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SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2013-2014

2013

10-29

NONCIRC CD # 16.751

presents

THE UW WIND ENSEMBLE
CHAMBER WINDS
Timothy Salzman, conductor

October 27, 2013

1:30 PM

Brechemin Auditorium

CD #16.752

PROGRAM

1 Remarks - TIM

2 DESI (1991) 5:01 MICHAEL DAUGHERTY (b. 1954)
Lewis Norfleet, conductor

3 CONCERTINO for Piano Solo, Winds, Percussion & Harp (1959) KAMILLÓ LENDVAY (b. 1928)
I. Allegretto 10:02
II. Adagio cantabile
III. Allegro furioso
Pei-Jung Huang, piano / Ruth Mar, harp
Jiannan Cheng, conductor

4 SILVER HALO (2007) 10:44 JOSEPH SCHWANTNER (b. 1943)
II. capriccioso e animato
III. piccante e percussive
Joyce Lee
Elizabeth Jolly
Mona Sangesland
Margaret Brinkerhoff } flutes

5 UNQUIET SPIRITS (2012) 5:14 JOHN MACKEY (b. 1973)
First Movement
Melissa Winstanley
Leif Gustafson
Brendon McGovern
Sidney Hauser } saxophones

6 IN THE POCKET (1999) 6:44 JOHN BECK (b. 1933)
Andrew Angell
Melanie Voytovich
Chris Trimmis
Neal Goggans } drumsets

The UNIVERSITY OF WASHINGTON WIND ENSEMBLE is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. Under Professor Salzman's direction the University of Washington Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for wind band and in 2004, undertook a highly acclaimed nine-day concert tour of the Kansai region of Japan returning for more extensive tours of that country in 2007 and 2010. The UW Wind Ensemble presented several concerts in the main concert venues of Beijing, China in March of 2013, including a sold-out concert in the National Center for the Performing Arts in Tiananmen Square that was broadcast on Chinese National Television. In the spring of 2006, the ensemble was invited by the Seattle Symphony Orchestra to present a concert at Benaroya Hall as a part of the Symphony's Made in America Festival. The London Financial Times review of the concert applauded "music of surprising sophistication...Cindy McTee's *Finish Line* pulsated energetically and William Bolcom's *Song* was simply gorgeous." Subsequent to the 2006 performance the ensemble was invited for return appearances on Seattle Symphony concert series in 2007, 2008 and, most recently in 2011 when Maestro Gerard Schwarz conducted the ensemble. The UW Wind Ensemble has also collaborated with a number of internationally renowned guest artists, conductors and composers including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Cindy McTee, Eric Ewazen, Satoshi Yagisawa, David Stanhope and Huck Hodge. In July of 2008 Nihon Pals, a music education resource company based in Osaka, Japan, released a set of instructional DVDs regarding the subject of building ensemble musicality featuring Professor Salzman and the UW Wind Ensemble. Membership, based on audition, is open to the entire student body regardless of major field of study.

The University of Washington was host for the 2011 National Conference of the College Band Directors National Association.

SOLOIST

Born in Taipei, PEI-JUNG HUANG is currently working on her Doctoral Degree in Piano Performance with Dr. Robin McCabe at the University of Washington. She earned a Bachelor and a Master of Music degree in Piano Performance from National Taipei University of Education in Taiwan. In addition to being a soloist, she has participated in chamber music and as an active collaborative accompanist.

