SUITE FRANÇAISE (1944) DARIUS MILHAUD (1892-1974)
I. *Normandie*
III. *Ile de France*
IV. *Alsace-Lorraine*
V. *Provence*

UW STUDENT SOLOISTS

A native of Darrington, Washington, **Colleen McElroy** has performed as principal flutist of the University of Washington Wind Ensemble, the University Symphony, Seattle Collaborative Orchestra and also performs with the Inverted Space Modern Music Ensemble. Ms. McElroy is a founding member of the Rainier Winds, a Seattle-based woodwind quintet. She spent her last two summers as a festival performer at the Bay View Music Festival in Michigan. Recently, Colleen performed as the UW Symphony principal flute of Ravel's *Daphnis et Chloe* under the direction of Seattle Symphony Maestro Ludovic Morlot. She is a two-time winner of the Snohomish County Music Teachers Association Concerto Competition which resulted in performances with the Port Gardner Bay Chamber Orchestra and the Bayshore Symphony. She currently serves on the board of directors for the Seattle Flute Society and is the founder and artistic director of the *Salon Solstice* Chamber Music concert series. Ms. McElroy began her flute studies with Iris Ingram of Lake Stevens and is currently a student of Professor Donna Shin at the University of Washington. She has performed in numerous master classes, most notably with Bonita Boyd, Linda Toote, Damian Bursill-Hall, Alexa Still, and Laura Barron. This spring, she will complete degrees in Music and Art History. Colleen is a Washington Scholar and has been on the Dean's List since 2010. She is the winner of this year's University of Washington Wind Ensemble Concerto Competition.

A native Texan, **David Sloan** graduated cum laude from the Moores School of Music at the University of Houston and holds a Master of Music in Trumpet Performance from the Meadows School of the Arts at Southern Methodist University in Dallas. He is currently pursuing doctoral studies at the University of Washington. His primary instructors include Roman Jakubas, James Austin, and Tom Booth and David Gordon. He has also had additional studies with Jim Vassallo, Robert Walp, and Mark Hughes. Outside of the performing ensembles at his schools, David is enjoying a burgeoning career as a freelance musician and has performed with many ensembles, including the Pasadena Philharmonic Orchestra (with whom he appeared as a soloist on a subscription concert), Galveston Symphony Orchestra, Brazosport Symphony Orchestra, the Houston Symphony Orchestra, the Seattle Metropolitan Chamber Orchestra as well as the Seattle Chamber Brass Ensemble. He has also participated in numerous master-classes, including those given by Ryan Anthony, Kevin Finamore, Russell Campbell, Howard Engstrom, Susan Slaughter, Steven Mead, Otis Murphy, Frank Campos, Niklas Eklund, and the American Brass Quintet. As a teacher, he has worked extensively with students from Fort Bend ISD and Friendswood ISD in Houston and in the Lake Highlands cluster of Richardson ISD in Richardson, Texas. Most recently, he has begun working with students in the Seattle Public School District.

PROGRAM NOTES

Nicholas Maw's most famous composition is undoubtedly *Odyssey*, which took fourteen years to write and, at 96 minutes, has been billed as the longest continuous orchestral work ever written. Shortly after *Odyssey*, Maw composed *The World in the Evening*, given its premiere by the Orchestra of the Royal Opera House under Bernard Haitink at Covent Garden in 1988. In 1993, Maw's *Violin Concerto* was premiered in New York with Joshua Bell as soloist with the Orchestra of St. Luke's under the baton of Sir Roger Norrington. In 2000, Sony Classical released a recording recreating the 1996 London BBC Promenade Concerts performance with Joshua Bell and the London

Philharmonic Orchestra, which won a Grammy for Bell's performance. In December 2002, Nicholas Maw again made a big impact on the British musical scene when his opera *Sophie's Choice* was given its world premiere at the Royal Opera House Covent Garden. It was directed by Sir Trevor Nunn and conducted by Sir Simon Rattle, with Angelika Kirchschrager in the title role. There were subsequent productions in Berlin, Vienna and Washington DC.

