

Compact disc

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2015

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SCHOOL OF MUSIC

UNIVERSITY of WASHINGTON

2014-2015

NONCIRC CD # 17,254  
presents

# *PRIZED: MEMORIES*

*With the*

UNIVERSITY OF WASHINGTON

WIND ENSEMBLE

Timothy Salzman, *conductor*

*And the*

UNIVERSITY OF WASHINGTON

SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

7:30 PM  
April 20, 2015  
Meany Theater

CD# 17,255

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

- 1 SCENES FROM THE LOUVRE (1966).....11:19..... NORMAN DELLO JOIO (1913-2008)  
    *The Portals*  
    *Children's Gallery*  
    *The Kings of France*  
    *The Nativity Paintings*  
    *Finale*
- 2 remarks, Salzman
- 3 AMERICAN SCRIPTURE (2011).....11:27..... ANDREW RINDFLEISCH (b. 1963)  
    Cory Meals, *conductor*
- 4 FUNERAL MUSIC FOR QUEEN MARY (AFTER PURCELL) (1991).....7:37..... STEVEN STUCKY (b. 1949)  
    Lewis Norfleet, *conductor*

INTERMISSION

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

- 5 O MENSCH, BEWEIN' DEN SÜNDE GROß (1942).....6:28..... J. S. BACH (1685-1750)  
    (arr. P. Grainger (1882-1961))  
    Cory Meals, *conductor*
- 6 remarks, Meals
- 7 CHEATING, LYING, STEALING (1993).....9:35..... DAVID LANG (b. 1957)  
    Cory Meals, *conductor*
- 8 remarks, Morrison
- 9 FANTASY IN EARTH TONES (2012).....6:33..... JAMES MOBBERLEY (b. 1954)
- 10 THE PURPLE CARNIVAL (1993).....3:30..... HARRY L. ALFORD (1879-1939)

## PROGRAM NOTES

A descendent of three generations of Italian organists, **NORMAN DELLO JOIO** grew up in New York City surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12 and later studied at Juilliard, Tanglewood and the Yale School of Music. Besides teaching, he was a prolific composer, with works for chorus, orchestra and band, along with many solo pieces. He won the Pulitzer Prize in 1957 and an Emmy Award for *The Louvre* in 1965. *SCENES FROM THE LOUVRE* is derived from the original score of an NBC television special about the museum that aired in 1964. It covers the period of the museum's development during the Renaissance, with each movement based on themes of Renaissance composers.

Composer **ANDREW RINDFLEISCH** has enjoyed a career in music that has also included professional activity as a conductor, pianist, vocalist, improviser, record producer, radio show host, educator, and concert organizer. As a composer, he has produced dozens of works for the concert hall, including solo, chamber, vocal, orchestral, brass, and wind music, as well as an unusually large catalog of choral music. His committed interest in other forms of music-making have also led him to the composition and performance of jazz and related forms of improvisation. Mr. Rindfleisch is the recipient of the Rome Prize, a John Simon Guggenheim Fellowship, the Aaron Copland Award, and the Koussevitzky Foundation Fellowship from the Library of Congress. Over forty other prizes and awards have followed honoring his music. He has participated in dozens of renowned music festivals and has received residency fellowships from the Bogliasco Foundation (Italy), the Czech-American Institute in Prague, the Charles Ives Center for American Music, the June in Buffalo Contemporary Music Festival, the MacDowell Colony, and the Pierre Boulez Conductor's Workshop at Carnegie Hall. He holds degrees from the University of Wisconsin at Madison (Bachelor of Music), the New England Conservatory of Music (Master of Music), and Harvard University (PhD). As a conductor and producer, Mr. Rindfleisch's commitment to contemporary music culture has brought into performance and recording over 500 works by living composers over the past 20 years. He has founded several contemporary music ensembles and currently heads the Cleveland Contemporary Players Artist in Residency Series at Cleveland State University, and the Vertigo Ensemble at the Utah Arts Festival in Salt Lake City. He has made guest conducting appearances throughout the United States and abroad with many diverse musical organizations; from opera and musical theatre, to orchestral, jazz, improvisational, and contemporary avant-garde ensembles. Of this evening's composition the composer writes:

*AMERICAN SCRIPTURE* is a work composed as a reverent, timbrel ballad of sorts, to the early American sacred hymn. As a basis for the work's construction, three well-known sacred hymns (of significant popularity in 19th Century America) are used, combined and manipulated throughout: 1) *Be Thou My Vision*, 2) *Abide With Me*, and 3) *Now the Day is Over*. Explicit quotations within the work, however, are few. Rather, materials from the known hymns are both fragmented and dissected, often placed in a kind of hybrid hymn-like musical context. The result, I hoped, would be a very slowly unfolding work of shifting colors, static motion, and quiet reverence. *AMERICAN SCRIPTURE* was commissioned by Dr. Damon Talley, the Shenandoah Symphonic Winds, and a consortium of twenty one American collegiate wind ensembles.