CONDUCTORS

LEWIS NORFLEET is currently pursuing a Doctor of Musical Arts degree in instrumental conducting at the University of Washington, studying with Timothy Salzman. Prior to coming to UW, Mr. Norfleet taught at the secondary and collegiate levels for 17 years. Recently, he served as Director of Bands at Union High School (WA), a position he held since the school opened in 2007. During his tenure, Union HS ensembles performed at the 2010 Midwest Clinic, 2012 Music for All/Bands of America National Concert Band Festival, 2013 NAFME Northwest Conference, and the 2010 and 2012 Washington Music Educators Association State Conferences. From 2007 to 2013 he also served as co-conductor of the Southwest Washington Wind Symphony performing numerous concerts each year, including an appearance at the Western International Band Clinic in 2009. Prior to teaching at Union, his high school programs in Oregon and Washington were recognized as Oregon State Concert Band Champions (2005), three-time Northwest Marching Band Circuit Champions (2003, 2005, 2006), and were twice named a Grammy Signature School (2004, 2005). Before teaching in the public schools, Mr. Norfleet was the Director of Athletic Bands and Assistant Director of Bands at Oregon State University (1996-2002). While at OSU the bands performed at the Fiesta Bowl, Oahu Bowl, and the National Concert Hall in Taiwan. He is an alumnus of the University of Oregon where he graduated with honors and was named the Outstanding Graduate Student in Music Education in 1997.

Mr. Norfleet is also active as a composer and arranger having produced over 250 works for concert band, marching band, jazz band, symphony orchestra, percussion ensemble and various chamber ensembles. While most of his works have been privately commissioned, TapSPACE Publications, Matrix Publishing, Jalen Publishing, Marching Monk, Center X Productions, and Marching Show Concepts have published several of his pieces. He currently serves as a composer and/or arranger for ensembles across the United States and is in demand as an adjudicator and clinician for concert and marching festivals throughout the country.

JIANNAN CHENG is from Chengdu, China and is in her second year at the University of Washington School of Music where she is enrolled in the MM program in instrumental conducting. She just received her Bachelor's degree in choral conducting from the China Conservatory of Music (Beijing) in July of 2012. During her undergraduate study, Jiannan studied choral conducting with Professor Lingfen Wu and instrumental conducting with Dr. Youqing Yang. She also served as conductor of the College of Computer and Information Choir at Renming University of China, Beijing; the No. 5 Middle and High School Choir; and the Beijing Children's Palace Choir. Additionally, she founded the College of Civil Engineering Choir at Tsinghua University in May of 2010. Jiannan started her musical training when she was quite young and, in addition to singing, plays piano, violin and flute.

PROGRAM NOTES

There is no one in American classical music quite like MICHAEL DAUGHERTY. While other composers look more or less to European-based high culture for their aesthetic inspiration, he utilizes such American pop icons as Elvis Presley, Desi Arnaz, and even J. Edgar Hoover for compositional inspiration. Who else could write a Metropolis Symphony based on the Superman comic strip, an opera called Jackie O, or Elvis Everywhere for three Elvis impersonators and the Kronos String Quartet? Nevertheless, Daugherty is a paid-up member of the classical music establishment and in fact is a professor of music at the University of Michigan. But perhaps his early roots provide a better clue to his unique style. The son of a dance-band drummer in Cedar Rapids, Iowa, he grew up playing keyboards in jazz, rock, and funk bands. Studies at Yale University, on a Fulbright fellowship in Paris, and with György Ligeti in Germany did not erase those early impressions. Today, Daugherty's musical style joyously mixes elements from pop, rock, funk, and big band jazz with the more serious ethos of classical symphonic music. His approach to orchestration is dazzling, and his layering of high-energy, often conflicting rhythms is hard to resist.

[Janet E. Bedell]

DESI was composed for and premiered by the Stephen F. Austin State University Symphonic Band, conducted by John Whitwell at the 1991 CBDNA in Kansas City, Missouri. Since then *DESI* has been widely performed in America by ensembles ranging from the U.S. Marine Band to the San Francisco Symphony Orchestra, and abroad by ensembles including the Tokyo Kosei Wind Orchestra, Netherlands Wind Ensemble, and the Zurich Tonhalle-Orchester. This work is a tribute to the persona of Desi Arnaz (1917-87), who played the Cuban bandleader Ricky Ricardo alongside his wife Lucille Ball in *I Love Lucy*, widely regarded as one of the most innovative television comedy shows of the 1950's. The opening rhythmic motive is derived from the "Conga Dance" made famous by Arnaz when he sang and played bongos in Hollywood film musicals in the 1940's. In *DESI* the bongo soloist and percussion section provide a lively counterpoint to intricately structured musical canons and four-note cluster chords, creating polyrhythmic layers that intensify and build to a sizzling conclusion. *DESI* evokes a Latin sound punctuated by big band trumpets, trombone glissandi, and dazzling woodwind runs.

