

**W** SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON  
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2018  
3-8

# *URBAN LANDSCAPES*

University of Washington Wind Ensemble  
Timothy Salzman, conductor

&

University of Washington Symphonic Band  
Dr. Steven Morrison, conductor

7:30 PM  
March 8, 2018  
Meany Theater

UW MUSIC  
2017-18 SEASON

CD # 17,987

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE BRASS

- 1 Street Song: for Symphonic Brass (1988, revised 1997) ..... 16:57 ..... Michael Tilson Thomas (b. 1944)
  - I. Slow
  - II. Relaxed
  - III. Moderate swing

Mark Tse, conductor

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, conductor

- 2 Big City Blues (1950)..... 6:12 ..... Morton Gould (1913-1996)

- 3 Brooklyn Air (2016)..... 5:25 ..... Michael Markowski (b. 1986)

4 remarks, Morrison

- 5 Steampunk Suite (2017)..... 16:07 ..... Erika Svanoë (b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie & Madam Hyde
- III. Bertie Wells Attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

Taina Lorenz, conductor

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, conductor.

- 6 Concerto Pour Batterie Et Petit Orchestre (1930)..... 8:10 ..... Darius Milhaud (1892-1974)

7 remarks, Salzman

Bonnie Whiting, percussion.

- Masks and Machines (2015)..... 10:00 ..... Paul Dooley (b. 1983)

- 8 I.
- 9 II.
- 10 III.

FACULTY SOLOIST

BONNIE WHITING joined the School of Music faculty in Fall 2016 as Chair of Percussion Studies. She performs and commissions new experimental music for percussion. She seeks out projects involving non-traditional notation, interdisciplinary performance, improvisation, and the speaking percussionist. Recent work includes a series of concerts at the John Cage Centennial Festival in Washington DC, and performance as a soloist in Tan Dun's *Water Passion* under the baton of the composer himself. In 2011, she joined *red fish blue fish* percussion group in premiering the staged version of George Crumb's *Winds of Destiny* directed by Peter Sellars and featuring Dawn Upshaw for Ojai Festival. Whiting has collaborated with many of today's leading new music groups, including eighth blackbird (the "Tune-in" festival at the Park Avenue Armory), the International Contemporary Ensemble (American premiere of James Dillon's *Nine Rivers* at Miller Theatre, as an on-stage percussionist for Andriessen's epic music theatre work *De Materie*), *Bang on a Can* (Steve Reich's *Music for 18 Musicians* for the LA Philharmonic's Green Umbrella Series) and Ensemble Dal Niente (the Fromm Concerts

at Harvard.) During the summer, she is a member of the Walden Players, ensemble in residence at the Walden School in Dublin, NH. She performs regularly with percussionist Allen Otte; they have presented concerts at The Stone in New York, The New York City Electroacoustic Music Festival, throughout New Zealand, and at colleges and universities around the country. Her debut album, featuring an original solo-simultaneous realization of John Cage's *45' for a speaker* and *27'10.554" for a percussionist*, was released by Mode Records in 2017. A dedicated arts educator, Bonnie spent three years with Tales & Scales, a quartet combining new music, dance, and theater for family audiences, giving over 400 performances in 25 states and appearing with The Dallas, Oregon, Indianapolis, Buffalo, and Louisville orchestras. She also helped to develop several experimental music programs in Southern California: The Children's Universal Language Orchestra in Spring Valley as well as residencies at the Monarch School (for children affected by homelessness) and the inner-city Lincoln High School in San Diego. She was a member of the Lucerne Festival Academy Orchestra in Switzerland under the direction of Pierre Boulez, and has performed throughout Europe as well as Canada and Panama. Bonnie has worked with composers Jerome Kitzke, Randall Woolf, John Luther Adams, Michael Pisaro, and Frederic Rzewski, and she champions the music of her peers. Bonnie attended Interlochen Arts Academy, Oberlin Conservatory (BM), University of Cincinnati College-Conservatory of Music (MM), and University of California San Diego (DMA.) She has served on the faculties of the University of Alaska Fairbanks, the DePauw University School of Music, and as a lecturer at UC San Diego.

