

Compactdisc
B 348
2017
4-20



AWAY

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

Timothy Salzman, director

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

Dr. Steven Morrison, director

7:30 PM, April 20, 2017
Meany Theater

UW MUSIC
2016-17 SEASON

PROGRAM

University of Washington Symphonic Band
 Dr. Steven Morrison, conductor

CD1-#17,739

- 1 Country Gardens (1953)..... 1:58 Percy Grainger (1882-1961)
- 2 remarks - Morrison
- 3 Culloden (2000)..... 8:11 Julie Giroux (b. 1961)
 III. Finale
 Anita Kumar, conductor
- 4 remarks - Kumar
- 5 Puzzle Pieces (2013) 8:17 Russell Podgorsek (b. 1980)
- 6 I. Doublecross
- 7 II. Little Chap
- 8 III. Crossbars
 Anita Kumar, conductor
- 9 remarks - Morrison
- 10 Armenian Dances (Part I) (1972)..... 12:21 Alfred Reed (1921-2005)

CD2-#17,740

University of Washington Wind Ensemble
 Timothy Salzman, conductor

- 1 Rocky Point Holiday (1966)..... 5:09 Ron Nelson (b. 1929)
 Mark Tse, conductor
- 2 Gone (2013)..... 8:30 Scott McAllister (b. 1969)
 Doug Morin, conductor
- 3 Four Scottish Dances (1957) 10:28 Malcolm Arnold (1921-2006) / transcr. John Paynter
- 4 I. Pesante
- 5 II. Vivace
- 6 III. Allegretto
- 7 IV. Con Brio
 Shayna Stahl, conductor
- 8 remarks - Salzman
- 9 DARKlightNESS ("Light Within Darkness") -
 Concerto #2 for Electric Guitar and Wind Ensemble (2016)..... 16:26 James Bonney (b. 1971)
- 10 I. DARKRRK
- 11 II. ohm
- 12 III. ta tte R. s
 Jeff Bowen, guitar

SOLOIST

Jeff Bowen is a composer and guitarist, and a co-director of Seattle's Inverted Space Ensemble. Pascal Gallois, Beta Collide, Ensemble DissonArt, and the Nebraska Chamber Players, among other ensembles in the USA and Europe, have performed his compositions. In 2013 his orchestral piece *Stalasso* was featured in the Seattle Symphony Orchestra's New Music Works program, and he has recently presented work at the Darmstadt Summer Courses for New Music, the New York City Electroacoustic Music Festival, and the University of Nebraska New Music Festival. Jeff is currently active in Seattle as a performer on classical and electric guitars, playing new works and 20th-century repertoire with the Inverted Space Ensemble, Seattle Modern Orchestra, Universal Language Project, Seattle Metropolitan Chamber Orchestra, and most recently in collaboration with Marcin Pačkowski on live electronics for a performance of Steve Reich's *Electric Counterpoint*. After studying classical guitar with William Ash in St. Louis, he received a BA in Music from Stanford University, where he studied guitar performance with Charles Ferguson and composition with Jaroslaw Kapuscinski and Mark Applebaum. He recently completed a DMA in composition at the University of Washington under Joël-François Durand.

PROGRAM NOTES

George Percy Aldridge Grainger was an Australian-born piano prodigy turned ethnographer, arranger, and composer. After moving to England in 1905 he began collecting English folk songs, many of which he later set for both orchestra and wind band, and for which he is most famous. His works are frequently performed as standards of wind repertoire.

Country Gardens is an English folk tune collected by Cecil Sharp and passed on to Grainger. Grainger frequently improvised on the tune while a touring pianist for the US Army during World War I, and it was published as part of a set of piano works, which was very successful. Grainger, however, didn't much like the tune, and was disdainful of it being his best-known piece. While many arrangements exist, including one by Sousa, in 1950 Leopold Stokowski asked Grainger to arrange it himself for orchestra. Grainger's satirical parody of his own popular tune reflects his opinion of its success, and the 1953 rescoring he did for winds is as biting critical, and his only band setting of this tune.

Julie Ann Giroux is an Emmy-award winning composer, conductor, and director. When she won an Emmy for her direction of the 64th Academy Awards in 1992, the first woman and the youngest winner in that category. She has long composed for winds, with her first concert band work being premiered when she was 13 in the 8th grade.