[Michael Daugherty]

KAMILLÓ LENDVAY was born in Budapest, Hungary in 1928. He studied composition with Janos Viski at the Budapest Academy of Music, where he specialized in musical theatre. In 1960 he was appointed musical director of the State Puppet Theatre and subsequently has held positions as artistic director of the Hungarian People's Army Ensemble, conductor and musical director of the Capital Operatta Theatre, and professor of music at the Budapest Academy. He was honored with the Erkel Prize in 1962 and 1964. His early works followed the traditions of Bartok, especially in his use of melody, rhythm, and harmony. This style would change in 1965, when he began to show the influences of more contemporary composers. Lendvay wrote his *CONCERTINO* for Piano Solo, Winds, Percussion and Harp in 1959 and it is dedicated to Janos Viski, his teacher at that time. The work fluctuates between being a chamber piece, with the piano as simply another member of the ensemble, and a concerto, with the piano functioning in the traditional scene as soloist. Compositionally, one feels many elements at work, ranging from the strong Hungarian dance rhythms in the outer movements to a harmonic structure that is more associated with Stravinsky.

The career of JOSEPH SCHWANTNER is perhaps as prestigious as that of any living American composer at the turn of the twenty-first century. His honors include a Pulitzer Prize (*Aftertones of Infinity*), a

Guggenheim Fellowship, and no less than six Composers Fellowship Grants from the National Endowment for the Arts. His commissions include compositions for the New York Philharmonic, Boston Symphony, St. Louis Symphony, San Diego Symphony, AT&T, New York International Festival of the Arts, and Naumburg and Fromm Foundations, and his works have been performed by such ensembles as the Chicago Symphony, Boston Symphony, Cleveland Orchestra, London Philharmonic, New York Philharmonic, Philadelphia Orchestra, National Symphony, BBC Philharmonic, St. Louis Symphony, Los Angeles Philharmonic, London Sinfonietta, St. Paul Chamber Orchestra, and Los Angeles Chamber Orchestra. *New Morning for the World* (1982), composed in honor of Martin Luther King, Jr., is perhaps the most oft-performed and well-known pieces for narrator and orchestra since Copland's *Lincoln Portrait*. He was a long-time member of the composition faculty at the Eastman School of Music. Of *SILVER HALO*, Schwantner wrote....

I find the flute's mercurial voice, its extraordinary dynamic, expressive and technical prowess, endlessly compelling.

SILVER HALO expanded instrumentation includes: C Flutes, Piccolo, Alto Flute, Bass Flute as well as a pair of Energy Chimes. The Energy Chime, a small single cylindrical metal bar approximately 5 inches long and suspended on a wooden frame, is played with a short plastic mallet and creates a high bell-like pitch of long duration.

Movement II: (*capriccioso e animato*), opens with a single pitch F that abruptly expands into fast cascading wave-like gestures. The introduction is followed by a capricious and spirited calliope-like theme in Alto Flute that becomes the structural foundation for a process of continuously evolving harmonic and textural variations. These variations form the large-scale arch design that builds to the movement's midpoint, then reverses the order of those sections in a palindrome fashion.

Movement III, (*piccante e percussivo*) drawing its materials and episodic design from both the "chase" music of Movement I and the "calliope" music of Movement II, first starts with the full ensemble in six-sixteen meter playing increasingly assertive gestures like the incessantly turning cogs of a clock. This texture progresses to a stately fanfare-like homophonic theme that gradually advances to the cumulative final climatic statement of the "chase" and "clockworks" music.

[Joseph Schwantner]

JOHN MACKEY holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

Commissioned by the *Zzyzx* Quartet in 2012, *UNQUIET SPIRITS* is John Mackey's first work for saxophone quartet. It premiered at the 36th annual Navy Band Saxophone Symposium in 2013. The piece's title reflects the unsettled moods evoked in the three movements. The restless first movement propels the ensemble to a climactic bout of raucous rhythmic gestures.

