

# UNIVERSITY OF WASHINGTON SYMPHONIC BAND

## PICCOLO

Mona Sangesland, Fr., Flute Performance, Kenmore

## FLUTE

Joyce Lee, Fr., Undeclared, Tacoma \*  
Roxanne Fairchild, Fr., Undeclared, Vancouver  
Susanna Kim, Jr., Communications, Yakima  
Mona Sangesland, Fr., Flute Performance, Kenmore

## CLARINET

Nate Williams, Soph., Music, Sonoma, CA \*  
Kassey Castro, Fr., Civil Engineering, Seatac  
Kevin Dong, Jr., Computer Science, Bothell  
Ruby Galen, Fr., Law, Societies & Justice, Everett

## BASS CLARINET

Kaila Eason, Soph., Near Eastern Languages &  
Civilization, Sedro-Wooley

## OBOE

Gail Stanton, Jr., Biochemistry & Applied Mathematics,  
Redmond \*  
Holly Palmer, Soph., Music, Truckee, CA

## BASSOON

Cameron Gerhold, Sr., Ethnomusicology, Honolulu, HI \*  
Jamael Smith, Fr., Bioengineering, Mukilteo

## SAXOPHONE

Michael Arguelles (alto & soprano), Jr., Aeronautics /  
Astronautics, Olympia \*  
Mikko Johnson (alto), Soph., Aeronautics / Astronautics,  
Lynnwood  
Bryan Van Pelt (tenor), Soph., Jazz Studies & Music  
Education, Folsom, CA  
Chris Lizotte (bari), Grad., Geography, Nashua, NH

## TRUMPET

Anna Mines, Soph., Ethnomusicology / Environmental  
Studies, Seattle \*  
Jeff Alcock, Fr., Electrical Engineering, Silverdale  
Stephen Bailey, Fr., Engineering, El Dorado Hills, CA  
Justin Lee DeMars, Jr., Psychology, Vancouver  
Chris Gelon, Jr., Computer Science, Mercer Island  
Stephanie King, Fr., English, Kirkland  
Tyler Stevens, Fr., Music Education, Mercer Island  
Shimpuku Uezono, Jr., Chemical Engineering, Seattle

## HORN

Alison Leonard, Fr., Biology, Kenmore \*  
Michael Burton, Soph., Electrical Engineering, Camas  
Evan Goldman, Fr., Neurobiology, Rancho Santa  
Margarita, CA  
Becca Ward, Jr., Chemistry, Bonney Lake  
Ruofan Yu, Jr., Physics, Bellevue

## TROMBONE

Daniel Silberman, Sr., Ethnomusicology, San Francisco,  
CA \*  
Gene Kim, Fr., Undeclared, Bellevue  
Thomas Larson, Jr., Mechanical Engineering, Olympia  
Alexander Le, Soph., Aeronautics & Astronautics,  
Vancouver  
Tayler Mori, Fr., Business, Honolulu, HI  
Thomas O'Donnell, Fr., Physics, Vancouver

## EUPHONIUM

Steven Plummer, Fr., Astronomy & Physics, Puyallup \*  
Sunjay Cauligi, Fr., Computer Science, Vancouver

## TUBA

Carlo Torrella, Fr., Electrical Engineering, Bremerton \*  
Wesley Wolanski, Fr., Computer Science & Engineering,  
Marysville

## PERCUSSION

Zachary Oppenheim, Soph., Neurobiology, Freedom, CA \*  
Nora Gunning, Soph., Music Education & History, Everett  
Heather Widgren, Grad., Chemistry, Lake Orion, MI  
Alec Wollen, Soph., Bioengineering, Kent

## PIANO

Nora Gunning, Soph., Music Education & History, Everett

\* *Principal*

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA\*  
Colleen McElroy, Sr., Music Performance, Darrington\*  
Sho Kato, Fr., Music Performance, Seattle  
Sydney Gordon, Sr., Music Perf./French, Port Angeles, WA

### OBOE

Alyssa Sibbers, Jr., Music Performance, Vashon Island\*  
Brianna Lacy, Fr., Physics/Astronomy, Bothell  
Paulo Ceppi, Grad., Switzerland

### BASSOON

Roshan Sukumar, Grad., Music Performance, Union City,  
CA\*  
Adam Williams, Soph., ACMS and Mechanical  
Engineering, Port Orchard  
Erin Bodnar, Grad., Conducting, Rocky Mountain House,  
Alberta, Canada

### CLARINET

Leslie Edwards, Sr., Music Performance/International  
Studies, Seattle\*  
Kimberly Wester, Grad., Music Performance, Bozeman,  
MT  
Yechan Ryu, Fr., Biology, Seoul, South Korea  
Will Lace, Fr., Medical Technology, Lynnwood