— ANDREW RINDFLEISCH

**STEVEN STUCKY** is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his *Second Concerto for Orchestra*, he is a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher. Stucky describes the genesis of *FUNERAL MUSIC FOR QUEEN MARY (AFTER PURCELL)*:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on December 28, 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project

I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on February 6, 1992.

—STEVEN STUCKY

For the first half of the twentieth century, PERCY GRAINGER retained a reputation as one of the century's foremost composers of light and genial compositions (*Irish Tune from County Derry*, *Molly on the Shore*, *Country Gardens*, and *Shepherd's Hey*) and for his brilliant pianistic prowess. In actuality, he was a pioneer in the collection and transcription of folk songs, being among a small number of proto-ethnomusicologists to utilize the wax cylinder phonograph for this purpose. Whether based on folk-songs or original themes, his boldly conceived compositions explore new sonorities within a novel structural and rhythmical problems. He anticipated the possibilities of electronic music, designing and building a series of electronic tone-producing machines in his own living-room. Additionally, Grainger was one of the first composers to embrace the wind band as a viable medium for artistic expression. His innovative approach to wind-band scoring led to the formation of a host of techniques still in use today.

The Chorale prelude: *O MENSCH, BEWEIN' DEIN SÜNDE GROß* (*O, Man, now weep for thy great Sin*) is taken from Bach's *Orgelbüchlein* (Little Organ Book) collection. Grainger created the setting between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940s.

Although Grainger's arrangement was designated 'set for wind-band', the orchestration formula follows his principles of elastic scoring. Elastic scoring duplicates organ registration by assigning instrumental lines—referred to as 'Tone Strands' by Grainger—to various organ octaves. It suggests the possibility of performing the work with a variety of instrumental combinations.

DAVID LANG is one of the most highly-esteemed and-performed American composers writing today. Lang won the 2008 Pulitzer Prize in music for *the little match girl passion*, based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's St. Matthew's Passion. The recording of the piece on Harmonia Mundi was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and was Musical America's 2013 Composer of the Year.

Lang's tenure as 2013-14 Debs Chair Composer's Chair at Carnegie Hall saw his critically-acclaimed festival, "collected stories," showcase different modes of storytelling in music. This season Lang sees the premieres of a string quartet for the 10th anniversary of Sage Gateshead, a choral piece for the 75th anniversary of Tanglewood Music Center, a new piece for *musikFabrik*, a new composition for the Bamberg Symphony, and *just* (after *song of songs*) for Trio Mediaeval and Saltarello. Lang's compositional range is highlighted as the 2014-15 Composer-in-Residence at de Doelen in Rotterdam; many of the pieces receive their European premieres.

Lang's music is used regularly for ballet and modern dance around the world by such choreographers as Twyla Tharp, Susan Marshall, Edouard Lock, and Benjamin Millepied, who choreographed a new piece by Lang for the LA Dance Project at BAM in 2014. Lang's film work includes the score for Jonathan Parker's (Untitled), the music for the award-winning documentary "The Woodmans," and the string arrangements for "Requiem for a Dream," performed by the Kronos Quartet. His music is also on the soundtrack for Paolo Sorrentino's Oscar-winning "La Grande Bellezza" and the director's upcoming film, "Youth." In addition to his work as a composer Lang is Professor of Composition at the Yale School of Music.

Of the work, the composer shares,

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble. So I thought, What would it be like if composers based pieces on what they thought was wrong with them? Like, here's a piece that shows you how

miserable I am. Or, here's a piece that shows you what a liz I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It's a hard line to cross. You have to work against all your training. You are not taught to find the dirty seams in music. You are not taught to be low-down, clumsy, sly and underhanded. In *CHEATING, LYING, STEALING*, although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: *Ominous funk*.

A winner of the prestigious Rome Prize and a Guggenheim Fellow, composer JAMES MOBBERLEY (b. 1954, Des Moines, IA) grew up in central Pennsylvania and spent his high school and college years in North Carolina. While earning a bachelor's degree in guitar he became interested in composition at the University of North Carolina at Chapel Hill. He earned his doctorate at the Cleveland Institute of Music in 1982.

