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2017

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COLORS AND CONTRASTS

**University of Washington
Symphonic Band**
Dr. Steven Morrison, conductor

**University of Washington
Wind Ensemble**
Timothy Salzman, conductor

7:30 PM / December 7, 2017 / Meany Theater

UW MUSIC
2017-18 SEASON

PROGRAM

CD1-#17,947

University of Washington Symphonic Band

Dr. Steven Morrison, conductor

- 1 The Vanished Army (They Never Die) (1919).....*3:19*.....Kenneth J. Alford (1881-1945), ed. Frederick Fennell
Taina Lorenz, conductor
- 2 Dos Danzas (2010).....*11:13*.....Andrea Reinkemeyer (b. 1976)
1. Tangential Tango
2. Gallo Fino
remarks - Morrison
- 3 Idyll (2013).....*5:14*.....Steven Bryant (b. 1972)
Taina Lorenz, conductor
- 4 Spectrum (2012).....*10:04*.....Matthew Jackfert (b. 1988)
I. Crimson
II. Midnight Blues
III. Sungold

CD2-#17,948

University of Washington Wind Ensemble

Timothy Salzman, conductor

- 1 A Concerto of Colours (2017).....*17:33*.....Stephen Goss (b. 1964)
I. Albuquerque Turquoise
II. Still Black
III. Green Movement
IV. Nocturne in Blue and Gold
V. Red Rocks

Pacific Northwest Premiere
Michael Partington, guitar

(brief intermission)

- 2 Toward the Splendid City (1992/2017).....*7:49*.....Richard Danielpour (b. 1956) / Peter Stanley Martin
remarks - Salzman
- 3 Requiem (2013).....*11:32*.....David Maslanka (1943-2017)
- 4 Smoke and Mirrors (2009).....*6:02*.....Erica Muhl (b. 1961)
Shayna Stahl, conductor

PROGRAM NOTES

Major Fredrick Joseph Ricketts, famously known as **Kenneth J. Alford**, was a British composer and bandmaster. As a cornet-player with the Royal Irish Regiment, he served in India. Subsequently he studied at Kneller Hall (1904–8), qualifying as a bandmaster, and in 1908 was appointed to the 2nd Argyll and Sutherland Highlanders. His work is characterized by an abundance of sturdy tunes that are often decorated with inventive counterpoints, especially strong in the inner parts, while his melodic ideas often derive from arpeggio figures with occasional chromatic inflections.

The Vanished Army is sub-titled "They Never Die" and was written as a final musical salute to the fighting troops of the First World War. Alford dedicated "The Vanished Army" to the soldiers who made the supreme sacrifice during WWI. This poetic march is unique among marches; slower in tempo than traditional British marches, quiet dynamics and a preference for the minor mode, with ghostly muted bugle calls, it evokes a sense of solemnity and memory. Alford skilfully weaves in quotations of the British Expeditionary Force's favourite marching tune, *It's a Long Way to Tipperary*, paying homage to the hopes of the troops to be back home with victory as soon as possible.

The music of American composer **Andrea Reinkemeyer** explores the intersection of the visual, aural and natural worlds through lush melodic lines and textures teeming with new timbres and churning rhythmic figures. ***Dos Danzas*** for Concert Band was commissioned by Miller Asbill and The Texas Tech University Concert Band. As if emerging from a fog, the first movement, *Tangential Tango*, is a sultry bitonal dance utilizing long melodic lines against a pulsing tango rhythm. The two keys are attracted to one another, yet gently push apart like magnets of the same polarity. The second movement, *Gallo Fino* (fine rooster) in the colloquial also refers to an overly confident, finely dressed man. The uneven time signature supports the imagery of a strutting rooster preened to impress.

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skilfully-crafted works that enthrall listeners and performers alike. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous and rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. *Idyll* is a simple, pastoral work featuring small groups of instruments in varying combinations, never rising above mezzo-forte in volume.