In the author notes for *The Fiery Cross*, the fifth book of the popular series *Outlander*, author Diana Galbadon thanks Julie Giroux for research done on music of the time of the Scottish rising, and for "The Culloden Symphony." The third movement of this sweeping investigation of period music, **Culloden: III. Finale** is subtitled "We Toomed Our Stoops for the Gaudy Sodgers" which translates to "We emptied Our Glasses for the Handsome Soldiers." Ms. Giroux describes the movement as:

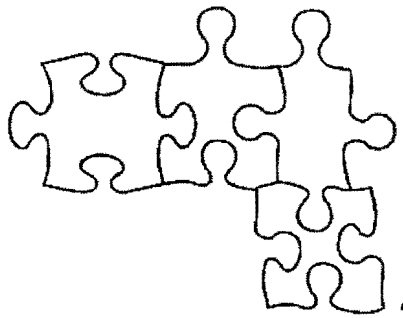
"...a conversation amongst some men in hiding a few days after Culloden, with topics ranging from 'Why were the MacPhearsons late?' to 'Where will I go now?' It is a human recounting of the while rising of '45' told by the men who witnessed it. I tried to incorporate tunes appropriate to their subjects: Prince Charles, food – the lack thereof, whisky – a necessity, Clan Battle Calls, patriotic songs, marriage songs (for many of them married all during the campaign), bawdy sex songs, even a pipe jig that Prince Charles supposedly parlor-danced to two days prior to the battle of Culloden. There is Johnny Cope, a tune commemorating their victory at Prestopans earlier in the uprising (which is still used today as a reveille in the Scottish Pipe Regiments) and Killie Crankie, a 350-year-old to date battle victory call-to-arms as well as some good old-fashioned spousal discording, kilt-swirling and whiskey-drinking pipe reels!" (Notes by composer)

Russell Podgorsek is a composer, violist, and electric guitarist, and founding member of the Miklos Quartet. He currently serves as Lecturer and Building Coordinator at the University of Texas where he earned his DMA studying with Donald Grantham, Dan Welcher, and Russell Pinkston. He is a graduate of both the Hartt School of Music and the University of Dayton.

Of ***Puzzle Pieces***, he writes:

"I find great pleasure in listening to 18th-century music and even my works for band take on some of the characteristics of that style. For example, in *Puzzle Pieces* I strove for a playful type of discourse between instruments and families (especially in the first movement), between large and small textures (sometimes shockingly so in the third movement), and even in iterations of themes (in the second movement particularly as the themes transform with the orchestration). As a more obvious nod to the music of the 18th Century, I used the triangle, cymbals, and bass drums in the third movement to reference the mimicry of Turkish military bands done in works like Mozart's *Abduction from the Seraglio* or Haydn's *Military Symphony*. Going a step further in adding picturesque percussion instruments, I used a steel drum but chose to integrate the instrument into the ensemble rather than feature it as an obvious sonic flavoring.

"Each movement of *Puzzle Pieces* employs a form based on one of the three basic puzzle piece shapes: the Doublecross (a short sonata form with a truncated development section), the Little Chap (the "little" euphonium melody, "grows" into the tuba, and eventually the whole ensemble), and the Crossbars (dance and trio - in as distantly related keys as possible and with opposing musical gestures). Here is a formal diagram:



Alfred Reed was a New York native and already a professional trumpet player while still in high school. He served in the Air Force Band during World War II, and following his service enrolled at Julliard. After serving as a staff composer for NBC and ABC, he moved to Texas and became conductor of the Baylor University Symphony Orchestra; later, he joined the faculty at the University of Miami and followed Frederick Fennell as director of the University of Miami Symphonic Winds.

Armenian Dances (Part I) is based on five authentic Armenian folksongs from the collection of Gomidas Vartabed (1869-1935), considered the founder of Armenian classical music. The first song, *The Apricot Tree*, is an extended fanfare but yet sentimental. *The Partridge Song* is an original by Gomidas, intended for children's choir and symbolic of a bird's tiny steps. *Hoy, My Nazan* depicts a young man singing the praises of his beloved, followed by Alagyaz, representing the mountain of the same name. Part I ends with *Go, Go!*, a laughing song getting faster and faster to the end.