He began teaching composition and electronic music in 1981, first at the Cleveland Institute of Music, then at Webster University in St. Louis, and since 1983 on the composition faculty of the Conservatory of Music and Dance at the University of Missouri-Kansas City. He was named Curators' Professor of Music in 1999, and served as Interim Dean from 2008 to 2009. From 1991-1999 he served as the Kansas City Symphony's first Composer-in-Residence. This residency was expanded to include the State Ballet of Missouri and the Paseo Academy for the Performing and Visual Arts, the local arts magnet high school, through a grant from Meet the Composer's New Residencies program, 1994-97.

Commissions have come from the Library of Congress/Serge Koussevitzky Foundation, the Fromm Foundation at Harvard University, the Barlow Endowment for Music Composition, Chamber Music America, Meet the Composer, the St. Louis Symphony Chamber Series, the Kansas City Symphony, the Nelson-Atkins Museum of Art, the Cleveland Museum of Art, the SUNY-Stony Brook Contemporary Music Ensemble, the Cleveland Chamber Symphony, the Missouri Music Teachers Association, Metro Theater St. Louis, and numerous individual performers. His music has been featured on more than two dozen recordings, including the Capstone, Gothic, Cambia and Centaur labels, and an all-Mobberley orchestral CD, performed by the Czech National Symphony Orchestra, on Albany Records.

Mobberley's music spans many media, including orchestral and chamber music, music for film, video, theater, dance, and music that combines electronic and computer elements with live performance. Overall his music has received more than 1,200 performances on five continents.

The composer provides the following note of introduction to the work,

*FANTASY IN EARTH TONES* takes its name from *Earth Tones*, a piece for fixed media written by the composer in 1978 on the Moog Mark IV and the Arp 2600 synthesizers. The sounds of the times were dominated by the warm pulsing of square wave pads and glissing lead lines. Groups like Emerson, Lake & Palmer and the Moody Blues fixed these sounds firmly in my ears when I was a high school student. So when Jay Gilbert and his colleagues asked me to write a piece combining fixed media with high school band, my mind and my ears went immediately to those days, and those sounds. The opening runs in the synth and the last 30 seconds of the piece borrow from *Earth Tones*, but the remainder of the piece is pure fantasy.

American composer HARRY L. ALFORD was born in 1879 and grew up in Hudson, Michigan. An accomplished trombonist in his youth, he also showed great talent in the areas of composition and arranging. He wrote his first march at the age of 14, which was soon performed by a visiting military band on a regional tour. Primarily a self-taught composer and performer, Alford's only formal musical training came from three years spent at Youngstown State University's Dana School of Music.

*THE PURPLE CARNIVAL MARCH* was written for Alford's good friend, bandmaster Glenn Cliffe Bainum, and the Northwestern University Band. It has been staple of the standard march literature since its premiere in 1933. Incorporating technical woodwind lines, and powerful low brass melodies in a 6/8 meter, the piece is an interesting and exciting musical experience for performer and audience alike.

# UNIVERSITY OF WASHINGTON WIND ENSEMBLE

## FLUTE

Sabrina Bounds, So., Music Performance, Seattle  
 Laura Colmenares, Jr., Music Performance, Redmond  
 Roxanne Fairchild, Sr., Music Education, Vancouver  
 Joyce Lee, Sr., Music Performance, Tacoma\*  
 Leanna Keith, Grd., Music Performance, Omaha, NE

## OBOE

Galen Chen, Fr., Statistics, University Place  
 Jessy Ha, Fr., Pre-Engineering, Bothell  
 Megan McCormick, So., Undecided, Snohomish\*

## BASSOON

Boone Hapke, Fr., Physics, Issaquah\*  
 Jamael Smith, Jr., Music Performance/Microbiology,  
 Mukilteo

## CLARINET

Ben Jensen, So., Environmental Science, Silverdale  
 Reyn Kenyon, Sr., Biochemistry/Physiology, Napa, CA  
 Angelique Poteat, Community Member, Whidbey  
 Island\*  
 Alexander Tu, So., Music Performance, Renton  
 Mo Yan, Fr., Music Education, Beijing, China

## BASS CLARINET

David Bissell, Community Member, Bellevue

## SAXOPHONE

Amy Chiu, Fr., Chemical Engineering, Mill Creek  
 Sy, Sr., Music Performance, Tacoma  
 Brandon Pifer, Fr., Music Education, Colville  
 Evan Smith, Grad., Music Performance, Davenport, IA\*