Other compositions by Maw include symphonic works, chamber music, vocal and choral music, solo instrumental works, opera, film scores, and music for children. The world's leading artists and ensembles have performed his works in numerous prestigious venues. His music has been recorded on the EMI Classics, Sony, ASV, Chandos, Koch, Klavier, and Avie labels. In addition to the Lili Boulanger Prize, Maw has received the Midsummer Prize of the City of London for an outstanding contribution to the cultural life of the country, the Sudler International Wind Band Composition Competition Prize, and the Stoeger Prize from the Chamber Music Society of Lincoln Center.

Maw was a composition faculty member at the Peabody Institute of The Johns Hopkins University in Baltimore, U.S.A, and held faculty positions in Britain at The Royal Academy of Music, Trinity College, Cambridge, and Exeter University in Britain; and in the U.S.A., at Yale University, Boston University; and Bard College, New York. Regarding *American Games*, Maw wrote:

In a sense, it is homage to this country, a 'thank you' for what America has given me. I see the piece as a whole as being a kind of reflection of the culture and psychology of a lot of this country: the outgoingness, the warmth, the sense of movement.

Mike Mower originally studied classical flute at the Royal Academy of Music, London and was later awarded the ARAM (Associate of the Royal Academy of Music). He also plays the saxophone and clarinet, and has led numerous jazz ensembles, playing his own compositions, from quartet to big band. In 1995 Mike founded and led Itchy Fingers, the internationally renowned jazz saxophone quartet that toured the world until disbanding in 1997. As a freelance musician, Mike has played and recorded with jazz, rock and classical artists as diverse as Gil Evans, Tina Turner, Paul Weller, Björk, James Galway and Ryuchi Sakamoto. As a composer and arranger, he has written for numerous Big Bands including the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, The University of Kentucky and the Texas Tech Wind Orchestra. He has arranged orchestral pop scores for styles as diverse as for "Pop Boy Bands", MOR covers, and for the Eurovision Song Contest. Mike has edited and mastered dozens of CDs for artists from his studio as well as producing records for both classical and jazz ensembles. He has produced two albums for James Galway, "Tango Del Fuego" and "Unbreak My Heart" using his compositions and arrangements. Of his *Concerto for Flute and Wind Orchestra* the composer writes:

I had never written anything for wind orchestra before and was quite daunted at the prospect of having thirty odd wind instruments supporting a flute. Impossible! was my initial reaction - the flute will never be heard - so I did some research and came across "Lindisfarne Rhapsody" written for the same combination in 1997 by Philip Sparke which worked very well. Before setting down to work I had a conversation with wind band guru Tim Reynish whilst we were both working on separate projects at the University of Kentucky. Being aware of my "jazz leanings" he ordered me to infuse some jazz into the project "as the wind orchestra repertoire needs it..." This was a red flag to a bull that gave me the green light to write something blue... I realized that hidden within the wind orchestra is a full big band, and, having written a lot for big band previously started to think of the orchestra as an augmented big band. Which of course it isn't, but as a starting point this put me more into my compositional comfort zone.

Sunrise at Angel's Gate was commissioned and premiered by the United States Army Field Band in March of 2001. The composer provides the following program information:

In October 1999, I was invited to Flagstaff, Arizona, to take part in the centenary celebrations of Northern Arizona University. The University is two hours drive from the Grand Canyon, so a visit was compulsory! It's really not possible to describe this amazing natural phenomenon - it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it. Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of the many named rock formations on the northern side of the Canyon and in this piece, I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths. The faster central section depicts the arrival of the tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides.