### SOPRANO/ALTO SAXOPHONE

Melissa Winstanley, Sr., Computer Science/Music,  
Bellevue\*

### ALTO SAXOPHONE

Shane Valle, So., Pre-engineering, Seattle

### TENOR SAXOPHONE

Abi Kalkura, So., Music Performance, Bothell

### BARITONE SAXOPHONE

Leif Gustafson, So., Music Performance, Tacoma

### TRUMPET

Jared Tanner, Sr., Post-Baccalaureate Music Education,  
Spokane\*  
Arthur Meng, Jr., Music Performance/Music Education,  
Singapore  
Leah Miyamoto, Jr., Environmental Studies/  
Communication, Mill Creek  
Haley Lepp, Fr., Linguistics, Mercer Island  
Kellan Smith, Jr., English, Spokane

### HORN

Elizabeth Janzen, So., Music Education, Snohomish\*  
Trevor Cosby, Fr., Music Performance, Kent  
Jacob Parkin, Fr., Music Performance, Puyallup  
Alison Farley, Grad., Music Education, Kansas City, MO

### TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance,  
Okayama, Japan\*  
Steven Harreld, Grad., Music Performance, Lodi, CA  
Jonathon Wilson, So., Business, Kirkland

### EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle\*  
Amy Holler, Jr., Music/Aquatic and Fisheries Sciences,  
Ann Arbor, MI

### TUBA

Jon Hansen, Grad., Music Performance, Bellingham\*  
Devin Ensz, Sr., Interdisciplinary Visual Art, Sioux Falls,  
SD

### PIANO

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

### STRING BASS

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

### PERCUSSION

Andrew Angell, Grad., Music Performance, Moses Lake  
Elizabeth Harris Scruggs, Fr., Music Education, Mercer  
Island  
Gabriella Vizzutti, So., Music Education, Mercer Island\*  
Christopher Trimis, Fr., Music, Woodinville  
Alex Ahlgren, Fr., Undecided, Longview  
Megan Drews, Fr., Biophysiology, Kirkland

*\*Principal*

## UNIVERSITY OF WASHINGTON CONCERT BAND

### FLUTE

Jessica Acosta, Soph., Nursing, Queen Creek, AZ  
Lauren Burton, Fr., Communications/Business, Vancouver  
Leslie Choi, Fr., Chemistry, Vancouver  
Roxanne Fairchild, Fr., Undecided, Vancouver  
Tianyuan Fu, Fr., Biochemistry and Computer Engineering,  
Dalian, Liaoning, China  
Nancy Gove, Community, Seattle  
An-Li Huang, Sr., Accounting, Taiwan  
Grace Jee, Sr., Biochemistry, Teaneck, NJ  
Kelli Slaven, Soph., Pre-Engineering, Camas  
John Shuler, Jr., Spanish, Vaughn  
Molly Utter, Soph., Law, Societies, and Justice

### OBOE

Stacy Schulze, Community, Richmond  
Simone Schaffer, Soph., ACMS & Civil Engineering, Port  
Orchard

### BASSOON

Samuel Olive, Community, Puyallup  
Adam Williams, Soph., ACMS and Mechanical  
Engineering, Port Orchard

### CLARINET

Aleighsha Akin, Soph., Pre-Engineering, Port Orchard  
Melissa Caras, Grad., Neurobiology, Peabody, MA  
Carrie Fowler, Community, Everett  
Susan Fung, Grad., Neurobiology and Behavior, El Monte,  
CA  
Stephanie Furrer, Grad., Neurobiology and Behavior, Fond  
du Lac, WI  
Michele Hill, Grad., Urban Planning, Seattle  
Taylor Ishikawa, Fr., Pharmacy, Mililani, HI  
Yeondong Kim, Jr., Economics, Korea

### BASS CLARINET

Alfred Fung, Community, Salinas, CA

### ALTO SAXOPHONE

Ryan Hazelton, Grad., Physics, Sunol, CA  
Zach Eberl, Fr., Mechanical Engineering, Olympia  
Ali Kamenz, Soph., Accounting and History, Lacey  
Eric Orth, Community, Lake Forest Park  
Kensen Miyahara, Soph., Electrical Engineering, Mililani,  
HI  
Yiyun Qian, Fr., Undeclared  
Yaquelin Valdivia, Jr., Pre-Nursing, Warden  
Chong Zhou, Soph., Economics, China  
Ben Zipkin, Fr., Undeclared, Bulingame, CA