## TRUMPET

Erin Howard, Grad., Music Education, St. Charles, MO  
 Andy Pendergrass, So., Psychology, Seattle  
 Erik Reed, Alumni, Owasso, OK  
 David Sloan, Grad., Music Performance, Pasadena, TX\*  
 Betsy Solon, So., Music Performance, Cedar Falls, IA  
 Tyler Stevens, Sr., Music Education, Mercer Island

## HORN

Matthew Anderson, Grad., Music Performance, Los  
 Angeles, CA\*  
 Kelly Brown, So., Musical Performance / Mathematics,  
 Snohomish  
 Trevor Cosby, Sr., Music Performance, Kent  
 Renee Millar, Grad., Music Performance, Stoughton, WI  
 Alex Zhou, Fr., Economics, Redmond

## TROMBONE

Elizabeth McDaniel, Grad., Music Performance,  
 Riverside, CA\*  
 Caroline Harbitz, alumni, Oslo, Norway  
 Zachary Wendt, Grad., Music Education, Pittsfield, WI  
 Mike Dobranski, Community Member, Newcastle

## EUPHONIUM

Sunjay Cauligi, Sr., Comp. Engineering/Mathematics,  
 Vancouver  
 Dalton He, Fr., Computer Science, Mercer Island\*

## TUBA

Andrew Abel, So., Music Performance, Issaquah\*  
 Julio Cruz, Grad., Music Performance, Lindenhurst, NY

## BASS

Ramon Salumbides, Sr., Music Performance, Kearney,  
 NE\*  
 Tyler Cigić, Jr., Music Performance, Orange, CA

## PERCUSSION

Evan Berge, So., Music Performance, Woodinville  
 Peyton Levin, So., Music Education, Vashon Island  
 Declan Sullivan, Sr., Percussion Performance, Lake  
 Forest Park  
 Chris Trimis, Sr., Music Perf./Music Education,  
 Woodinville\*  
 Liz Harris-Scruggs, Sr., Music Education, Mercer Island  
 Neil Goggans, Grad., Music Performance, San Jose, CA  
 Aidan Gold, So., Music Composition, Bothell

## PIANO

Pei-Jung Huzng, Grad., Music Performance, Taiwan,  
 Taipei

## HARP

Brianna Spergo, alumni, Gig Harbor

## GRADUATE STUDENT CONDUCTORS

Erin Howard, MA Music Education, St. Charles, MO  
 Anita Kummer, PhD Music Education, Skokie, IL  
 Cory Meals, PhD Music Education, Titusville, PA  
 Lewis Norfleet, DMA Conducting, Grants Pass, OR  
 David Sloan, DMA Trumpet Performance, Pasadena,  
 TX

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### PICCOLO/FLUTE

Brendan Carlquist, So., Computer Science, Austin, TX  
Yun Fang, Fr., Biochemistry, Tainan, Taiwan  
Sarrah Flynn, Fr., Music Performance, Marysville \*  
Saralyn Santos, Fr., Undeclared, Auburn  
Anna Kornfeld Smith, Grad., Computer Science and  
Engineering, San Diego, CA  
Barrie Sugarman, So., Biology, Kalispell, MT

### OBOE

Chak Ching, Fr., Pre-engineering, Hong Kong, China \*  
Allison Nelson, Fr., Bioengineering, Seattle

### BASSOON

Keet Curtis, Fr., Math and Computer Science,  
Bainbridge Island \*

### CLARINET

Mayowa Aina, Jr., International Studies / Informatics,  
Tacoma  
Patricia Au, Fr., Political Science, Honolulu, HI  
Lauren Jones, Sr., Accounting, Tacoma  
Clint Malcolm, Sr., Agogic Hexadecimal Transliteration,  
Ames, IA  
Caroline Masters, Jr., English, Anacortes \*  
Michael McKeirnan, Jr., Atmospheric Sciences, Yakima  
Sarah Oliphant, Soph., Bioengineering, Covington  
Rachel Straughn, Fr., Bioengineering, Everett

### BASS CLARINET

Kaila Eason, Sr., Near Eastern Studies, Mount Vernon

### SAXOPHONE

Jacob Watkins (alto), Fr., Physics, Puyallup \*  
Siobhan Bauer (alto), Jr., Medical Anthropology and  
Global Health, Albany, CA  
Keegan McElligott, (tenor) Jr., Malthusian Biodiversity  
Design, Topeka, KS  
Laurel Meredith (baritone), Fr., Engineering, Fall City

### TRUMPET

Jeff Alcock, Sr., Electrical Engineering, Silverdale \*  
Sean Fleming, Fr., Music Education, Irvine, CA  
Kyle Johnson, Fr., Computer Science, Auburn  
Nicholas Rubland, So., Computer Science, Shoreline  
Jonathan Vance, Jr., Mathematics, Mountlake Terrace

