

Presents

University of Washington Wind Ensemble
University of Washington Symphonic Band

CONSTRUCTIONS

April 29, 2013

7:30 PM

Meany Theater

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

EPIPHANIES (FANFARES AND CHORALES) (1994) RON NELSON (b. 1929)

SYMPHONY NO. 6 FOR BAND (1956) VINCENT PERSICHETTI (1915-1987)

- I. Adagio-Allegro*
- II. Adagio Sostenuto*
- III. Allegretto*
- IV. Vivace*

THREE MINIATURES (1992) ANTHONY PLOG (b. 1947)

- I. Allegro*
- II. Slowly*
- III. Allegro vivace*

Christopher Olka, *tuba*

University of Washington Symphonic Band

Dr. Steven Morrison, *conductor*

MARCH OF THE STEEL MEN (1937) CHARLES BELSTERLING (1874-1959)

RETURN AND REBUILD THE DESOLATE PLACES (1965) ALAN HOVHANESS (1911-2000)
David Sloan, *trumpet*

THE IMMOVABLE DO OR "THE CYPHERING C" (1940)..... PERCY ALDRIDGE GRAINGER (1882-1961)
Cory Meals, *conductor*

AVENUE X (2005) JONATHAN NEWMAN (b. 1972)
Cory Meals, *conductor*

UW FACULTY SOLOIST

Principal tuba of the Seattle Symphony/Seattle Opera and tuba instructor at the University of Washington, **Christopher Olka** has had a wide and varied career in music. His orchestral experience includes substitute tuba with the New York Philharmonic, Boston Symphony, Chicago Symphony, Cincinnati Symphony, and New Jersey Symphony, as well as principal positions with the New Jersey Pops, American Repertory Ballet, Aspen Festival, and Garden State Philharmonic orchestras. Before moving to New York, Olka was a staff musician from 1989 to 1996 for the Walt Disney World Company in Orlando, Florida, where he was a member of many bands, including the TUBAFOURS tuba quartet, the world's only fulltime tuba quartet. He holds a BM degree from the University of Central Florida and an MM from the Juilliard School. During his undergraduate studies, Olka was the winner of the Music Teachers National Association Collegiate Artist Brass Solo Competition in 1996, as well as winning the Southern Regional MTNA Solo Competition twice and the Florida MTNA Solo Competition three times. He was guest tuba artist for the Harvey Phillips Northwest "Big Brass" Bash in 1999. Olka's teachers include Warren Deck (New York Philharmonic), Joe Alessi (New York Philharmonic), and Abe Torchinsky (Philadelphia Orchestra, Retired).

UW STUDENT SOLOIST

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 masterclasses, 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

Ron Nelson received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He

also studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions—the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts. He has also appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton.

Epiphanies (Fanfares and Chorales) for band, commissioned by James Keene, former Director of Bands at the University of Illinois for performance at an MENC Convention on April 8, 1994, is a festive piece of extreme dynamic range. The work is constructed of a series of fanfare-like proclamations announced by brass, woodwinds and percussion that move from dissonance to consonance. It is intended to celebrate a secular, rather than religious occasion. The main theme, ten notes in length, is cast in an octatonic scale and motives from this theme tie each proclamation and contrasting chorale-like statement together. The theme is transformed into diatonic form in the final chorale-like proclamation.

American composer and educator **Vincent Persichetti** began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for the next 20 years. He received a thorough musical education at the Combs College of Music, where he earned a composition degree in 1935 studying with Russell King Miller. At the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a Diploma in Conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1941 Persichetti married Dorothea Flanagan, a pianist he met while a graduate student, who bore him a son and a daughter. In 1947 he joined the faculty of the Juilliard School of Music, and became chairman of the Composition Department in 1963. Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works.

Persichetti's works for winds rank as some of the most original and well-crafted mid-20th century compositions in the medium, and his *Symphony No. 6 for Band* is rightly considered one of the cornerstones of the genre. The piece was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional

dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

Anthony Plog received his music degree from UCLA. Trumpet studies were initially with his father Clifton Plog and later with Irving Bush, Thomas Stevens and James Stamp. He has a successful international career as a soloist and has made many recordings. His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world. In 1990 a CD was released which was dedicated to his works for brass (Anthony Plog - Colors for Brass) with the Summit Brass and the St. Louis Brass Quintet - Summit Records DCD 116). Since September 1993 Anthony Plog has been Professor of Music at the Musikhochschule in Freiburg, Germany. His works are characterized by their originality and rare expressive dimension.

March of the Steel Men was the sole band composition of **Charles Belsterling**, vice president of U.S. Steel Corporation from 1932 to 1942. Belsterling was a successful lawyer, a steel industry executive, and a lover of bands and band music. Premiered by the Joliet High School (IL) Band by special request of the composer, this lone work speaks to the quality of Belsterling's musical upbringing in Philadelphia's Central High School.