### TENOR SAXOPHONE

Theolonius McLean-Burrell Jr., Jr., Music/Architecture,  
Lakewood

### BARITONE SAXOPHONE

Chloe McIntyre, Fr., Pre-Engineering, Olympia

### TRUMPET

Emma Brown, Fr., Undecided, Harrington  
Justin DeMars, Jr., Psychology, Vancouver  
Phoebe Johnson, Sr., History, Fridley, MN  
Pasha Jurgensen, Sr., Math, Federal Way  
Young Lee, Soph., Aeronautical Engineering, Seoul, South  
Korea  
Greg Martin, Sr., ESS, Sumner  
Jillian Neault, Fr., Pre-engineering, Port Ludlow  
David Shelley, Fr., Undecided, Spokane  
Alex Slate, Soph., Undecided, Spokane  
Andrea Striz, Community, Seattle  
Hiromi Tanoue, Jr., International Studies, Osaka, Japan  
Matthew Lane Venema, Sr., Sociology, Seattle

### HORN

Bryna Hazelton, Community, Sunol, CA  
Karen Mildes, Community, Bothell  
James Murphree, Fr., Pre-Engineering, Seattle

### TROMBONE

Sunjay Cauligi, Fr., Computer Science/Mathematics,  
Vancouver  
Michael Collison, Fr., Biochemistry, Kenmore  
Trevor Conrath, Fr., Bioengineering, Harrington  
Megan Drews, Fr., Biophysiology, Kirkland  
Sean O'Dell, Fr., Aeronautical Engineering, Issaquah  
Melissa Rogers, Community, Seattle

### EUPHONIUM

Robert Adams, Fr., International Relations, Chico, CA  
Keara Haley, Soph., Computer Science, Spokane  
Rick Twelves, Fr., Pre-Engineering, Vancouver

### TUBA

Kevin Cueto, Fr., Pre-engineering, Vancouver  
Robert Dyer, Fr., Pre-engineering, Anacortes

### PERCUSSION

Takumi Aoki, Arts and Sciences, Tokyo, Japan  
Sunjay Cauligi, Fr., Computer Science/Mathematics,  
Vancouver  
Edward Chang, Fr., Pre-Biochem/Bio-Engineering, Taipei,  
Taiwan  
Jacob Pipkin, Jr., IVA, Peshastin  
Yi Qiu, Jr., Economics/Statistics, Guangdong, China  
Renyuun Zheng, Sr., Economics, Wuhan, Hubei, China

## UNIVERSITY OF WASHINGTON CAMPUS BAND

### PICCOLO/FLUTE

Alicia Malavolti, Fr., Japanese & Education, Marysville  
 Jessica Yang, Sr., Physiology, Salem, OR

### FLUTE

Nicole Azus, Fr., Undecided, Mukilteo  
 Joonhyuk Chun, Fr., Undecided, Dae-gue, Kyungbuk, South Korea  
 Leigha Dale, Fr., Undecided, Sultan  
 Yingjie Ding, Fr. Pre-Pharmacy, Guangzhou, Guangdong, China  
 Alex Hoelzen, So., Music, Bellingham  
 Yekyung Jang, So., Electrical Engineering, Ulsan, South Korea  
 Ji (Lucy) Kim, Jr., Biology (Physiology), Lakewood  
 Bethany Lidgard, Fr., Undecided, Seattle  
 Frederica Mackert, Post-bacc., Biology and Japanese, Bellevue  
 Alex Quach, Fr., Biology, Everett  
 Emilee Smalley, So., Computer Science, Puyallup  
 Sheri Tao, Jr., History, Moses Lake  
 Kelci Zile, So., Business, Edgewood

### OBOE

Aubrey Tonge, Sr., Psychology, Seabeck

### CLARINET

Loren Antonio, Sr., Psychology & Sociology, Yakima  
 Brian Condit, Jr., Chemistry, Richmond, VA  
 Grey Larson, Fr., Civil Engineering, Edmonds  
 Amber Lebsock, Grad., Structural Engineering, Casper, WY  
 Clint Malcolm, Fr., Computer Science, Anacortes  
 Daniella Riani, Fr., Speech and Hearing Sciences, Sammamish  
 Sarah Shoemake, Sr., Social Welfare, Seattle  
 Kerry Sloan, So., Chemistry, Bothell  
 Amanda Suhr, So., Mathematics, Chattaroy  
 Jordan Williams, Fr., Undecided, Port Orchard  
 Chen Hai, Grad., Landscape architecture, Taipei, Taiwan