### HORN

Nadia Ahmed, Fr., Undeclared, Boise, ID \*  
Karen Altergott, So., Computer Science, Elmhurst, IL  
Lisa Mansfield, Grad., Music Education, Los Alamos,  
NM  
Toni Rno, So., Finance, Shawnee, KS

### TROMBONE

Tyler Fost, Fr., Computer Science, Pound Ridge, NY  
Bonnie Herwood, Jr., Biology: Ecology, Evolution, and  
Conservation, Seattle  
Gene Kim, Sr., Computer Science, Bellevue  
Ariana Kupai, Fr., Biology, Auburn \*  
Christian Read, So., Civil Engineering, Graham  
Nicholas Rnof, Jr., Physics / Astronomy, Torrance, CA

### EUPHONIUM

Sunjay Cauligi, Sr., Computer Engineering /  
Mathematics, Vancouver \*  
Molly Kercheval, Fr., Computer Science and  
Engineering, Lake Forest Park

### TUBA

Andrew Abel, Soph., Music Performance, Issaquah \*  
Matthew Braun, Jr., Electrical Engineering, Bothell  
Sarah Kim, Fr., Intended Biology, Bellevue

### PERCUSSION

John Aguilar, Jr., Music Education, Seattle \*  
Melanie Anderson, Jr., Electrical Engineering, Union  
City, CA  
Shannon Horst, Fr., Music, Seattle  
T. J. Orgovan, So., Drama Performance, Bellevue  
Annika Veis, Fr., Psychology, Olympia

### PIANO

Hua Ma, Community Member, Shanghai, China

CLASSICAL

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UPCOMING EVENTS: (Unless otherwise noted, performances are at 7:30 PM)

Performance Location Key

BA – Brechemin Auditorium

BH – Benaroya Hall

ECC – Ethnic Cultural Center

HUB – Hub Lyceum

JPH – Jones Playhouse

MT – Meany Theater

MST – Meany Studio Theater

MU 213 – Rm. 213 Music Building

SJC – St. James Cathedral

SMC – St. Mark's Cathedral

WA – Walker-Ames Room, Kane Hall

April 24, University Symphony & Seattle Symphony. *Side by Side*. MT.

April 25, Faculty Recital: Craig Sheppard, piano. MT.

April 26, Littlefield Organ Series: Iain Quinn. 3:00 PM, WA.

~~April 28, Guest Artist Recital: Wendy Yamashita, piano. BA CANCELLED~~

~~April 29, Guest Artist Masterclass: Wendy Yamashita, piano. 4:30 PM, BA CANCELLED~~

May 1, IMPFest VII. ECC.

May 2, IMPFest VII. ECC.

May 3, Guitar Master Class: Marcin Dylla. 10:00 AM, MU 213.

May 3, *Music from the War to End All Wars, PART III*. 4:30 PM (Steven Morrison lecture at 4:00 PM), BA.

May 3, IMPFest VII. Time to be announced, ECC.

May 7, Brechemin Piano Series. BA.

May 8, UW Opera: Mozart, *The Magic Flute*. MT.

May 9, UW Opera: Mozart, *The Magic Flute*. MT.

May 10, UW Opera: Mozart, *The Magic Flute*. 2:00 PM, MT.

May 10, Barry Lieberman & Friends: American String Project Chamber Players. 2:00 PM, BA.

May 11, Music of Today. MT.

May 13, UW Chamber Orchestra, *After Mozart*. BA.

May 18, Voice Division Recital. BA.

May 20, Jazz Innovations, Part I. BA.

May 21, Jazz Innovations, Part II. BA.

May 21, Ethnomusicology Visiting Artists Concert: Music of Zimbabwe. MT.

May 22, Mallethead Series: Collier & Dean 50<sup>th</sup>. MST.

May 27, Percussion Ensemble: *World Percussion Bash*. MST

May 27, Chamber Singers & University Chorale. MST.

May 28, Wind Ensemble, Symphonic & Concert Bands. MT.

May 28, Brechemin Piano Series. BA.

May 29, Modern Music Ensemble/Inverted Space. MST.

May 29, Guitar Ensemble. BA.

May 30, Barry Lieberman & Friends: Joe Kauffman master class. 2:00 PM, BA.

May 30, Trio Andromeda. BA.

June 1, Studio Jazz Ensemble/Modern Band. MST.

June 1, Gospel Choir. MT.

June 2, University Choirs: *UW Sings*. MT.

June 5, University Symphony & Combined University Choirs. MT.