Matthew Jackfert has written for concert music, TV, film and videogames. Recently, his work has been used in the New York Times story "A Home but, not Home" featuring Bono from U2. In 2015, he was a finalist for the 2015 Morton Gould Awards, and his piece "Vandalia" was featured on the national radio program *Performance Today* from APM. Also in 2015, he won the WVMTA Commissioned Composer Award. In 2014, his piece, *On the Shores of Qingdao*, was performed as part of the Eastern Music Festival by the Tannenbaum-Sternberger Young Artists Orchestra. ***Spectrum*** is a three-movement work that is based on shades of the three primary colors. The first movement, *Crimson*, has a hot, driving tempo with an irregular meter which provides a high level of energy and liveliness. It also has harmonies and melodies based on Arabic music of the Middle East. *Midnight Blues* is a cooler intermezzo based on jazz and blues music of the 1920s and 30s. This movement picks up steam throughout the piece and eventually dies back into the slow, cool music of the beginning. The final movement, *Sungold*, is a bright and light-hearted piece that features fast woodwind melodies and quickly shifting harmonies in a style that's reminiscent of composer Sergei Prokofiev.

The impetus behind ***A Concerto of Colours*** is the vivid, resonant landscape of the American Southwest. There are five highly contrasting movements. 'Albuquerque Turquoise' attempts to evoke the wide-open skies and the dazzling bright light of New Mexico. The Zuni and peoples of the Rio Grande pueblos associated blue turquoise with Father Sky and green turquoise with Mother Earth. Clifford Still's monolithic black paintings made a profound impression on me when I first saw them in Denver. The bleak canvases are sometimes broken up by small areas of intense colour – it is this contrast that I wanted to reflect in 'Still Black'. There are other references here too – Mark Bradford's politically charged artwork inspired by Still and the opening pages of Dylan Thomas's 'Under Milk Wood.' 'Green Movement' celebrates the beauty, but also reminds us of the fragility, of the South- Western terrain. The title 'Nocturne in Blue and Gold' is taken from a painting by Whistler, but this section of the concerto also alludes to the Blues and to the American Gold Rush. The distant trumpet line suggests Miles Davis. The finale, 'Red Rocks', is named after the concert venue in Colorado located in a spectacular natural setting. The musical material is based on fragments borrowed from King Crimson's album 'Red'. 'A Concerto of Colours' celebrates contrasts, contradictions, and discontinuities. The guitar soloist has to be a chaméleon, adapting to a bombardment of different musical styles from the wind ensemble.

Stephen Goss

Stephen Goss studied at the Royal Academy of Music and the Universities of Bristol and London. His composition teachers included Edward Gregson, Robert Saxton, Peter Dickinson and Anthony Payne, and he studied guitar with Michael Lewin. Steve is currently Professor of Composition and Director of the International Guitar Research Centre at the University of Surrey, UK, and a Professor of Guitar at the Royal Academy of Music in London.

Richard Danielpour composed ***Toward the Splendid City*** in 1992 on a commission from the New York Philharmonic. He is currently on the faculty of the Manhattan School of Music and the Curtis Institute of Music. He is one of America's most-performed composers, having had commissions from the New York Philharmonic, the Philadelphia Orchestra, the National Symphony Orchestra, the San Francisco Symphony, and many others. He has had grants and fellowships from the Guggenheim, Rockefeller and other foundations, a Charles Ives Fellowship, and a Lifetime Achievement Award from the American Academy of Arts and Letters, an ASCAP Award, and many other prizes. Of this evening's work, he writes:

While ***Toward the Splendid City*** was composed as a portrait of New York, the city in which I live, it was written almost entirely away from home. Work on the piece began in Seattle in the spring of 1992 and was completed in mid-August of that year in Taos, New Mexico. At the time, I was nearing the end of a yearlong residency with the Seattle Symphony, and had serious second thoughts about returning to New York. Life was always complicated in the city and easier, it seemed, everywhere else. I was, however, not without a certain pang of nostalgia for my hometown, and as a result *Toward a Splendid City* was driven by my love-hate relationship with New York. It was, needless to say, a relationship badly in need of resolution. Eventually, upon returning to Manhattan, I began to understand that the humanity and the difficulty of New York were inseparable—and that if in the difficulties of urban life humanity is to be embraced, then the inconveniences must also be accepted. The work's title comes from the heading of Pablo Neruda's Nobel Prize address in 1974, in which he included the following: 'We must pass through solitude and difficulty, isolation and silence, to reach forth to the enchanted place where we can dance our clumsy dance and sing our sorrowful song—but in this dance or in this song there are fulfilled the most ancient rites of our conscience in the awareness of being human.' *Toward the Splendid City* is, in addition to being a portrait of New York, a tribute to its Philharmonic Orchestra. In 2016, Peter Stanley Martin proposed the idea of collaborating on a version of the work for wind band. I thought that it was a wonderful idea and was happily willing to give my support in his realizing the project. It is because of his vision and insight that a band version of this work now exists. May this

new edition continue to reawaken the sense of optimism that we all want to experience now or at any time!