### BASS CLARINET

Chris Chalmers, So., Computer Science, Redmond  
 Kate Gayle, Sr., Early Childhood and Family Studies, Seattle  
 Jordan Rohrs, So., Business Administration, Federal Way  
 Danielle Shoemake, Sr., Political Science, Seattle

### BASSOON

Taylor Hentges, Fr., Biochemistry, Spokane  
 Ella Williams, Sr., Germanics, Kenmore

### ALTO SAXOPHONE

Jessica Blatter, Fr., Microbiology, Spanaway  
 Logan Crecraft, Fr., Biochemistry, Bend, OR  
 Mark Anthony Iringan, Fr., Biochemistry, Everett  
 Rob Jopson, Jr., Aeronautics, Newman Lake  
 Justin Luu, Fr., Biology, Mill Creek  
 Sarah McMartin, So., Biology, Ephrata  
 Christopher Morgan, Fr., Marketing, Ferndale  
 Alex Quach, Fr., Biology, Everett  
 Tamlyn Sapp, Sr., ESRM: Wildlife Conservation, Lynnwood  
 Kendra Stout, Sr., DXARTS, Federal Way  
 Tom Zuvela, Jr., Mathematics, Bellevue

### TENOR SAXOPHONE

Allan Broslawsky, Jr., LSJ, Pasadena, CA  
 Christopher Gamble, Sr., Computer Science, Everett  
 Keito Omokawa, Fr., Mathematics & Japanese, Everett  
 Jose Veliz, Jr., Math, Seattle

### BARITONE SAXOPHONE

Zac Cadiente, Fr., CSE, Maple Valley

### TRUMPET

Adam Brown, So., Civil Engineering, Kenmore  
 Henry Chipman, Fr., Business, Bainbridge Island  
 Madeline Davis, Sr., Communications and Political Science, Vancouver, WA  
 Craig Douglass, So., Physics & Astronomy, Kirkland  
 Catherine Feng, Fr., Pre-Engineering, Skedsmokorset, Akershus, Norway  
 Michael Haack, Jr., Mechanical Engineering, Kekaha, HI  
 Pat Mouwdy, Sr., Physiology and Mathematics, Bremerton  
 Daniel Nakamura, Fr., Computer Science, Sammamish  
 Matthew Novack, Sr., Prenatal Psychology, Kenmore  
 Randy Octuck, Sr., Psychology, Tacoma  
 Tamon Page, Grad., Materials Science and Engineering, Mercer Island  
 Brendan Pratt, Fr., Undecided, Seattle  
 Torin Stetina, Fr., Undecided, Seattle  
 Ellie Stillwell, So., Psychology, Hallsville, MO

Dante Wallen, Jr., Classical Performance, Seattle  
 Lauren Whybrew, Fr., Pre-Engineering, Federal Way

### FRENCH HORN

Julie Denberger, Sr., Environmental Studies, Puyallup  
 Ethan McBride, Community Member, Portland, OR  
 Jillian Payne, Sr., Psychology & English, Edgewood  
 Dov Shlachter, So., Computer Engineering, Los Alamos, NM

### TROMBONE

Matt Bonna, So., Aeronautical Engineering, Bakersfield, CA  
 Kevin Burchett, So., Mechanical Engineering, Seattle  
 Spencer Feathers, Fr., Civil Engineering, Lake Forest Park  
 Nathan Iannuccillo, So., Atmospheric Sciences, Smithfield, RI  
 Brent Nagamine, Jr., Communications, Honolulu, HI  
 Stephanie Nguyen, Jr., Chemistry, Mill Creek  
 Chi Fung Tung, Fr., Pre-Engineering, Hong Kong  
 Sarah Sanborn, So., Environmental Studies, Wenatchee

### EUPHONIUM

Alex Dietz, Fr., Philosophy & Political Science, Redmond  
 MacLean Ferguson, Jr., Philosophy, Deer Park

### TUBA

Nick Clark, Grad., Health Science, Orem, UT  
 William Piper, Jr, Biology, Bakersfield CA

### PERCUSSION

Daniel (Chuqing) Liu, Jr., Biochemistry, Tyngsborough, MA  
 Candice Lok, Sr., Speech and Hearing Science, Macau, China  
 Aaron Morphy, Sr., Fish, Lake Stevens  
 Matt Peterson, Jr., Geography, Walla Walla  
 Yue Shang, Fr., Applied Mathematics, Beijing, China  
 Xiaoyan Wang  
 Kaifeng Xie, Community Member, Wuhan, Hubei, China  
 Mengli Yang, Community Member, Wuhan, Hubei, Chin

*Presents*

UNIVERSITY OF WASHINGTON  
SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