Return and Rebuild the Desolate Places, a title taken from the biblical book of Malachi, begins in 5/4 meter with the juxtaposition of woodwind chords against a descending solo trumpet line of whole note, quarter note, whole note. The motivic material gradually expands, leading quickly to an explosive aleatoric passage voiced throughout the entire ensemble. Over the course of an entire minute this passage diminuendos into trombone glissandi that close the movement. The composer describes the movement as "in the form of a netori or short prelude. Through mysterious clusters, the solo trumpet sounds like a prophet of doom. It is the voice of Cassandra. Suddenly terror strikes with fury and devastation, ending with dark glissandi of moaning trombones." The second movement is in 2/4 meter with alternating patterns of eighth notes between the solo trumpet and woodwinds. Slowly these patterns evolve with the addition of sixteenth notes and syncopated rhythms. The composer states it was "inspired by a portrait of the heroic priest, Khrimian Hairig who led the Armenian people through many persecutions. It is a melismatic hymn of the builders of the temple, who follow the sound of the trumpet, which is the cantor or inspired messenger. The priest-like melody is in the form of three arcs: 1) The Chalice of Holiness, 2), The Wings of Compassion, 3) The Triumph of Faith. The people emerge from their dark caves rejoicing."

Regarding his work, **Percy Grainger** relates:

The Immovable Do (composed 1933-1939) draws its title from one of the 2 kinds of Tonic Sol-fa musical notation, one with 'movable Do' ('Do' corresponding to the tonic or key-note of whatever key the music is couched in, from moment to moment--thus the note designated by 'Do' varies with modulation) and the other with an 'immovable Do', in which Do always designates the note C. In my composition—not based on folksong or any popular tune—the 'immovable Do' is a high drone on C that is sounded throughout the entire piece. Although the choral score was not worked out until May 1940, my conception of the composition, from the first (first half of 1933), was for organ (or harmonium) or voices, or both together (with possible association of string or wind groups, or orchestra, or band). [Written] For my merry wife: Tone-wrought for Organ, or Mixed Chorus (with or without Organ or other instruments), or Full Orchestra, or Strings, or Wind Band, or various Wind Groups. Begun 1933. Ended 1939. Dished-up for piano by the tone-wright (July 9-10, 1940).

About *Avenue X*, composer **Jonathan Newman** writes:

Avenue X derives its title from my neighborhood subway line, and its labeled final destination: "Ave X". As I reside on Avenue C (and the highest letter in Manhattan itself is D), this always seemed a fantastic and otherworldly location to me. Turns out it's in a pretty trippy place anyway: Brooklyn's Coney Island—home of an ancient and creaking wooden roller coaster (frightening only because of the fear of the entire structure collapsing at any moment), the country's last existing "side show", and of course (my favorite), the Nathan's Famous annual hot-dog eating contest. The piece is a journey there of sorts...via a pentatonic blues progression and driving bass power chords more appropriate to a metal "hair" rock band chart-topper, *Avenue X* takes a convoluted path of dreams, subways, roller coasters, freak shows, and edge-of-the-world fantasies.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Colleen McElroy, Sr., Music Performance, Darrington*
Elizabeth Jolly, Grad., Music Performance, San Jose, CA
Margaret Brinkerhoff, Post-Bacc., Music Education,
Park Ridge, NJ
Joyce Lee, So., Music Performance, Tacoma
Mona Sangesland, So., Music Performance, Kenmore

OBOE

Alyssa Sibbers, Sr., Music Performance, Vashon Island*
Brian Jacoby-McCurdy, So., Psychology/Russian
Language, Gig Harbor
Paulo Ceppi, Grad., Atmospheric Sciences, Geneva,
Switzerland

BASSOON

Roshan Sukumar, Grad., Music Performance, Union City,
CA*
Jamael Smith, So., BioChemistry, Mukilteo
Erin Bodnar, Grad., Conducting, Rocky Mountain House,
Alberta, Canada

CLARINET

Sabrina Pope, community artist, Seattle
Camille Perezselsky, UW staff, McMinnville, OR
Leslie Edwards, Alumnus '12, Music
Performance/International Studies, Seattle
Nate Williams, Jr., Music Performance, Sonoma, CA
Evan Smith, Grad., Music Performance, Davenport, Iowa
Hannah Burson, Fr., Nursing, Edmonds

BASS CLARINET

Jacob Bloom, Sr., Neurobiology, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, Grad., Computer Science,
Bellevue*
Michael Arguelles (alto), Sr., Aeronautics / Astronautics,
Olympia

TENOR SAXOPHONE

Shane Valle, Jr., Civil & Environmental Engineering,
Seattle

BARITONE SAXOPHONE

Sidney Hauser, Fr., Jazz Studies, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
Raymond Deleon, Non-matric., Manila, Philippines
Elizabeth Solon, Fr., Music Performance, Cedar Falls, IA
Tyler Stevens, So., Music Education, Mercer Island
Anna Mines, Jr., Ethnomusicology & Environmental
Studies, Seattle

HORN

Elizabeth Janzen, Jr., Music Education, Snohomish*
Trevor Cosby, So., Music Performance, Kent
Jacob Parkin, So., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO
Cory Meals, Grad., Music Education, Titusville, PA