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His program notes for the piece, taken from the forward in the score, are as follows:

A ***Requiem*** is a Mass for the dead. This relatively brief instrumental piece with the title *Requiem* is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new. I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished that he could have written a separate memorial piece for every person who died in war. I do believe that we are in a major transitional time, and that this transition happens first in each of us. My *Requiem* is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello.

Erica Muhl is an American composer and conductor currently serving as dean of the University of Southern California Roski School of Art and Design in Los Angeles. Muhl formerly served as associate dean and professor of composition at the Thornton School of Music. She received an Award in Music from the American Academy of Arts and Letters in 1999. As she explains, ***Smoke and Mirrors*** came about as a sort of birthday present from The University of Southern California...

USC, on the occasion of my 50th birthday, commissioned *Smoke and Mirrors*. As this occasion was, shall I say, bittersweet (let's face it, no one *wants* to turn 50), I couldn't resist the temptation to magically turn the clock back – at least musically. While the work is entirely an expression of my style as it has developed through 2009, it contains several paraphrases of my compositions for orchestra spanning my twenty-four years at USC, from my student days in 1985 to today. These fragments have been incorporated fully into the arc of the new work, and some are quite hidden in the context. They are, however, used chronologically (i.e., in the order of original composition), and as such create a kind of compass for my compositional direction.

Smoke and Mirrors opens with a simple, forceful unison in low strings and percussion. After only a few seconds, brass and winds enter with exchanging colors that move slowly at first, but then suddenly rise to a *fff* rapid-fire burst in brass and percussion. Just as suddenly, the opening meditative mood returns, now alive with sub textual ideas. The brass builds again to explosive, rapid chords, this time supported by the entire orchestra. What follows this volatility is a completely unexpected *scherzo*; while the opening seemed to hint at something more serious, the *scherzo* unfolds instead lightly, dance-like, with veils of shifting color and a constant, though sometimes hazy pulse. The *scherzo* is interrupted three times by jarring *tuttis* in contrasting duple meters, and eventually gives way to an overpowering new beat. Faster and more determined, the final section builds slowly but directly to its climax, an extended reflection of the opening explosive brass chords, and the ensuing, dissipating smoke.

FACULTY SOLOIST

Michael Partington is one of the most engaging of the new generation of concert players. Praised by *Classical Guitar Magazine* for his "lyricism, intensity and clear technical command," this award-winning British guitarist has performed internationally as a soloist and with ensemble to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal colour combine to form some of the most memorable phrasing to be heard on the guitar.

He began playing guitar at age 6 while growing up in Wales, gave his first public performance at age 7 and won his first competition at age 9. He has trained with many of the world's greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel Barrueco and David Russell, who commented on his "exquisite good taste and fluid perfection."

Mr. Partington has appeared throughout the USA, UK, Canada, Russia and Scandinavia in solo recital, with orchestra and in chamber ensembles. His North American appearances include the first solo guitar recital in Seattle's Benaroya Hall, as well as Town Hall and Meany Theater in Seattle, Austin, Los Angeles, New Haven, Phoenix, Portland, Reno, San Francisco, Vancouver and many others. Concerts in England and Wales have included Blackheath Halls, the Royal College of Music, St. Martin-in-the-Fields and St. James', Piccadilly in London; the Royal Welsh College of Music and Drama in Cardiff; St. Mary in the Castle, Hastings; Bristol Music Club; Russell-Cotes Museum, Bournemouth; Brewery Arts Centre, Kendall; Trinity Arts Centre, Tunbridge Wells; Nottingham; Carlisle; Derby; and others. He has performed live on BBC Radio 3's *In Tune*, BBC Radio Bristol, BBC Wales and Great Western Radio in the UK, as well as *St. Paul Sunday* on National Public Radio in the US, KUOW, KING FM, KZAZ, and KAOS in Washington, JPR in Oregon, KUT in Texas, and cable television in California, Montana and Washington.