UNIVERSITY OF WASHINGTON  
WIND ENSEMBLE

Timothy Salzman, *conductor*

UNIVERSITY OF WASHINGTON  
CONCERT BAND

Erin Bodnar, *conductor*

UNIVERSITY OF WASHINGTON  
CAMPUS BAND

Daniel McDonald, *conductor*

7:30 PM  
April 24, 2012  
Meany Theater

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

*OUTDOOR OVERTURE* (1938).....AARON COPLAND (1900-1990)

*HYMN TO A BLUE HOUR* (2010)..... JOHN MACKEY (b. 1973)  
Alison Farley, *conductor*

*FREENERGY* (2008/2011).....JOHN ESTACIO (b. 1966)/Trans. Fraser Linklater  
Alison Farley, *conductor*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy Salzman, *conductor*

*CONCERTO FOR CELLO AND TEN WIND INSTRUMENTS* (1925) ..... JACQUES IBERT (1890-1962)  
I. *Pastorale*  
II. *Romance*  
III. *Gigue*  
Michael Center, *cello*

*MORNING STAR* (1997).....DAVID MASLANKA (b. 1943)  
Erin Bodnar, *conductor*

*CONCERTO FOR FLUTE AND WIND ORCHESTRA* (1963) .....HENK BADINGS (1907-1987)  
Elizabeth Jolly, *flute*  
Daniel McDonald, *conductor*

UNIVERSITY OF WASHINGTON CONCERT BAND  
Erin Bodnar, *conductor*

*FESTIVO* (1985) ..... EDWARD GREGSON (b. 1945)

*COLONIAL SONG* (1913)..... PERCY GRAINGER (1882-1961)

*SERENADE FOR BAND* (1961) ..... VINCENT PERSICETTI (1915-1987)  
I. *Pastorale*  
II. *Humoreske*  
III. *Nocturne*  
IV. *Intermezzo*  
V. *Capriccio*

from *FANCY FREE: DANZON* (1944) ..... LEONARD BERNSTEIN (1918-1990)

UNIVERSITY OF WASHINGTON CAMPUS BAND  
Daniel McDonald, *conductor*

*MOTHER EARTH* (2003) ..... DAVID MASLANKA (b. 1943)  
*BUTTERFLIES AND BEES!* (1999)..... THOMAS DUFFY (b. 1955)

SOLOISTS

Flutist ELIZABETH JOLLY is currently pursuing a doctoral degree in flute performance at the University of Washington. Originally from San Jose, California, she holds Master of Music and Bachelor of Music degrees in Flute Performance, both from the University of Redlands.

Ms. Jolly maintains an active performance schedule, regularly performing in recitals and as a flutist with the University of Washington Wind Ensemble and Symphony orchestra. She is a former principal flutist of the University of Redlands Wind Ensemble and University Orchestra and was specially selected to perform as second flute/piccolo as a student member of the Redlands Symphony Orchestra.

Ms. Jolly has performed as a concerto soloist with the San Jose Youth Symphony String Orchestra, the Beverly Hills International Music Festival Orchestra, the University of Redlands Symphony Orchestra and the University of Redlands Wind Ensemble. She has also been featured in recitals for the Redlands Community Music Association, the Redlands Chamber Music Society and in numerous solo and chamber music performances throughout California's Inland Empire.

Committed to music education, Ms. Jolly has taught flute students of all ages as a private instructor at the Community School of Music and the Arts based at the University of Redlands. She currently teaches fifth through ninth grade flute students at Northshore Junior High School in Bothell, WA.

In addition to classical flute performances, Ms. Jolly has also enjoyed experiences as a choral singer and as a woodwind doubler in jazz bands and musical theatre pit orchestras. In her spare time, she can be found reading, crafting, or experimenting in the kitchen.

MICHAEL CENTER holds degrees in music from the New England Conservatory and the Peabody Institute, where his teachers were Colin Carr and Ronald Thomas. His early studies were with Toby Saks. As an orchestral musician, he has been a member of the Sacramento Symphony, the Phoenix Symphony, and the Washington Chamber Orchestra, of which he was a founding member and principal cellist.

While in Baltimore, he played with the award-winning Trio Fervore, which played many concerts and was featured in radio broadcasts in Boston, Baltimore, and New York. As a chamber musician, he has also concertized with members of the Julliard, Vermeer, Chicago, and Audubon String Quartets and regularly appears with musicians from the San Francisco, Cleveland, Minnesota, and Chicago Symphonies. Mr. Center has participated in the Prague, Taos, Music in the Mountains, Red Rocks and Utah chamber music festivals. He has performed chamber music, concertos, and recitals on both coasts of the U.S. as well as in Europe.