TROMBONE

Masa Ohtake, Sr., Music Performance, Okayama, Japan*
Lisa Rye, Grad., Mechanical Engineering, Sunndal,
Norway
Sota Takagi, community, Yokohama, Japan
Jonathon Wilson, Jr., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Sunjay Cauligi, So., Computer Science/Mathematics,
Vancouver

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
Jon Hill, Alumnus '09, Music Performance, Stony Brook,
NY

PIANO

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

HARP

Graeme Smith, Sr., Music Performance, Olympia

STRING BASS

Kelsey Mines, Jr., Music Performance, Seattle
Adrian Swan, Sr., Music Performance, Seattle*
Matthew Hinea, So., English, Spokane

PERCUSSION

Melanie Voytovich, Grad., Music Performance, Buffalo,
NY*
Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, So., Music Education, Mercer
Island
Gabiella Vizzutti, Jr., Music Education, Mercer Island
Megan Drews, So., Biology-Physiology, Kirkland
David Solomon, Grad., Music Performance, Boone, IA
Declan Sullivan, So., Music Performance, Denver, CO
Chris Trimis, So., Music Performance, Woodinville, WA

**Principal*

GRADUATE CONDUCTING STUDENTS

Erin Bodnar, Rocky Mountain House, Alberta, Canada
Daniel McDonald, Barnstable, MA
Cory Meals, Titusville, PA
Jiannan Cheng, Chengdu, China

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Yingying Huang, Soph., Community and
Environment Planning, Zhuhai, Guangdong, China

FLUTE

Laura Colmenares, Fr., Flute Performance /
International Studies, Redmond

Roxanne Fairchild, Soph., Music Education,
Vancouver *

Alex Hoelzen, Soph., Flute Performance, Kirkland

Tina Yun, Fr., Political Science, Tacoma

E^b CLARINET

David Bissell, Fr., Chemical Engineering, Bellevue

Bb CLARINET

Lindsay Culp, Soph., European Studies, Speedway, IN

Kevin Dong, Sr., Computer Science, Bothell

Kaila Eason, Jr., Near Eastern Language & Culture,
Seattle

Chen Hai, Graduate Student, Landscape Architecture,
Taipei, Taiwan

Caroline Masters, Fr., Law, Societies and Justice,
Anacortes

Michael McKeirnan, Soph., Computer Engineering,
Seattle

Kerry Sloan, Jr., Chemistry, Seattle *

BASS CLARINET

Matthew Heid, Jr., Mathematics, Vancouver *

OBOE

Julia Proctor, Fr., Biology, Pleasanton, CA

James Kashima, Jr., Neurobiology, Mercer Island

Gail Stanton, Sr., Biochemistry, Redmond *

BASSOON

Nicole Young, Fr., Undeclared, Bozeman, MT *

SAXOPHONE

Michael Arguelles (alto), Sr., Aeronautics/
Astronautics, Olympia *

Calvin Cotton (alto), Fr., Computer Science, San Jose,
CA

Bryan van Pelt (tenor), Soph., Jazz Studies / Music
Education, Seattle

Siobhan Bauer (bari), Fr., Environmental Health,
Albany, CA

TRUMPET

Jeff Alcock, Soph., Electrical Engineering, Silverdale

Ross Carrington, Jr., Biology, Lynden

Chris Gelon, Sr., Computer Science, Mercer Island

Stephanie King, Soph., English / Classical Studies,
Kirkland

Anna Mines, Jr., Ethnomusicology / Environmental
Studies, Seattle *

Jonathan Vance, Fr., Mathematics, Mountlake Terrace

HORN

Erin Beard, Fr., Environmental Studies, Port Angeles*

Ryan C. Campbell, Graduate Student, Engineering
Education Research, Lakewood, CO

Nicholas Efthimiadis, Fr., Aerospace Engineering,
Seattle

Evan Goldman, Soph., Neurobiology, Seattle

Logan James, Fr., Civil Engineering, Everett

Becca Ward, Soph., Pre-Nursing, Bonney Lake

TROMBONE

Bentley Altizer, Soph., Mechanical Engineering,
Bellevue

Dylan Chase-Woods, Fr., Physics, Los Angeles, CA

Gene Kim, Jr., Computer Science, Bellevue

Thomas Larson, Sr., Mechanical Engineering,
Olympia *

Alex Le, Jr., Aeronautics and Astronautics
Engineering, Vancouver

Nicholas Ruof, Fr., Physics, Torrance, CA

EUPHONIUM

Mandy Berman, Sr., Music Education & Business
Administration, Mercer Island

Sunjay Cauligi, Soph., Computer Science /
Mathematics, Vancouver *

TUBA

Will Piper, Sr., Biology, Bakersfield, CA

Carlo Torrella, Soph., Informatics, Bremerton *

PERCUSSION

John Aguilar, Fr., Music Education, Seattle

Rena Evans, Fr., Undeclared, Seattle

Forrest J. Hoffman, Jr., Chemistry, Chico, CA

Skyler Mendoza, Soph., Biochemistry, Wailuku, HI *

Vance Sereda, Fr., Undeclared, Burlingame, CA

James Vu, Fr., Engineering, Bellevue

* *Principal*