An advocate of new music, he has commissioned and premiered works by Stephen Goss, Bryan Johanson, Toshio Hosokawa, Angelo Gilardino, Tom Baker, Kevin Callahan and others. He is a frequent performer and teacher at festivals, including the Guitar Foundation of America Festival, Llantilio Crossenny Festival, Portland Guitar Festival, Northwest Guitar Festival, Shenandoah Valley Bach Festival, Cascadia Festival and Chelan Bach Fest. He has also performed with Orchestra Seattle, Seattle Chamber Players, Seattle Creative Orchestra, Wenatchee Valley Symphony, Rainier Symphony, Portland State University Orchestra, Seattle Symphony Chorale, Seattle Choral Company, and flutist Paul Taub in the duo *Dinamici*. Mr. Partington is frequently invited to adjudicate or sit on the jury for local, national and international competitions in the US and Canada, including the Guitar Foundation of America competition, the National finals for the Federation of Canadian Music Festivals, the Music Teachers of North America national finals and the Portland Guitar Competition. His recordings are available on the Rosewood Recordings, Present Sounds and Cadenza Music labels. He currently lives in Seattle where he is director of the Guitar Program at the University of Washington.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Audrey Cullen, Jr., Music Performance,
Norman, OK
Sarrah Flynn, Sr., Music Performance,
Marysville
Grace Jun, So., Music Performance,
Vancouver
Miao Liu, Grad., Music Performance,
Beijing, China*

PICCOLO

Audrey Cullen, Jr., Music Performance,
Norman, OK

OBOE

Logan Esterling, Jr., Music Performance,
Madison, AL*
Jessy Ha, Sr., Mechanical Engineering,
Bothell
Sam Rockwood, Fr., Music Performance,
Anacortes

BASSOON

Boone Hapke, Sr., Physics, Issaquah
Lucas Zeiter, Jr., Music Performance, Las
Vegas, NV*

CONTRABASSOON

David Wall, Sr., Music Performance,
Hemet, CA

CLARINET

Oskar Abian, So., CEP, Seattle
Caitlin Beare, Grad., Music Performance,
Manassas, VA
Zachary Chun, Jr., Computer Science, Palo
Alto, CA
Rimmy Le, Fr., undeclared, Edmonds
Alexander Lee, Fr., undeclared, Camas
Brian Schappals, Grad., Music
Performance, Spokane*
Mo Yan, Sr., Music Education/Music
Performance, Beijing, China

BASS CLARINET

David Bissell, Community Member,
Bellevue
Mo Yan, Sr., Music Education/Music
Performance, Beijing, China

CONTRA ALTO CLARINET

Marie Gallardo, So., Music Performance,
Yelm

SAXOPHONE

Michael Galeotti, So., Music Performance,
Spokane*
Zachary Matthews, Fr., Music Education,
San Jose, CA
Noah Placzek, Fr., Music Performance,
Spokane
Chen Wang, Grad., Music Performance,
Beijing, China
David Lin, Fr., Pre-Science, Taipei, Taiwan

TRUMPET

Lars Engstrom, Fr., undeclared, Moorpark,
CA
Jason Kissinger, So., undeclared, Spokane
Mason Lim, So., Music Performance,
Seattle
Taina Lorenz, Grad., Music Education,
Edmonton, Alberta, Canada
Ross Venneberg, Grad., Music
Performance, Sitka, AK*
Joe Yang, Fr., Music Performance, Bellevue

HORN

Anna Barbee, Grad., Music Performance,
Phoenix, AZ*
Griffin Becker, Fr., Music Performance,
Santa Rosa, CA
Kelly Brown, Sr., Music Performance,
Snohomish
Clark Fang, Fr., Biochemistry/Public Health,
Vancouver
Bradley Leavens, Grad., Music
Performance, Seattle
Christine Sass, Grad., Music Performance,
Kingsport, TN

TROMBONE

Elizabeth McDaniel, Grad., Music
Performance, Riverside, CA
Antonio Patrick, Grad., Music Performance,
Gig Harbor*
Che-Lun Yu, Fr., Pre-Science, Eugene, OR

EUPHONIUM

Doug Morin, Grad., Instrumental
Conducting, Shelbyville, IN*
Paul Kimball, Grad., Science Education,
Kansas City, MO

TUBA

John Neumman, Fr., Music Education,
Camas
Ben Berlien, Community Member,
Edmonds*

BASS

Mason Fagan, So., Music Performance,
Edmonds
Logan Grimm, So., Music Performance,
Olympia*

