

University of Washington
THE SCHOOL OF MSUIC

presents

COMPACT
DISC
T86
2002
3-6

TUTTI TROMBONES

Don Immel,
trombone & coordinator

with Guest Artists

QUAKE

Meade Crane, *piano*
Ella Marie Gray, *violin*
Walter Gray, *violoncello*
Sean Osborn, *clarinet*
Susan Telford, *flute*
Rob Tucker, *percussion*

Faculty Guest Artist
Tom Collier, *percussion*

and the

UW TROMBONE CHOIR
Nathan Brown, *conductor*

7:30 PM

March 6, 2002

Meany Theater

DATE # 14, 115 CDs # 14, 116-14, 117

PROGRAM

CD # 14, 116

1 IMPROVISATION #1 FOR SOLO TROMBONE (5:27) ENRIQUE CRESPO

2 JAZZ SET (15:28) WILLIAM O. SMITH

- I. *Swinging*
- II. ~~Bold~~ *Dreamlike*
- III. *Dramatic*
- IV. ~~Free~~ *Bold*
- V. *Lively*

with UW colleague Tom Collier (world premiere of a commission made possible by a grant from the King County Arts Commission)

3 CONCERTINO FOR BASS TROMBONE AND TROMBONE CHOIR (10:40) ERIC EWAZEN

Guest soloist Doug Nierman and the UW Trombone Choir

4 CONVERSATIONS (9:44) CHARLES SMALL

5 Trombone Institute (1:59) --- Michael Davis of Technology

INTERMISSION

Second half with guest performers from QUAKE

CD # 14, 117

1 'EAR TH' QUAKE (~3:50) STUART DEMPSTER

2 QUAKE (20:22) JOHN MUEHLEISEN

- I. *Komoidia*
- II. *Tragodia*
- III. *Elegeion*

3 from Tafelmusik II: QUARTET IN D MINOR (15:48) GEORG PHILIP TELEMANN (1681-1767)

- Andante*
- Vivace*
- Largo*
- Allegro*

4 Preludes for Piano (1) --- Gershwin
5 Preludes for Piano (2) --- arr. Peter Armsby



he has performed with the Seattle Chamber Players and Sonora, and is a founding member of the Pacific Rims Percussion Quartet. Rob attended the Peabody Conservatory and the University of Southern California. He has also performed "popular" music, particularly with the band Relative Sight.

About the Music

IMPROVISATION No. 1 FOR SOLO TROMBONE was written by ENRIQUE CRESPO for himself in 1983. Imagine a young trombone player, sitting first chair in a major German symphony orchestra, frustrated over the existing classical repertoire for his instrument. He has realized that due in large part to the lack of solid literature there is no way for him to gain the same recognition for his instrument, as for example, the solo French horn player. A few of history's second-tier composers actually wrote a few works for the trombone, but had little concept of the technical or solo possibilities...and difficulties. Crespo had an approaching audition requiring, among other specific standard pieces, an unspecified modern work. Improvisation No. 1 was written to satisfy this portion of the audition, but written in a less than standard way.

One usually starts a composition by allowing prevailing material (e.g. musical form or melody) to grow into a musical shape. Crespo decided to improvise freely on the trombone, then write down what he technically played to perfection. He then arranged those ideas into some order for them to at least seem well thought-out. The advantages were obvious: he was able to present his instrument and put on a show of its best side. He saved days of strenuous practice because all of what he wrote he could already play. The strength of conviction as a performer would overcome the fact that he surely would not be counted among the usual contemporary-style composers. The night he finished the work he performed it for a professional violinist who readily admitted he had no idea the trombone could do such things. Shortly thereafter Crespo won the audition, receiving praise from a committee member, who also stated about the work "Unfortunately, it's impossible to perform!"

I would like to remind the audience that the resulting mayhem performed for you tonight may be playable without practice by the composer, but the composer certainly didn't have MY strengths in mind!

[Don Immel / Enrique Crespo]

"JAZZ SET for Trombone and Percussion was commissioned by Don Immel and was completed in January 2002.

"I have used the title Jazz Set in several compositions. In each case it indicates a series of pieces that is related to jazz in one way or another and utilizes a 12-tone set.

"The Jazz Set for Trombone and Percussion is in five movements. The first is in a moderate tempo and swinging throughout. The second is for vibraphone alone. Movement three alternates between a dramatic slow section and lighter dance-like sections: A hint of a tango, a suggestion of a waltz and a jazzy march. The fourth movement is like a cadenza for solo trombone, which uses the entire range of the instrument. The final movement is, for the most part, in a fast swinging style."