## PROGRAM NOTES

MICHAEL TILSON THOMAS is Music Director of the San Francisco Symphony, Founder and Artistic Director of the New World Symphony, and Conductor Laureate of the London Symphony Orchestra. In addition to conducting the world's leading orchestras, Tilson-Thomas is also noted for his work as a composer and a producer of multimedia projects that are dedicated to music education and the reimagination of the concert experience. He has won eleven Grammys for his recordings, is the recipient of the National Medal of Arts, and is a Chevalier dans l'ordre des Arts et des Lettres of France. Of this evening's work, he writes:

STREET SONG is a work in three continuous parts - an interweaving of three songs. The first song opens with a jagged downward scale suspending in the air a sweetly dissonant harmony that very slowly resolves. This moment of resolution is followed by responses of various kinds. The harmonies move between the world of the middle ages and the present, between East and West, and always, of course, from the perspective of twentieth-century America. Overall the movement is about starting and stopping, the moments of suspension always leading somewhere else. The second song is introduced by a yodel-like horn solo. It is followed by a simple trumpet duet, which was first written around 1972. It is folk-like in character and also cadences with suspended moments of slowly resolving dissonance. The third song is really more of a dance. It begins when the trombone slides a step higher, bringing the work into the key of F-sharp and into a jazzier swing. The harmonies here are the stacked-up moments of suspension from the first two parts of the piece. By now I hope these "dissonant" sounds actually begin to sound "consonant." There is a resolution, but it is in the world of a musician who after many after-hours gigs greets the dawn. Finally, the three songs are brought together and the work moves toward a quiet close. *Street Song* was originally written in 1988 for the Empire Brass Quintet. This larger orchestral brass version was written for members of the London Symphony Orchestra. It incorporates extensive revisions to the quiet version and was arranged in 1996 in collaboration with Eric Crees.

*Street Song* is dedicated to my father, Ted, who was and still is the central musical influence on my life.

*Michael Tilson Thomas*

Born in New York, MORTON GOULD was recognized early on as a child prodigy with the ability to improvise and compose. During the Depression, Gould worked in New York's vaudeville and movie theaters. He attained national prominence through his work in radio as he appealed to a wide-ranging audience with his combination of classical and popular programming. Gould's music transcended and crossed the set lines that separated serious from pop, orchestral from band, ballet from chorus, Broadway from television, doing so when it was not only rare, but not always deemed acceptable. He integrated jazz, blues, gospel, country-and-western, and folk elements into compositions that bear his unequalled mastery of orchestration and imaginative formal structures. Framed by the amorphous character of a blues theme and the sentimental malaise of the urban environment, BIG CITY BLUES is a relaxed instrumental fantasy that

develops from the periphery of the blues, is improvisatory in feeling but written down on paper. It sets optimistic solo melodies with contemporary harmonies that are ambivalent in their tonality, played strict but kept loose. The result is a blues composition that evokes personal twinges of nostalgia, perhaps reminding the listener of a late-night walk, where one shared the burden of sorrow with an ever-wakeful city. (Gould & Simon, 1957).

MICHAEL MARKOWSKI graduated magna cum laude with a Bachelor of Arts degree in Film Practices from Arizona State University. BROOKLYN AIR is a musical play on the words of its title: a lyrical song flavoured with extended jazz harmonies, grimy dissonances, and sweet melodies. The piece is dedicated to Dawn Parker in celebration of her 30-year career teaching music, as a 'thank you' for two of those years where she taught a scrappy middle school saxophone player who would eventually write this piece.

Dr. ERIKA SVANOE is a conductor, composer, and educator, currently serving as director of the Augsburg Concert Band at Augsburg University in Minneapolis, Minnesota. STEAMPUNK SUITE attempts to depict various scenes that take place in a fictional alternate history that features notable people from the Victorian Era, including Charles Ives, Marie Curie, HG Wells, Jules Verne, PT Barnum, and Nikola Tesla. It borrows from popular music of the era including the cakewalk, march, waltz, and the song *Daisy Bell*. These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. (Program note by composer)

The highly prolific French composer DARIUS MILHAUD is known especially for his development of polytonality, a compositional trait on full display in this evening's composition.

Born of a Provençal Jewish family, Milhaud studied under Paul Dukas and Vincent d'Indy at the Paris Conservatory. He was grouped by the critic Henri Collet with the young composers whom Collet called Les Six. In 1940 he became a professor at Mills College in Oakland, California. After 1947 he taught at the Paris Conservatory. Later in life he suffered from crippling arthritis, but continued to compose and conduct. Milhaud's CONCERTO POUR BATTERIE ET PETIT ORCHESTRE (Concerto for Percussion and Small Orchestra) is a most important work for the modern percussionist as it marks a significant moment in the increasing importance of the percussive arts in twentieth century music. It is the first concerto of its kind to utilize multi-percussion and in this case, Milhaud orchestrated for no less than twenty wood, metal, and membranophonic instruments to be performed by one player. This one-person-band style set-up was undoubtedly influenced by the evolving drumset during this time period. The concerto is set up into two distinct sections: The first is marked harsh and dramatic elements while the second section, by way of contrast, is quite lyrical. A basic element used throughout the opening section is the accompanimental bitonality. The work serves as an effective display for percussive capabilities ranging from musical brutality to sonorous lyricism, as well as the various graduations in between.