Michael Center has taught chamber music and cello lessons at the School of the Arts in San Francisco, the Marrowstone Music Festival, and the Peabody Conservatory as the teaching assistant of Ronald Thomas. He is currently the principal cellist of LUCO, appears regularly in cello/piano duo recitals with his wife Annie, and in his spare time enjoys cooking and building fine furniture.

## PROGRAM NOTES

The late 1930's may have been a difficult era for America, but it was a fertile time for composer AARON COPLAND who was at the height of his "populist" phase. After periods of composing in the jazz and avant garde idioms, he set out to consciously simplify his music, using folk themes and writing music for more utilitarian purposes, such as film scores or music for schools. In 1936 he wrote an opera, *The Second Hurricane*, to be sung by children in school performances (along with a chorus for their parents!). Alexander Richter, director of music at the High School of Music and Art in New York City, heard a performance, and when he began a campaign to get more new music written for use in schools, contacted Copland and asked him to be a part of it. The campaign, called "American Music for American Youth," was to feature music that was "optimistic in tone, which would have a definite appeal to the adolescent youth of this country."

Copland agreed to the project and created *AN OUTDOOR OVERTURE*, scoring both a band and an orchestral version of the piece. The work was premiered at Richter's school in December of 1938, the same year that Copland completed *Billy the Kid*. The two pieces share some distinct similarities, especially in the opening fanfare of the *OVERTURE*. This fanfare and an extended trumpet solo are subsequently contrasted with a march-like theme and a lyrical melody for strings, all of which are cleverly woven into the final, joyous conclusion. Copland's contemporary, composer Elliott Carter, wrote that the work "...contains some of the finest and most personal music. Its opening is as lofty and beautiful as any passage that has been written by a contemporary composer."

Barbara Heninger

JOHN MACKEY attended the Julliard School and the Cleveland Institute of Music, studying with Donald Erb and John Corigliano. Primarily composing music for dance and symphonic winds, he has served as composer in residence for many universities and youth orchestras throughout the United States including the Seattle Youth Symphony. He also served as music director for the Parsons Dance Company and as a collaborator for the United States Synchronized Swimming team when they earned a bronze medal at the Athens Olympics in 2004. *HYMN TO A BLUE HOUR* references the time of day just after sundown, but before complete darkness sets in. Mackey describes this time of day as having "romantic, spiritual and ethereal connotations." Three motives recur throughout the piece that layer upon one another then quickly dissipate, much like the "magical blue hour, the moment cannot last for long."

JOHN ESTACIO is a Canadian born composer who composes orchestra, opera chorus and ballet music. The Royal Winnipeg Ballet, Calgary Opera and Calgary Philharmonic have performed his works. Estacio is a recipient of the National Arts Centre for Composers and his ballet *Filumena* has been filmed for television. *FRENERGY* was commissioned by the Edmonton Symphony Orchestra in 1998 and premiered at Carnegie Hall in 2011 by the Toronto Symphony Orchestra. The title is a combination of the words "frantic" and "energy" which is an accurate description of the nature of the piece. The piece contains four short melodic ideas, heard in a variety of instrumental combinations.

Parisian born JACQUES IBERT'S father was a financier, his mother an accomplished pianist who began her son's musical training when he was four years old, and despite his father's objection, continued to encourage his ambition to become a musician. Ibert spent a brief time in the family business before enrolling in the Paris Conservatory at age 20, where he studied with Pessard, Gefalge, and Fauré, among others. World War I interrupted his studies when he was drafted into the French Navy. Upon returning from wartime duties he resumed his conservatory training, and in 1919 won the Prix de Rome for his cantata *Le Poète et la Fée*. His navy service in the Mediterranean gave rise to his most famous compo-

sition, the 1924 symphonic suite *Ports of Call (Escales)*. He continued to compose for virtually every genre, including seven operas, six symphonic works and five ballets, three choral works, plus scores of incidental pieces, songs, concertos, and scores for films. He seemed especially partial to woodwinds, composing a number of works for wind ensembles, including a concerto for oboe, this evening's concerto for cello and winds, and chamber works for wind ensembles. Ibert's music displays a personality of its own, which deliberately does not follow any contemporary school or musical style. It is, however, very "French" in its humor, whimsy, and lightness.

DAVID MASLANKA, born in New Bedford, Massachusetts, 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 40-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9; 12 concertos; a Mass; and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. Maslanka writes:

*MORNING STAR* was commissioned by the Grand Ledge, Michigan, High School Wind Symphony, Michael Kaufmann, conductor. It was premiered by them in May of 1997. I was asked to write a celebratory piece for the opening of the wonderful new concert hall at Grand Ledge High.