[William O. Smith]

WILLIAM O. SMITH was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many

awards and honors including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 compositions that have been widely performed and recorded. A pioneer in the development of new clarinet sonorities, he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

CONCERTINO FOR BASS TROMBONE AND TROMBONE CHOIR was commissioned by David Taylor, who premiered the work in 1997. The piece is a one-movement work that falls into three basic sections. Following a brief, evocative, chorale-like introduction, the first main section is a rapid, exhilarating rhapsody, calling for virtuosic technique from the soloist backed with a churning accompaniment. The second section is peaceful, and once again chorale-like. The soloist plays lyrical, sometimes recitative styled lines, against a chordal background in the trombone choir. The work culminates in a return to the energetic first themes, a dramatic cadenza, and a final heroic coda.

ERIC EWAZEN, born in 1954 in Cleveland, Ohio, studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music (BMus, 1976, Tanglewood, and The Juilliard School (MMus, 1978, DMA 1980), where he has been a member of the faculty since 1980. In May of 1997 he was Composer-in-Residence at the International Trombone Association Convention held at the University of Illinois. A former vice president of the League-ISCAM, he is currently a lecturer for the New York Philharmonic's Musical Encounters Series. A recipient of numerous composition awards and prizes, his works are performed frequently internationally.

CHARLES SMALL'S career as a trombonist has spanned over fifty years. He began playing trombone at the age of eleven and while still in high school, worked summers at hotels in the Catskill and Pocono mountain resorts of the East. At seventeen, he became the youngest member of the Tommy Dorsey Orchestra, later joining the Harry James Orchestra as lead trombone and after that, settling in New York City where he played in the ABC Staff Radio Orchestra, and for hundreds of "studio" commercial sessions and Broadway shows. While in New York, Small studied composition with Hall Overton at the Juilliard School of Music, later earning his Bachelor and Master's degrees at the Manhattan School of Music. He moved to Los Angeles in the 1970's, then back to New York for more work on Broadway before, in 1987, moving to Arizona where he now resides. *CONVERSATION* was written for Mr. Small and bass trombonist David Taylor, and has become the most widely performed duet for tenor and bass trombone since its premier at the New York Brass Conference in 1976. Small conceived the piece as a conversation between two neighbors in their backyards over a picket fence—alternating between the amiable and friendly to violent and hostile, the changing styles integrated with intertwining threads.

During 'EARTH' *QUAKE* it is my hope that, if possible, you the audience can go back into that space/time in Seattle on 28 February 2001 during the Nisqually Earthquake. Bring

About the Performers

DON IMMEL, Professor of Trombone at the University of Washington, has established himself as one of the most active and versatile trombonists in the United States. In addition to appearances as a soloist and clinician, Don is currently Principal Trombonist with the Tacoma Symphony, performs frequently with the Seattle Symphony and Opera orchestras including the 2001 production of Wagner's *der Ring des Nibelungen*, and can be heard on numerous television and movie sound tracks.

In 1998 he performed the American premiere of Jan Sandstrom's *Don Quixote Concerto for Trombone and Orchestra*, which has led to several additional performances of the work throughout the Northwest. The Tacoma News Tribune writes "Immel made the audience love an addled, bow-legged, sometimes paranoid character (Don Quixote) ...he [made] the trombone sing gorgeous, golden melodies and execute virtuosic runs...I stopped counting after he took his fourth curtain call."

In addition to his performance successes, Professor Immel has initiated several successful grants both for new music commissions and for his project "Jazz Talk", which continues to bring young musicians and the community in direct contact with internationally renowned jazz musicians for lectures, clinics and performances. Don holds undergraduate degrees from Central Washington University and his Master of Music degree from Rice University in Texas. Prior to his current position at the University of Washington, he served on the faculties of Pacific Lutheran University in Tacoma, and St. Thomas University in Houston. His teachers include Joseph Alessi of the New York Philharmonic, David Waters of the Houston Symphony, Ralph Sauer of the Los Angeles Philharmonic, and Per Brevig, retired, Metropolitan Opera Orchestra.

TOM COLLIER, Professor of Percussion and Jazz Studies at the University of Washington, is an internationally respected performing artist and teacher. He is listed in the first edition of Marquis Who's Who in Entertainment. His 1988 album "Illusion" received national critical acclaim ("a technological marvel" - Electronic Musician Magazine). Tom Collier is the Northwest's most in-demand vibraphonist, drummer and percussionist. A member of the University faculty since 1980, he is the director of the Jazz Studies Program, Mallet Jazz Quintet and the University of Washington Percussion Ensemble. He received his B.A. from the University of Washington and has recordings with Bobby Shew, Barbra Streisand, Mike Vax, Howard Roberts, Ry Cooder and Laurendo Almeida, plus LP recordings with his own group, Collier and Dean, as well as his own educational records for the Music Minus One label.