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles. A growing interest in his music led to the first of several commissions, *The Land of the Long White Cloud*, written for the Centennial Brass Band Championships in New Zealand. Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the *EBU New Music for Band Competition* (with *Slipstream*, *Skyrider* and *Orient Express*). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, twice for the National Finals at the Albert Hall, and his test pieces are constantly in use wherever brass bands can be found. A close association with bands in Japan led to a commission (*Celebration*) from and eventual

recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997.

According to the Yale Concert Band records, *Omega Lambda Chi* was a fictitious fraternity created by some Yale sophomores in the 1870s. Freshmen were pledged to this nonexistent society so they would be obligated to buy the sophomores cigars and drinks. By Ives' freshman year in 1892 the name *Omega Lambda Chi* had become synonymous with a spring evening of campus pranks. Students paraded through the buildings of the Old Campus (sometimes with a band) singing, shooting firecrackers, and cheering wildly. Climaxing this rough-and-tumble evening was the "Pass of Thermopolaë"; a brutal affair in which the freshman class ran through the large stone arch of Phelps Gateway while receiving whacks from upperclassmen. By 1900, the tradition of *Omega Lambda Chi* had become too rowdy and was discontinued by the faculty.

The central tune of *Omega Lambda Chi* is loosely derived from "Sailing, Sailing" ("Sailing, sailing over the bounding main"), with various other contemporary collegiate melodies scattered throughout. This march was probably written during Ives' Christmas vacation in 1895 and completed on his return to school.

Of *Chester Overture for Band*, composer William Schuman wrote:

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as "Billings' Best" following as it did his first book called "The New England Psalm Singer," published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution,

Let tyrants shake their iron rod,	The Foe comes on with haughty Stride;	What grateful Off'ring shall we bring?
And Slav'ry clank her galling chains,	Our troops advance with martial noise	What shall we render to the Lord?
We fear them not, we trust in God,	Their Vet'rans flee before our Youth,	Loud Halleluiahs let us Sing,
New England's God forever reigns.	And Gen'rals yield to beardless Boys.	And praise his name on ev'ry Chord.

Of *Chester Leaps In* composer Steven Bryant writes:

Chester Leaps In is intended as a humorous, cartoonish piece, constructed from the juxtaposition of two divergent musical ideas: a chromatic, angular melodic motive, repeatedly interrupted by the harmonic simplicity of William Billings' well-known hymn tune, "Chester".

This [setting for concert band] is the second incarnation of the piece. The original, written in 1994, was scored for two marimbas and piano. While I was studying at Juilliard, my friend and fellow composer Eric Whitacre suggested transcribing it for band. In retrospect, this seems an obvious evolution of the piece, given the familiarity of the original tune within the band community.

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences, closing after just 73 performances. Composer Leonard Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted its marvelous score, and along with his collaborators Bernstein continued to refine the production in the following years. With each revival, *Candide* won bigger and bigger audiences, culminating in 1989 where an already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, as well as *Candide's* simple honesty. Despite the operetta's financial failure, the overture quickly became famous in its own right among concert audiences. Brilliantly written and scored, the work invigorates performers and audiences alike with its deliciously intricate melodic and rhythmic interplay. Featuring two of the show's main themes, the sweeping romantic love duet "Oh Happy We," and the virtuosic send-up of coloratura soprano arias, "Glitter and Be Gay", the overture captivates and catapults the listener on a breakneck musical experience not soon to be forgotten.

A study of **Igor Stravinsky's** work automatically touches on almost every important tendency in 20th century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, he never lost contact with his Russian origins and, even after he ceased to compose with recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought.

The music of *The Star Spangled Banner* is by John Stafford Smith (1750–1836) and the words are by Francis Scott Key (1779–1843), who wrote them in 1814 on board a British frigate in Baltimore Harbour as he watched the British bombardment of Fort McHenry. Smith's melody, to which Key created his verses, was sung in Anacreontic societies in England and the USA to the words 'To Anacreon in Heaven'. It was adopted as the American national anthem in 1931.