PAUL DOOLEY'S music has been described as "impressive and beautiful" by American composer Steve Reich. Dooley is a member of the composition faculty at the University of Michigan School of Music, Theatre and Dance. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, Charles Sepos and Doc Collins. Mr. Dooley has received a wide range of prizes for his work, including both the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize for *Masks and Machines* (2015), the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* (2012), a 2010 BMI composer award for *Gradius* (2009) for solo cello, and a 2008 ASCAP Morton Gould Composer Award for *Dani's Dance* (2007) for piano trio.

MASKS AND MACHINES was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School of Music at the University of Miami. The work is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the Bauhaus Stairway and Triadic Ballet as well as the renaissance and baroque musical influences in Stravinsky's *Pulcinella*. *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet and bassoon solos, and machine-like flute rips. (Program note by composer)

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE / PICCOLO

\*Ashley Beeman, Jr., French and English, Silverdale

### FLUTE

Maya Chen, Fr., Undeclared, Ames, IA  
Anna Doremire, Fr., Nursing, Zeeland, MI  
Yun Fang, Sr., Architectural Design, Taiwan  
Sonya Lao, Fr., Computer Science, Bellevue  
Emily Lee, So., Undeclared, South Korea  
Michelle Lin, Fr., Computer Science, Sammamish

### OBOE

Sophie Beck, Jr., Art/Psychology, Seattle  
\*Hannah Mansoori, Jr., Informatics, Vancouver

### BASSOON

Keet Curtis, Sr., Computer Eng., Bainbridge Island  
\*Brendan Weibel, Fr., Computer Science, Renton

### CLARINET

Patricia Au, Sr., Informatics, Honolulu, HI  
Jamie Forschmiedt, Fr., Undeclared, Shoreline  
\*Lauren Hepburn, Grad., Music Education, Seattle  
Oliver Kou (bass), So., Undeclared, Bellevue  
Katie Lum, Fr., Undeclared, Vancouver  
Gabrielle Kim, So., MCD Biology, Snohomish  
Anna Murray (bass), Sr., Chem./Eng., Portland, OR  
Amanda O'Brian, Fr., Bioengineering, Sammamish  
Kayla Sarver, Fr., Undeclared, Ft. Lewis  
Mara Surelle, Fr., Music Education, Langley  
Dan Tran, Jr., Computer Science, Olympia  
Clayton Wahlstrom, Fr., Undeclared, Vancouver  
Kyra Woytek, Fr., Pre-Science, Oak Park, IL  
Rina Yan, Fr., Public Health, Bellevue  
Alex Zhang, Fr., Undeclared, Bellevue

### SAXOPHONE

\*Laurel Meredith, Sr. Enviro. Sci. & Terrestrial Resource  
Mgt., Fall City  
Monica Mursch, Jr., Comparative History, Bonney Lake  
Jeremy Moon, Jr., Political Science/Mathematics, Bend, OR  
Tyler Oshiro, Jr., Env. Engineering, Mililani, HI

### TRUMPET

Cerys DeLorenzo, Jr., Mathematics, Snohomish  
Stephan Huchala, Fr., Biochemistry, Shoreline  
\*Vanessa Lee, Post-Bacc., Music Education, Bremerton  
Eduard Luca, Fr., Undeclared, Kirkland  
Ken Weller, Jr., Music Education, Edmonds

### FRENCH HORN

\*Caty Barber, Fr., Music Education, Olympia  
Logan Dearborn, So., Env. Health, Vancouver  
Emilie Klier, Jr., Philosophy/Music, Urbana, IL

### TROMBONE

\*Ryan Littrell, So., Undeclared, Bellevue  
Allison Nelson, Sr. Earth & Space Sciences, Seattle  
Kahana Pietsch, So., Aquatic & Fisheries Sciences, Orcas  
Island  
Luke Varne, Fr., Pre-Nursing, Shoreline

### TUBA

\*Peter Veis, So., Music Composition, Olympia

### STRING BASS

\*Megan Larson, Jr., Music Education, Seattle

### PERCUSSION

Emily Callan, Jr., Music Education, Seattle  
Sam Kartub, Jr., Music Education, Manhattan Beach, CA  
Megan Larson, Jr., Music Education, Seattle  
John Morrow, Grad., Music Education, North Bend  
\*Cassandra Theimer, Jr., MCD Biology, Auburn