JOHN BECK wrote *IN THE POCKET*, a challenging composition for four drum sets to express his feelings when he performs with the former students to whom it's dedicated – William Cahn, Steve Gadd and Dave Mancini. John Beck has been a member of the Eastman School of Music faculty since 1959. He received his bachelor's degree (1955) and master's degree (1962), as well as Performer's Certificate from Eastman. He retired in 2008 and continues as Professor Emeritus of Percussion. He has performed throughout the world as a soloist and also served as percussionist, timpanist and marimba soloist with the United States Marine Band (1955-59); principal percussionist with the Rochester Philharmonic (1959-62); and timpanist for the Rochester Philharmonic (1962-2002).

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Joyce Lee, Jr., Music Performance, Tacoma*
Elizabeth Jolly, Grad., Music Perf., San Jose, CA
Mona Sangesland, Jr., Music Performance, Kenmore
Sabrina Bounds, Fr., Music Performance, Edmonds
Margaret Brinkerhoff, Post-Bacc., Music Ed, Park Ridge, NJ

OBOE

Bhavani Kotha, So., Music Performance, Bellevue*
James Phillips, So., Biology, Seattle
Brian Jacoby-McCurdy, Jr., Psychology/Russian Language, Gig Harbor

BASSOON

Jamael Smith, Jr., Music Perf./Microbiology, Mukilteo*
Lydia Castro., Fr., Physics, Vancouver

CLARINET

Angelique Poteat, community artist, Seattle*
Chen Hai, Grd., Landscape Architecture, Taipei, Taiwan
Alexander Tu, Fr., Neurobiology & Psychology, Renton
Camille Perezselsky, UW staff, McMinnville, OR
David Zeng, So., undeclared, Seattle
Ben Jensen, Fr., undeclared, Silverdale
Aaron Azose, Sr., Chemistry & Biochem, Mercer Island
Evan Smith, Grad., Music Performance, Davenport, IA
Camille Perezselsky, UW staff, McMinnville, OR

BASS CLARINET

David Bissell, So., Chemical Engineering, Bellevue

SOPRANO SAXOPHONE

Melissa Winstanley, Grad., Computer Sci, Bellevue*

ALTO SAXOPHONE

Leif Gustafson, Sr., Music Performance, Tacoma

TENOR SAXOPHONE

Brendon McGovern, Jr., Music Perf & Computer Sci, Seattle

BARITONE SAXOPHONE

Sidney Hauser, So., Music Perf and Interdisciplinary Art, Clinton

TRUMPET

David Sloan, Grad., Music Performance, Pasadena, TX*
Tyler Stevens, Jr., Music Education, Mercer Island
Anna Mines, Sr., Ethnomusicology & Environmental Studies, Seattle
Andrew Pendergrass, Fr., undeclared, Seattle
Erik Reed, alum (MM, Music Performance, 2011), Owasso, OK

HORN

Matt Anderson, Grd., Music Perf, Los Angeles, CA*
Elizabeth Janzen, Sr., Music Education, Snohomish
Trevor Cosby, Jr., Music Performance, Kent
Jacob Parkin, Jr., Music Perf & Mathematics, Puyallup
Alison Farley, Grad., Music Ed, Kansas City, MO

TROMBONE

Sota Takagi, ESL, Yokohama, Japan*
Tayler Mori, Jr., Accounting, Honolulu, HI
Mandy Berman, Sr., Music Ed & Business Administration, Mercer Island
Jonathon Wilson, Sr., Accounting and Political Science, Kirkland

EUPHONIUM

Stephen Shin, Fr., Tacoma*
Haruka Tamura, International Public Policy, Osaka, Japan

TUBA

Julio Cruz, Grd., Music Performance, Lindenhurst, NY*
Andrew Abel, Fr., Music Performance, Issaquah

PIANO

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

HARP

Ruth Mar, Alumnae, Music Performance, Bellevue

STRING BASS

Kelsey Mines, Sr., Music Performance, Seattle
Ramon Salumbides, Jr., Music Perf, Kearney, NE