DOUG NIERMAN, bass trombonist, is a member of the Pacific Northwest Ballet, Cathedral Brass (a brass quartet at Saint James Cathedral,) and Lyric Brass (a faculty brass quintet at Pacific Lutheran University.) He performs with the Seattle Symphony, Seattle Opera, 5th Avenue Theater and Paramount Theater. Originally from Everett, Washington, Doug studied at the New England Conservatory of Music, and completed his graduate work on scholarship at The Juilliard School. He has performed in Israel, Venezuela, and in Italy at the Spoleto Festival. He can be heard on Spoleto's Grammy-winning recording of *Anthony and Cleopatra*. Doug recently completed a Masters degree in Psychology. He incorporates his knowledge of psychology and sports psychology in working with musicians in his private teaching studio.

QUAKE is:

MEADE CRANE, piano

Since his recital and orchestral debuts at age nine, the Texas native has explored beyond the solo piano repertoire, from ancient music to the present day. His activities range from solo and contemporary ensemble performance, to studio recording and teaching of piano and composition. An honors graduate of Interlochen Arts Academy and Peabody Conservatory, Meade has performed to audience and critical acclaim throughout the United States, and his playing has been compared favorably to that of past artists such as Rosenthal, Moisevitch, and Rachmaninoff.

ELLA MARIE GRAY, violin

Ella began her career in New York as a member of the Kronos Quartet. Upon returning to her native Seattle she became a member of the Pacific Northwest Ballet Orchestra, the New Performance Group and frequently performs with the Seattle Symphony and Seattle Opera. Ella is a founding member of the Rainier String Quartet, and has been a faculty member at Western Washington University, Seattle University, and Cornish College of the Arts. Ella has concertized throughout the country, and participated in the New Hampshire, Cabrillo, Tidewater, Olympic, and Waterloo Music Festivals.

WALTER GRAY, violoncello

A founding member of the Kronos Quartet, Walter is currently a member of the Seattle Symphony and the Rainier String Quartet. The Seattle Times recently said of his playing that "...the 'cello's lyrical possibilities are realized." Walter studied at the Curtis Institute of Music, and has been a member of the Artist Faculty at the University of North Texas, Western Washington University and Cornish College of the Arts. Gray has concertized throughout the U.S., been featured as performer and producer on numerous CDs, and participated in the Waterloo, Mostly Mozart, Mt. Gretna, Olympic, Cabrillo, and Tidewater Music Festivals.

SEAN OSBORN, clarinet

Sean has traveled the country as soloist and chamber musician, and traveled the world during his eleven years with the Metropolitan Opera Orchestra. He has also performed as principal clarinet with the New York Philharmonic, Pittsburgh Symphony, and American Symphony Orchestra. Called "...an excellent clarinetist" by The New York Times, Sean is a graduate of both the Interlochen Arts Academy and the Curtis Institute of Music, and has participated in the Marlboro, Aspen, Colorado, and Keystone festivals. Upon returning to his native Washington, Sean has concentrated on solo performances, teaching and composition.

SUSAN TELFORD, flute

Recently returned to Seattle from the midwest, Susan has performed with the Pacific Northwest Ballet Orchestra, Seattle Symphony, Tacoma Symphony, Evansville Philharmonic, Elgin Symphony Orchestra, and the Chicago Chamber Orchestra, as well as on numerous soundtrack recordings for film and television. Her extensive chamber music background has included many educational concerts as well. A graduate of the University of Washington and Northwestern University, Susan has served as instructor of flute and chamber music at the University of Evansville and Northwestern University.

ROB TUCKER, percussion

Rob Tucker performs frequently with the Seattle Symphony, Seattle Opera, and Pacific Northwest Ballet Orchestras, as well as in most of Seattle's major recording studios, having played for countless motion pictures and commercials. As a chamber musician,

that image to mind as you listen to the short fragments, each of which represents a letter of the word "earthquake" sounded in Morse code. The performers are instructed to have you literally (*h*)ear *th*(e) quake. In my youth, when I attended symphony concerts in the San Francisco Opera House, I was quite taken by the tuning of the large bass drum on stage before the concert. This tuning often made me think an earthquake was taking place—it got my attention nearly every time.

It is a privilege to be awarded a commission by QUAKE, and I thank them very much. I only hope that the performers—and the audience—find this work as appealing as it may be appalling! '*Ear th*' Quake requires the performers to contribute a great deal to the creative energy of the piece, and QUAKE has been wonderful in their rehearsals suggesting realizations for the minimalist score. One of my favorite compositional techniques is to nudge performers toward an improvisational attitude, which not only allows them to enter the creative process more directly but to also acquire some sense of ownership in the structure of the piece itself.

[Stuart Dempster]

STUART DEMPSTER is known internationally for pioneering and organizing most modern techniques used in trombone performance over the last 40-plus years.