*MORNING STAR* was a surprise to me. In planning the piece, I came up with a great many ideas—enough for three or four pieces. When it came time to compose, I suddenly discarded all of that material and took up a little tune that came to mind. The result is a happy piece, a concept that does not usually attach itself to my music. The piece is a Rondo shape with the "A" portions being sets of variations on the main theme. There are 32 variations in all. The orchestration, while offering enough to the brass and percussion, strongly emphasizes wind color and open sounds. *MORNING STAR* is about beginnings: the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those who are playing it now.

HENK BADINGS was born in Indonesia of Dutch parents. He studied mining technology at the University of Technology in Delft, received his degree cum laude in 1931 and worked at the university until 1937. At the same time he developed his skills as a composer, studying with Willem Pijper. Beginning in 1934 he accepted a series of positions including composition teacher at the Rotterdam Conservatory, director of the High School of Music in Amsterdam, director of the Conservatory in The Hague, lecturer of composition at the organ academy of Haarlem, and lecturer at the Hochschule in Stuttgart. He also taught acoustics until 1977 at the Institute of Sonology of the University in Utrecht. In 1972 he settled as a composer in the province Noord-Brabant.

At the request of Robert Boudreau, Badings wrote several compositions for the American Wind Symphony Orchestra, including concert works and an interesting set of concerti and concerti grossi. *THE CONCERTO FOR FLUTE AND WIND SYMPHONY* was written for that ensemble in 1963 and was premiered with flutist Jean Pierre Rampal as soloist. This short, three-movement work ranges from ethereal moodiness, to somewhat aggressive, physical statements in the brass, to a rollicking multi-meter finale.

EDWARD GREGSON, a British composer of international standing, has written music that has been performed, broadcast, and commercially recorded worldwide. He studied composition and piano at the Royal Academy of Music from 1963-1967, winning five prizes for composition. Since then he has worked solely on commission and has written orchestral, chamber, instrumental and choral music, as well as music for the theatre, film and television. His commissions have included orchestral music for the English Chamber Orchestra, the Bournemouth Symphony Orchestra, the Royal Liverpool Philharmonic, the BBC Philharmonic, and the Hallé, with performances by many other orchestras and ensembles around the world. Of particular significance in his orchestral output is the series of nine concertos (for horn, tuba, trombone, trumpet, clarinet, piano, violin, saxophone, and cello) which he commenced in 1970 and is still ongoing. Gregson is also internationally renowned for his contributions to the wind and brass repertoire.

Gregson retired from an academic career in music in the summer of 2008, latterly as Principal of the Royal Northern College of Music in Manchester, a post he held for 12 years. He still serves on a number of important boards relating to music education and the music profession and has been honored with many Doctorates and Fellowships from English universities and conservatoires.

*FESTIVO* for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band, with funds provided by the Trustee Savings Bank. As the title suggests it is a festive piece, exuberant in style. Throughout, there is much emphasis on rhythm and the scoring utilizes many solo and chamber-like textures. It is cast in rondo form with a longer introduction, announcing in fragmented form some of the main ideas. The main theme is light-hearted and joyous, heard first in the clarinets but immediately traversing the entirety of the ensemble. The first episode starts quietly but gradually adds layer upon layer of repeated fragments until the whole band is heard. The final statement of the rondo tune is heralded by chimes and brass bell-like chords, after which a short coda brings the work to an exciting conclusion.

The innovative and eccentric Australian composer PERCY ALDRIDGE GRAINGER is well known among band musicians, but in mainstream classical music circles, his notoriety is more that of an oddity, or fringe composer (or perhaps, only known for his charming ditty, "*Country Gardens*"). But his catalog of band works arguably contributed more to the quality and creativity of band music than that of any other single composer in the first half of the 20th century. An avid collector of folk music, an innovator of irregular rhythm and meter, and an imaginative inventor of musical instruments and experimental musical machines, Percy Grainger truly was a pioneer in classical music equal to the most acclaimed of our most innovative 20th-century musicians.

Grainger wrote (in his customary strapping, blue-eyed English rhetoric) of *COLONIAL SONG*:

I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general. Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs '*My Old Kentucky Home*,' '*Old Folks at Home*,' etc.. I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here.

*COLONIAL SONG* was intended by the composer to be the first composition in a series of works titled, "*Sentimentals*." Ultimately, Grainger abandoned the idea of such a series, but clearly *COLONIAL SONG* remained intimately dear; the dedication inscribed on the score in the composer's hand reads, "This military band dish-up as Loving Yule-Gift to Mumsie, Yule, 1918."