In ***Rocky Point Holiday***, commissioned by the University of Minnesota Concert Band, composer **Ron Nelson** sought to blend elements of jazz and classical construction into a new indigenous American style. The piece's title refers to a seaside resort on the coast of Rhode Island, not far from Brown University, where Nelson taught composition for nearly forty years. He earned music degrees from the Eastman School of Music and also studied on a Fulbright Fellowship in Paris.

In 1994, **Scott McAllister's** playing career as a clarinetist was ended in an automobile accident. *Gone* is about loss, healing, and learning to move on after a life-changing event. According to the composer, the "goal was to draw memories of loss and comfort for those who experience the composition." The inspiration for this meditative and reflective work was the death of Dr. McAllister's mentor James Croft. Dr. McAllister is currently a professor of composition at Baylor University.

Malcolm Arnold was born in Northampton, England to a family of prominent shoemakers. Early interest in jazz led him to take up the trumpet, which eventually led him to the position of Principal Trumpet with the London Symphony Orchestra. By the end of the 1940s his career had become almost entirely focused on composition. *Four Scottish Dances* were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which composed by Robert Burns. The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the "Scottish Snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly- reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively flogging, which makes a great deal of use of the open string pitches of the saxophones.

A BAFTA award-winning composer, sound designer, and guitarist, **Jim Bonney's** concert works been performed in over 25 countries, with ensembles as large as 1,400 musicians, located in venues ranging from New York City's Carnegie Hall to the Great Wall of China. A passion for innovation and interactivity led him to create music and sound for video games, including *Mafia III*, *BioShock Infinite* and the *Mortal Kombat* series. Jim has also worked on numerous trailers, independent films, documentaries, toys, games, commercials, and television shows. Of his second concerto for electric guitar and wind ensemble **Jim Bonney** writes:

"I wrote my first electric guitar concerto over 10 years ago - my ideas, skills, and style have evolved considerably since then and it was time to create another. The first concerto was an homage to all the metal guitar gods I grew up idolizing, a wish-fulfillment of my past. This concerto is also homage to legendary guitarists, but it is a wish fulfillment for the present. My aim was to enhance the colors of the winds, brass, and percussion, by weaving them with unique colors from the electric guitar. All the guitar parts are focused on combining technique with technology - though there is no tech required of the guitarist that was not invented by the late 1960's. Because the music is written in a minimalist style, the titles are all minimalist poems. The first movement, *DARKRRRK* (simply pronounced "Dark"), plays with echo effects - a tribute to sounds made popular by Pete Townsend (The Who), David Gilmour (Pink Floyd), Eddie Van Halen (Van Halen), Andy Summers (The Police) and The Edge (U2). The second movement *ohm*, layers long reverberation and delay effects to create a chorale-like backdrop for the entire ensemble, as well as the soloist, and pays homage to the godfather of multitrack recording, Les Paul, as well as Robert Fripp (King Crimson), Jimmy Page (Led Zeppelin), and Bill Frisell. The 3rd movement, *t tte R. s* (pronounced "Tatters"), is a frenzy of distortion and wah-wah, an homage to Jimi Hendrix, Kirk Hammett (Metallica), Slash (Guns n Roses), Tom Morello (Rage Against the Machine), and Jonny Greenwood (Radiohead)."

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE

Ashley Beeman, So., French, Silverdale
Brendan Carlquist, Jr., Computer Science, Austin, TX
Grace Jun, Fr., Music Performance, Vancouver
Rachel Reyes, Fr., Music Performance and Music
Education, Snohomish*

OBOE

Sophia Beck, Sr., Psychology and Art, Seattle
Hannah Mansoori, So., Informatics, Vancouver*
Allison Nelson, Jr., Earth and Space Science, Seattle

BASSOON

Heather Baker, Fr., Neurobiology, Uniontown, OH
Keet Curtis, Jr., Computer Engineering, Bainbridge
Island*