Dempster was born in 1936 in Berkeley, CA. He attended San Francisco State University but his studies were interrupted in 1959 by the draft. After basic training at Fort Ord, California, he served in the 7th Army Symphony based in Stuttgart, Germany. This orchestra featured musicians drafted from the Philadelphia and other major Orchestras. During his service touring Germany, France and Italy, he points to a particularly memorable time in Italy where he was able to "fully appreciate the virtues of having several concerts in a row without written trombone parts." Following this tour of duty, Dempster returned to SFSU this time to concentrate more on composition. Since then he has maintained a high level of visibility through his colorful compositional style, his performance on both trombone and didjeridu, and for his long affiliation with the University of Washington where he is a Professor Emeritus. All who meet Stuart understand that one of his primary realities is centered around humor. Not only does it happily invade every conversation, lesson and rehearsal, but as a young performer he established his solo appearances around humor and witty sarcasm. He claims early and consistent inspiration from the likes of humorist-musicians Spike Jones, Gerrard Hoffnung, Anna Russell, and that "Great Dane of piano comedy" Victor Borge.

Dempster realized early on in his career that classical trombonists generally were using only about 10% of the natural sound palate available on the instrument while violinists, for example, were exploring 90-100%—one only need examine the Bartok Quartets. This insight came in the mid 1960's when Americans in particular were examining all instruments with regard to what new techniques they might offer. Dempster was exploring the remaining 90% of the acoustic repertoire (mostly recognized as seemingly illegal or immoral at the time), and his experimentation led to what are now considered to be both historic artistic commissions, landmark recordings, and his book *The Modern Trombone*. Among his personal favorites are compositions *General Speech* by Robert Erickson and *Sequenza V* by Luciano Berio, both of which are considered standard trombone literature and frequently performed. Favorite recordings include Stuart Dempster in the Great Abbey of Clement VI, which explores sound textures created by playing in a venue with a natural 15 second sustained reverberation, and Underground Overlays from the Cistern Chapel, which features a 45 second sustained reverberation (about one-third of the time it takes to perform his fanfare)!

We thank him for his creativity, continuing legacy, and for accepting the commission and meeting the challenge of creating our first public sounds with '*Ear th*' Quake.

[Don Immel]

JOHN MUEHLEISEN

"I live a dual life: working for a software company by day, composing by night and on the weekends. I love the balance. One creates a desire to work at the other: The avocation of composing provides the creative outlet, while the job supports the avocation. This seems to work better for me than being immersed in one or the other morning, noon, and night. I started as a saxophonist, thinking that I wanted to live and breath music 24 hours a day, then thought I wanted to teach public school music, realized I didn't have the gift (or the saintly patience), took a composition class as an undergrad and was hooked. I fell into designing user interfaces for software via my interest in Computer-assisted Instruction as a medium for teaching music theory, then realized that I could balance a career in software design with an avocation as a composer. I love it! It's that cake thing they talk about.

"For me, the act of composing a musical work is in part the process of sculpting and shaping time and the perception of time through the medium of sound, in part an act of the heart, in part an intellectual pursuit, in part an expression of spirituality. Sometimes I want to make a statement; sometimes I just like to play with sounds. On the one hand, I seek to elicit joy, laughter, and delight; on the other, to plumb the depths of the emotions and to take the listener's breath away. Each musical work tends to emerge as a microcosm of life, seeking to include and balance complementary elements."

TAFELMUSIK II

Rob: "It's hard."

Don: "It's real hard."

The esteem in which GEORG PHILIPP TELEMANN was held by his contemporaries pays tribute to his contributions as a prolific composer and diverse musician. He was a friend of both Handel and J. S. Bach, and the godfather of C. P. E. Bach. Ever gainfully employed, he held several posts throughout Germany during his career: Music director of the Leipzig Opera, Kapellmeister of the court of Count Erdmann II of Promnitz, Konzertmeister and later Kapellmeister at Eisenach, and music director of the city of Frankfurt am Main.

Telemann eventually settled in Hamburg, where he became the music director of five churches and, shortly thereafter, the Hamburg Opera. It was during the Hamburg years that the Tafelmusik collection was composed. It was also during the Hamburg years that Telemann's second wife ran off with a Swedish army officer. Although Telemann's enormous compositional output covers every genre of his day, including quite a few operas and sacred works, he is best known today for his numerous instrumental works, several of which were published for public use during his lifetime (some were even available through subscription). Many of the instrumental works are still widely performed today, including this Quartet in D Minor.

UNIVERSITY OF WASHINGTON TROMBONE CHOIR
Nathan Brown, *conductor*

Emily Asher	Stuart Hambley	Michael Leone
Dennis Asis	Robert Hendrickson	John McIrvin
Nelson Bell	Jeremy Horlick	Jason Roe
David Carver	Ali Kazemian	Karl Smith
Dyne Eifertsen	Michael Kreher	Ryan Wagner