Philadelphia-born VINCENT PERSICHETTI established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti received degrees from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on harmonic practices of the 20th century.

The five movements of *SERENADE FOR BAND* (Op. 85) reflect the moods of a summer evening. Beginning with the “Pastoral,” the easy mood of the country atmosphere is introduced. The “Humor-*eske*” injects a bit of levity into the scene. The beauty of the night is expressed in the graceful and expressive “Nocturne.” The “Intermezzo” plays its role as the transition piece into the “Capriccio.” This spirited movement reflects the joy of the moment. The main theme is often diverted in its path. The *SERENADE FOR BAND* (Op. 85) was the first of two commissions to Vincent Persichetti from the Ithaca (NY) High School Band under the directorship of Frank Battisti. The premiere was on April 19, 1961, by that band under the direction of the composer.

The highly successful American conductor, composer, pianist and teacher LEONARD BERNSTEIN had a strong influence on American musical taste, particularly in his championing of Mahler. In some works, notably *West Side Story*, he attempted a synthesis of American musical styles. He blurred the lines between the concert hall and musical theatre, and created a rich array of compositions, recordings and writings. Bernstein graduated from Harvard University in 1939, and continued his studies at the Curtis Institute of Music in Philadelphia where he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson. In 1940, he attended the Boston Symphony Orchestra’s newly created summer institute, Tanglewood, where he worked with the orchestra’s conductor, Serge Koussevitzky, and later became his conducting assistant. Throughout his years as associate conductor, and later Music Director, of the New York Philharmonic orchestra, Bernstein composed three symphonies, song cycles, operas, scores for movies, music for ballet, incidental music for plays, musicals and more.

*DANZON* is one of three solo dances from the ballet *FANCY FREE*. Written in collaboration with choreographer, Jerome Robbins, *FANCY FREE* was commissioned and premiered by the American Ballet Theatre. It was immediately recognized as the first ballet of importance to be written and set entirely in the contemporary American idiom. Robbins describes the ballet:

With the sound of a jukebox, the curtain rises on a street corner with a lamp post, side street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying background. Three young sailors in the U.S. Navy explode on the stage; they are on shore leave in the city and on the prowl for girls. The tale of how they meet first one, then a second girl, and how they fight over them, lose them and in the end take off after a third girl, is the story of the ballet.

The highlights of the ballet are the solo dances the three sailors perform as a contest for the two girls. The uniforms mask three very distinct personalities; one (Galop) is boisterous and impudent in a good-natured way, the second (Waltz) is happy-go-lucky but a little wistful, and the third (*DANZON*) is intense and emotional, with a passionate Latin touch.

*MOTHER EARTH* was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. In the score jacket the composer simply uses a quotation from St. Francis of Assisi (notes taken from the score):

Praised be You, my Lord, for our sister, MOTHER EARTH,  
Who nourishes us and teaches us,  
Bringing forth all kinds of fruits and colored flowers and herbs.

THOMAS C. DUFFY is the Associate Dean of the School of Music and Director of Bands at Yale University, where he has taught since 1982. He received his Bachelor of Science in Music Education and Master of Musical Arts in Composition from the University of Connecticut, where he was a student of Charles Whittenberg, James Eversole and Hale Smith; and his Doctor of Musical Arts in Composition from Cornell University, where he studied with Karel Husa and Steven Stucky. During his time at Cornell University, he taught jazz history and general music at the Auburn Maximum Security Correctional Facility in Auburn, New York.

Reflecting the influence of his teacher, Karel Husa, Duffy composes music that addresses significant American social and historical issues, and employs incisive extra-musical programs drawn from the disciplines of philosophy, science, physics, art, literature, etc.. *BUTTERFLIES AND BEES!* is a tone-poem based on the characteristic differences between the two insects. Butterflies are light, floating, pretty, delicate, gentle, colorful, calm, ethereal, shimmering insects that move among and around beautiful flowers, both in groups and individually. Within the butterfly species, the Monarch butterfly bears its regal name in tribute to its large size and broad wingspan. Bees are industrious, busy, angry, dangerous, damaging, stinging, swarming little insects. The functions of the bee classifications reflect some of the more brutal attributes of the species – the queen propagates the species with the drones, after which the drones are destroyed by the workers. The queen and workers have barbed stingers. The tone poem is meant to serve as a kind of Escher portrait – in some places, one can assign to the same music either of the “opposing” programs (bees or butterflies); just as the foreground of an Escher print might shift from birds to fish, depending on the viewer’s perspective.

CLASSICAL

---

**KING FM 98.1**

[www.king.org](http://www.king.org)