PERCUSSION

Verli Chen, Fr., undeclared, Mercer Island
David Gaskey, Jr., Music Performance, Port
Orchard
Aidan Gold, Sr., Music Composition/
Computer Science, Bothell*
Rhane Mallory, Community Member,
Lynnwood
David Norgaard, So., Music Performance,
Yakima
Lynn Park, Fr., Music Performance,
Mukilteo
Brendan Ryder, Fr., Music Performance,
Poulsbo

PIANO

Yen-Chun (Kay) Yeh, Grad., Music
Performance, Chaiyi, Taiwan

HARP

Angelina Kong, Fr, Music Performance,
Federal Way

GRADUATE STUDENT CONDUCTORS

Lauren Hepburn, MA, Music Education,
Lynnwood
Taina Lorenz, PhD., Music Education,
Edmonton, Alberta, Canada
Doug Morin, DMA, Conducting,
Shelbyville, IN
Shayna Stahl, DMA Conducting, Medford,
NY
Mark Tse, DMA, Conducting, Toronto,
Canada
Ross Venneberg, DMA., Music Performance
- Trumpet, Sitka, AK

* principal

SYMPHONIC BAND

FLUTE / PICCOLO

Ashley Beeman, Jr. French and English. Silverdale
Lindsay Hanlon, Jr. MCD Biology. Battle Ground

FLUTE

Maya Chen, Fr. Undeclared, Ames, IA
Yvonne Nguyen, Fr. Undeclared, Bothell
Sonya Lao, Fr. Computer Science, Bellevue
Michelle Lin, Fr. Computer Science, Sammamish
Yun Fang, Sr. Architectural Design, Taiwan

OBOE

Sophie Beck, Jr. Art/Psychology, Seattle

BASSOONS

Brendan Weibel, Fr. Computer Science, Renton
Alexander Harris, Jr. Business, Bellingham
Heather Baker, So. Biology, North Canton, OH

CLARINET

Jamie Forschmiedt, Fr. Undeclared, Shoreline
David Hales (B), So. Chemistry, Lacey
Lauren Hepburn, Gr. Music Education, Seattle
Andy Huchala, Sr. Math/Physics, Shoreline
Sam Kartub, Jr. Music Education, Manhattan Beach, CA
Oliver Kou, So. Undeclared. Bellevue
Jeremy Moon, Jr. Political Science/Mathematics, Bend,
OR
Mara Surelle, Fr. Music Education, Langley
Dan Tran, Jr. Computer Science, Olympia
Clayton Wahlstrom, Fr. Undeclared, Vancouver
Kyra Woytek, Fr. Pre-Science, Oak Park, IL
Rina Yan, Fr. Public Health, Bellevue
Xiang Zhang, Gr. Transportation Eng., Beijing, China

SAXOPHONE

Jacob Watkins (A/S), Sr. Physics/Mathematics, Puyallup
Monica Mursc (A), Jr. Comparative History / Biology,
Bonney Lake
Rachel Bradley (T), So. Undeclared, Seattle,
Tyler Oshiro (B), Jr. Env. Engineering, Mililani, HI

TRUMPET

Stephan Huchala, Fr. Biochemistry, Shoreline
Vanessa Lee, Post-Bacc. Music Education, Bremerton
Eduard Luca, Fr. Undeclared, Kirkland
Jonah Melchert, Sr. Music Education, Puyallup

FRENCH HORN

Caty Barber, Fr. Music Education, Olympia
Logan Dearborn, So. Env. Health, Vancouver
Emilie Klier, Jr. Philosophy / Music, Urbana, IL
Levi Sy, So. Biochemistry, Battle Ground

TROMBONE

Chris Jendrey, So. Biology. Gig Harbor
Kahana Pietsch, So. Aquatic and Fisheries Sciences, Orcas
Island
Luke Varne, Fr. Pre-Nursing. Shoreline

TUBA

Peter Veis, So. Music Composition, Olympia

TIMPANI

Joseph To, Sr. Music Education, Hong Kong

PERCUSSION

John Morrow, Gr. Music Education, North Bend
Cassandra Theimer, Jr. Mo I / Cell / Devel, Biology Auburn
Joseph To, Sr. Music Education, Hong Kong

PIANO

Vanessa Lee, Post-Bacc. Music Education, Bremerton