Stravinsky spent 4 July 1941 orchestrating and re-harmonizing *The Star Spangled Banner*, then sending the manuscript, in a binding embossed in gold, to President Roosevelt, who passed it along to the Library of Congress. It was introduced in Los Angeles three months later, but after Stravinsky conducted it with the Boston Symphony in 1944, the police informed the composer of a Massachusetts law against tampering with national property, and removed the parts from Symphony Hall.

[Stravinsky notes adapted from Grove Music and by Michael Steinberg]

Richard Rodney Bennett, one of Britain's most respected and versatile musicians, produced over two hundred works for the concert hall, and fifty scores for film and television, as well as having been a writer and performer of jazz songs. Studies with Boulez in the 1950s immersed him in the techniques of the European avant-garde, though he subsequently developed his own distinctive dramato-abstract style. In recent years, he adopted an increasingly tonal idiom. He was knighted for Services to Music in 1998.

Bennett's *Concerto For Trumpe And Wind Orchestra* was commissioned by, and dedicated to, Tim Reynish for the 1993 BASBWE Conference. It was written in New York between April and June 1993. The work had immediate appeal and has now been widely performed throughout the world. The second movement, subtitled *Elegy For Miles Davis*, is a deeply felt ballad accompanied by electric bass and band with soloist improvisation.

[Bennett notes adapted from Shattinger Music's WASBE Repertoire Sessions]

Kenneth Alford was a pseudonym for Frederick Joseph Ricketts; Alford was his mother's family name. The son of a coal merchant in London, he studied both piano and organ as a child and by the age of fourteen was playing cornet in the Royal Irish Regiment Band. He completed the bandmaster's course at the Royal Military School of Music at Kneller Hall in 1908. Most of his marches were composed during the next two decades while he was bandmaster of the Second Battalion Argyll and Sutherland Highlanders. Most people would recognize instantly the first few notes of *Colonel Bogey (Bridge on the River Kwai) March*, but few know who wrote it. Alford was a master of instrumentation who knew exactly how to exploit the brilliant edge of the piccolo or the sweet sounds of the euphonium. He was as famous in England for his marches as Sousa was in the United States. *Eagle Squadron March* was written in honor of the pilots of the squadron. It is also a "thank you" to the American pilots, and small sections of the Star Spangled Banner can be heard in the low brass during the trio.

[Alford notes adapted from San Jose Wind Symphony]

Written as "fare for the jaded band conductor who has tired of playing 'the same old things'", *Suite Française* was commissioned by the New York publisher, Leeds Music Corporation and premiered by the Goldman Band in June of 1945. The composer provided the following program information:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country – Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

Darius Milhaud was born in Marseilles and began as a violinist. Upon studying Claude Debussy's String Quartet, he immediately obtained a copy of the latter's *Pelleas and Melisande* and, following initial lessons in harmony and voice leading, realized that composition was to be his major focus. Milhaud later attended the Paris Conservatory where his teachers included Paul Dukas, Charles-Marie Widor, and Andre Gedalge, with whom Milhaud would develop and master the "French academic counterpoint" that would be "an important part of his technical apparatus".

Due in large part to the absence of "anguish in creation" in his musical voice, he would gain a reputation as an extremely versatile and natural composer embracing a plethora of musical idioms, from the playful decadence of early American jazz to the fantastical naturalism of Brazilian rhythms. Often associated with the French nationalist group, 'Les Six', he sought to free French music of Romantic (read: German) sensibilities and, instead, moved towards a "dryness, brevity, and straightforwardness" while incorporating popular idioms such as jazz, circus music, and music of the "music hall". He eventually moved on to experiment with concepts involving polytonality (or polymodality) mirroring earlier Impressionistic tendencies that, combined with ideals explored with 'Les Six' as well as his propensity for counterpoint, would come to define much of his musical style.

On the eve of German conquest, Milhaud emigrated to the United States in 1940 and secured a teaching job at Mills College in California where he would remain until poor health forced his retirement in 1971. He died three years later in Geneva.