CLARINET

Patricia Au, Jr., Informatics, Honolulu, HI
Emma Casper, Fr., Computer Science and Linguistics,
Seattle
Marie Gallardo, Fr., Music Performance, Yelm
Ernest Gu, So., Electrical Engineering, Olympia
Gabrielle Kim, Fr., Undeclared, Snohomish
Oliver Kou, Fr., Undeclared, Bellevue
Jeremy Moon, So., Physics and Mathematics, Bend, OR*
Anna Murray, Jr., Chemical Engineering, Portland, OR
Dan Tran, So., Computer Science, Olympia

SAXOPHONE

Jacob Watkins, Jr., Physics and Mathematics, Puyallup*
Laurel Meredith, Jr., Environmental Science and
Resource Management, Fall City
Rachel Bradley, So., Interdisciplinary Visual Arts, Gig
Harbor
Gavin Boelens, Sr., Physics and Music Composition,
Seattle

TRUMPET

Isaiah Grief, So., Undeclared, Honolulu, HI
Vanessa Lee, Post-bac., Music Education, Bremerton*
Nicholas Ruhland, Sr., Computer Science, Shoreline
Ken Weller, Sr., Music Education, Edmonds

HORN

Anthony Asencio, Jr., CMD Biology, Bremerton
Emilie Klier, So., Undeclared, Champaign-Urbana, IL

TROMBONE

Tyler Fost, Jr., Computer Science, Pound Ridge, NY*
Chris Jendrey, Fr., Undeclared, Seattle
Ryan Littrell, Fr., Undeclared, Bellevue
Kahana Pietsch, Fr., Aquatic and Fisheries Science, Orcas
Island

EUPHONIUM

Zachary Dunkelberg, Fr., Undeclared, Seattle

TUBA

Liam Near, Fr., Jazz Studies, Kingston
Peter Veis, Fr., Computer Science, Olympia*

STRING BASS

Liam Near, Fr., Jazz Studies, Kingston

PIANO

Vanessa Lee, Post-bac., Music Education, Bremerton

PERCUSSION

Jack Brady, Jr., Environmental Science and Resource
Management, Renton*
Dana Fong, Fr., Communications, Fremont, CA
Taylor Hartley, Jr., Electrical Engineering, Bellevue
Chris Mena, Grad., Music Education, Casa Grande, AZ
T. J. Orgovan, Sr., Drama and Communications, Bellevue

GRADUATE STUDENT CONDUCTOR

Anita Kumar, Ph.D. Music Education, Skokie, IL

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, Sr., Music Performance, Seattle*
Audrey Cullen, So., Music Performance, Norman, OK
Sarrah Flynn, Jr., Music Performance, Marysville
Miao Liu, Grad., Music Performance, Beijing, China

OBOE

Logan Esterling, So., Music Performance, Madison,
Alabama*
Diego Espinoza Masias, Grad., Music Performance, Lima,
Peru
Jessy Ha, Jr., Mechanical Engineering, Bothell

BASSOON

David Wall, Jr., Music Performance, Hemet, CA*
Boone Hapke, So., Physics, Issaquah
Lucas Zeiter, So., Music Performance, Las Vegas, NV
Alexander Harris, Fr., Business Administration, Bellingham

CLARINET

Oskar Abian, Fr., Undeclared, Seattle
Zachary Chun, Fr., Computer Science, Palo Alto, CA
David Hales, Fr., Chemistry, Lacey
Katriel Looney, Fr., Music Performance/ Engineering,
Edgewood
Alexander Tu, Sr., Music Performance, Renton*
Mo Yan, Jr., Music Education/Music Performance, Beijing,
China

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

Michael Galeotti, Fr., Music Performance, Spokane
Sam Kartub, So., Music Education, Manhattan Beach, CA
Brendan McGovern, alumni, Seattle*
Chen Wang, Grad., Music Performance, Beijing, China

TRUMPET

Bartholomew Finnigan, Jr., Music Performance, Melbourne,
Australia
Sean Fleming, Jr., Music Education, Irvine, CA
Jason Kissinger, Fr., Undecided, Spokane
Gabriel Palmer, Grad., Music Performance, Chico, CA*
Mason Lim, Fr., Jazz Studies, Seattle

HORN

Matthew Anderson, Grad., Music Performance, Los Angeles,
CA*
Kelly Brown, Jr., Music Performance, Snohomish
Michael Kim, Fr., Computer Science, Chandler, AZ
Bradley Leavens, Grad., Music Performance, Seattle
Shayna Stahl, Grad., Instrumental Conducting, Medford, NY

TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside,
CA*
John Morrow, Grad., Music Education, Bellevue
Ariana Kupai, Jr., Biochemistry, Auburn
Christian Read, Sr., Community, Environment and Planning,
Graham

EUPHONIUM

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

TUBA

Andrew Abel, Sr., Music Performance, Issaquah*
Rachel Gerstenfeld, So., Music Performance, San Diego, CA

BASS

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

PERCUSSION

David Gaskey, So., Music Performance, Port Orchard
Aidan Gold, Jr., Music Composition, Bothell*
David Norgaard, Fr., Music Performance, Yakima
Sean Mahoney, So., Informatics, Bellevue
Rhane Mallory, Community Member, Seattle

PIANO

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

HARP

Nikki Chang, So., Music Performance, West Linn, OR

GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN
Mark Tse, DMA Conducting, Toronto, Canada
Shayna Stahl, DMA Conducting, Medford, NY

*principal

UPCOMING EVENTS:

- APR 21 UW Chamber Orchestra / UW Chamber Singers / Mary Lynch, oboe. 7:30 PM, Brechemin Auditorium.
23 Littlefield Organ Series: Julia Brown. 3:00 PM, Walker Ames Room, Kane Hall.
28 UW Chamber Orchestra with Luke Fitzpatrick, violin. 7:30 PM, Brechemin Auditorium.
30 UW Music and Pacific MusicWorks: Opera: Purcell. 2:00 PM, Meany Theater.
- MAY 4 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
5 Harry Partch: *Oedipus: A Music Dance Drama*. 7:30 PM, Meany Theater.
6 Harry Partch: *Oedipus: A Music Dance Drama*. 7:30 PM, Meany Theater.
7 Intersections: Music, Words and Pictures (4:00 PM lecture by Ron Moore). 4:30 PM, Brechemin Auditorium.
7 Harry Partch: *Oedipus: A Music Dance Drama*. 2:00 PM, Meany Theater.
11 Scholarship Chamber Group: Evergreen Trio. 7:30 PM, Brechemin Auditorium.
12 Music of Today. 7:30 PM, Meany Theater.
12 IMPFest IX. 7:30 PM, Ethnic Cultural Theater.
13 Frequency: *Bach Refractions*. 7:30 PM, Brechemin Auditorium.
13 IMPFest IX. 7:30 PM, Ethnic Cultural Theater.
15 Voice Division Recital. 7:30 PM, Brechemin Auditorium.
17 Jazz Innovations, Part I. 7:30 PM, Brechemin Auditorium.
18 Jazz Innovations, Part II. 7:30 PM, Brechemin Auditorium.
20 Barry Lieberman & Friends Master Class: Catalin Rotaru. 2:00 PM, Brechemin Auditorium.
21 Barry Lieberman & Friends Recital: Catalin Rotaru. 2:00 PM, Brechemin Auditorium.
22 Studio Jazz Ensemble & Modern Band. 7:30 PM, Meany Studio Theater.
22 Gospel Choir. 7:30 PM, Meany Theater.
23 Percussion Ensemble. 7:30 PM, Meany Studio Theater.
23 Baroque Ensemble. 7:30 PM, Brechemin Auditorium.
24 University Chorale & Chamber Singers. 7:30 PM, Meany Theater.
25 Wind Ensemble, Symphonic, & Alumni Bands. 7:30 PM, Meany Theater.
26 Guitar Studio Recital. 7:30 PM, Brechemin Auditorium.
26 Modern Ensemble. 7:30 PM, Meany Studio Theater.
26 UW Sings! 7:30 PM, Meany Theater.
27 Scholarship Chamber Group: Corda Quartet. 7:30 PM, Brechemin Auditorium.
30 Ethnomusicology Visiting Artist Concert: Manimou Camara. 7:30 PM, Meany Theater.
- JUN 1 Brechemin Piano Series. 7:30 PM, Brechemin Auditorium.
2 UW Symphony & Combined University Choirs: *Defiant Requiem: Verdi at Terezin*. 7:30 PM, Meany Theater.