PERCUSSION

Andrew Angell, Grad., Music Performance, Moses Lake*
Melanie Voytovich, Grad., Music Performance, Buffalo, NY
Chris Trimmis, Jr., Music Performance, Woodinville
Gabriella Vizzutti, Sr., Music Education, Mercer Island
Neal Goggans, Grd., Music Performance, San Jose, CA
Marijke Keyser, So., Undeclared, Wenatchee

**principal*

GRADUATE STUDENT CONDUCTORS

Jiannan Cheng, Grad. (MM), Chengdu, China
Lewis Norfleet, Grd. (DMA), Grants Pass, OR
Dan McDonald, Grd. (DMA), Barnstable, MA

UPCOMING UW BAND PERFORMANCE:

December 5, 2015. 7:30 PM, Meany Hall
UW Wind Ensemble, Symphonic Band, Campus Band

UPCOMING SCHOOL OF MUSIC EVENTS:

- October 29, MALLETHEAD SERIES. Collier & Dean w/Alex Acufia and Don Grusin. 7:30 PM, Meany Studio Theater.
- November 1, Earshot Jazz Festival event: Bill Frisell with Cuong Vu and Robin Holcomb. 7:30 PM, Jones Playhouse. <NOTE: This event is sold out>
- November 3, Earshot Jazz Festival event: Bill Frisell with Ted Poor and Luke Bergman. 7:30 PM, Jones Playhouse. <NOTE: This event is sold out>
- November 5, Faculty Recital: Craig Sheppard, *piano: Mostly Brahms*. 7:30 PM, Meany Theater.
- November 9, Earshot Jazz Festival event: Dave Douglas with UW Jazz. 7:30 PM, Jones Playhouse.
- November 10, Guest Artist Master Class: Katona Twins, *guitar*. 10:00 AM, Brechemin Auditorium.
- November 10, Earshot Jazz Festival event: Bill Frisell's Big Sur with Jim Woodring. 7:30 PM, Jones Playhouse.
- November 12, Guest Artist Recital: Matthew Bengtson, *piano*. 7:30 PM, Brechemin Auditorium.
- November 14, MUSIC OF TODAY SERIES: DXARTS. 7:30 PM, Meany Theater.
- November 14, BRECHEMIN PIANO SERIES. 7:30 PM, Brechemin Auditorium.
- November 14, LITTLEFIELD ORGAN SERIES: Daniel Zaretsky. 7:30 PM, Walker Ames Room.
- November 17, University Chorale & Chamber Singers. 2:00 PM, Meany Theater.
- November 17, McCabe Larionoff Duo: *Beethoven Project*. 2:00 PM, Brechemin Auditorium. Lecture at 1:30 PM.
- November 18, Concerto Competition. 7:00 PM, Meany Theater.
- November 20, Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
- November 21, Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
- November 27, Modern Music Ensemble. 7:30 PM, Jones Playhouse.
- November 25, Voice Division Recital. 7:30 PM, Brechemin Auditorium.
- December 1, Circle of Friends. 4:30 PM, Brechemin Auditorium.
- December 2, Studio Jazz Ensemble/Modern Band. 7:30 PM, Meany Studio Theater.
- ~~December 2, Gospel Choir. 7:30 PM, Meany Theater.~~
- December 3, Percussion Ensemble. 7:30 PM, Meany Studio Theater.
- December 3, Ethnomusicology Visiting Artist Concert: Kevin Burke, *Irish fiddle music*. 7:30 PM, Brechemin Auditorium.
- December 4, CarolFest. 7:30 PM, Meany Theater.
- December 5, BRECHEMIN PIANO SERIES. 7:30 PM, Brechemin Auditorium.
- December 5, Combined Bands. 7:30 PM, Meany Theater.
- December 6, University Symphony. 7:30 PM, Meany Theater.
- December 6, Opera Theater. 7:30 PM, Jones Playhouse.
- December 8, Opera Theater. 2:00 PM, Jones Playhouse.
- December 15, UW Double Bass Ensemble. 2:00 PM, Brechemin Auditorium.

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