### PIANO

\*Arthur Ni, Fr., Undeclared, Seattle

\*Principal

## UNIVERSITY OF WASHINGTON WIND ENSEMBLE

### FLUTE

Audrey Cullen, Jr., Music Performance, Norman, OK  
Sarrah Flynn, Sr., Music Performance, Marysville  
Grace Jun, So., Music Performance, Vancouver  
Miao Liu, Grad., Music Performance, Beijing, China\*

### OBOE

Diego Espinoza Masias, Grad., Music Performance, Lima,  
Peru\*  
Jessy Ha, Sr., Mechanical Engineering, Bothell  
Sam Rockwood, Fr., Music Performance, Anacortes

### BASSOON

Boone Hapke, Sr., Physics, Issaquah  
Lucas Zeiter, Jr., Music Performance, Las Vegas, NV\*

### CONTRABASSOON

David Wall, Sr., Music Performance, Hemet, CA

### CLARINET

Oskar Abian, So., CEP, Seattle  
Caitlin Beare, Grad., Music Performance, Manassas, VA  
Zachary Chun, Jr., Computer Science, Palo Alto, CA  
David Hales, So., Chemistry, Lacey  
Alexander Lee, Fr., undeclared, Camas  
Brian Schappals, Grad., Music Performance, Spokane\*  
Mo Yan, Sr., Music Education/Music Performance, Beijing,  
China

### BASS CLARINET

David Bissell, Community Member, Bellevue  
Mo Yan, Sr., Music Education/Music Performance, Beijing,  
China

### CONTRA ALTO CLARINET

Marie Gallardo, So., Music Performance, Yelm

### SAXOPHONE

Michael Galeotti, So., Music Performance, Spokane\*  
Zachary Matthews, Fr., Music Education, San Jose, CA  
Noah Placzek, Fr., Music Performance, Spokane  
Chen Wang, Grad., Music Performance, Beijing, China

### TRUMPET

Lars Engstrom, Fr., undeclared, Moorpark, CA  
Jason Kissinger, So., undeclared, Spokane  
Mason Lim, So., Music Performance, Seattle  
Taina Lorenz, Grad., Music Education, Edmonton, Canada  
Ross Venneberg, Grad., Music Performance, Sitka, AK\*  
Joe Yang, Fr., Music Performance, Bellevue

### HORN

Anna Barbee, Grad., Music Performance, Phoenix, AZ\*  
Griffin Becker, Fr., Music Performance, Santa Rosa, CA  
Kelly Brown, Sr., Music Performance, Snohomish  
Clark Fang, Fr., Biochemistry/Public Health, Vancouver  
Bradley Leavens, Grad., Music Performance, Seattle  
Christine Sass, Grad., Music Performance, Kingsport, TN

### TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside, CA  
Antonio Patrick, Grad., Music Performance, Gig Harbor\*  
Che-Lun Yu, Fr., Pre-Science, Eugene, OR

### EUPHONIUM

Doug Morin, Grad., Instrumental Conducting, Shelbyville, IN\*  
Rachel Gerstenfeld, Jr., Music Performance/Psychology, San  
Diego, CA

### TUBA

John Neumman, Fr., Music Education, Camas  
Ben Berlien, Community Member, Edmonds\*

### BASS

Mason Fagan, So., Music Performance, Edmonds  
Logan Grimm, So., Music Performance, Olympia\*

### PERCUSSION

David Gaskey, Jr., Music Performance, Port Orchard  
Aidan Gold, Sr., Music Composition/Computer Science,  
Bothell\*  
Rhane Mallory, Community Member, Lynnwood  
David Norgaard, So., Music Performance, Yakima  
Lynn Park, Fr., Music Performance, Mukilteo  
Brendan Ryder, Fr., Music Performance, Poulsbo

### PIANO

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

### HARP

Angelina Kong, Fr, Music Performance, Federal Way

\*principal

### GRADUATE STUDENT CONDUCTORS

Doug Morin, DMA Conducting, Shelbyville, IN  
Mark Tse, DMA Conducting, Toronto, Canada  
Shayna Stahl, DMA Conducting, Medford, NY  
Taina Lorenz, Grad., Music Education, Edmonton, Canada  
Ross Venneberg, Grad., Music Performance, Sitka, AK  
Lauren Hepburn, MM Music Education, Lynnwood