

Compact Disc
B348
2018

5-24  **SCHOOL OF MUSIC**
UNIVERSITY of WASHINGTON

DREAMS AND FANCIES

University of Washington Symphonic Band
Dr. Steven J. Morrison, conductor

University of Washington Wind Ensemble
Timothy Salzman, conductor

7:30 PM
May 24, 2018
Meany Theater

UW MUSIC
2017-18 SEASON

PROGRAM

CD1-#18,023

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

- 1 The Klaxon (1930)..... 3:07 Henry Fillmore (1881-1956), ed. Frederick Fennell
Taina Lorenz, conductor
- 2 Children's March (1919)..... 6:57 Percy Grainger (1882-1961)
Taina Lorenz, conductor
- 3 A Symphonic Prelude (1958)..... 7:13 Alfred Reed (1921-2005)
- 4 *remarks Morrison*
- Pineapple Poll (1952) - based on the music of Arthur Sullivan (1842-1900) Charles Mackerras (1925-2010)
arr. W. J. Duthoit
- 5 No. 1: Opening Number 12:00
- 6 No. 2: Jasper's Dance
- 7 No. 3: Poll's Dance
- 8 No. 4: Finale

INTERMISSION

CD2-#18,024

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

- 1 ün: motus (2018) (*world premiere*)..... 8:49 Wei Yang (b.1986)
Miao Liu, flute
- 2 *remarks Salzman*
- A Child's Garden of Dreams (1981)..... 33:31 David Maslanka (1943-2017)
- 3 I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- 4 II. A drunken woman falls into the water and comes out renewed and sober.
- 5 III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- 6 IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- 7 V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

GRADUATE STUDENT SOLOIST

Born in Beijing, China, MIAO LIU started playing the flute at the age of ten. During her time in China, she studied with Meng Li, Professor Tongde Zhu (Central Conservatory of Music), Professor Yizhen Ni (China Conservatory), and Professor Zhaorong Chen (China Conservatory). She earned her Bachelor of Science degree in Psychology in Fujian Normal University in 2016 and is now studying with Professor Donna Shin at the University of Washington, pursuing a Master of Music degree in woodwind performance. Ms. Liu recently won the 2016 University of Washington Concerto Competition and the 2017 Don Bushell concerto competition. She appeared as a featured soloist in the UW Symphony Concert with Concerto Competition Winners in March 2017 and with Seattle Philharmonic Orchestra in March 2018 at Benaroya Hall. She now performs with the University of Washington Symphony Orchestra as rotating principal flute, University of Washington Wind Ensemble as principal flute, and several chamber ensembles. This summer, she will attend Sewanee Summer Music Festival as a flute fellow.

PROGRAM NOTES

HENRY FILLMORE was one of America's most successful and prolific composers. His compositions projected a jovial and earthy personality. Fillmore's marches are considered to be some of the best in American band literature and have been staples in the wind band repertory since their initial publications. When Fillmore's band played at the 1930 Cincinnati Automobile Show, he seized the opportunity to compose THE KLAXON, a march based on the name of the car horn. Not content to simply compose another march, Fillmore introduced the "klaxonophone," a brace of noisy devices tuned to play along with the band. This march features the horns in a melodic capacity; a very different role than in traditional marches.

PERCY GRAINGER is considered to be one of the greatest composers of wind band repertoire of all time. Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music - his many admirers today still recognize that he possessed "the supreme virtue of never being dull." Born in Australia, he began studying piano at an early age. He came to the U.S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

CHILDREN'S MARCH was written between 1916 and 1919, during the flurry of activity that produced several of Grainger's miniature masterworks for winds. The version for full band was premiered by the Goldman Band at Columbia University in 1919. The prominent inclusion of the piano, which was then unusual, is an interesting feature of this piece that set it apart from Grainger's other works. Furthermore, *Children's March* is a rare instance of Grainger using original material. Most of his other enduring works were based on existing folk melodies, but Grainger devised his own, and possibly his most effective original tune, in this case. —Program note by Andy Pease

ALFRED REED was born in New York City on January 25, 1921. His formal music training began with trumpet studies at the age of 10. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed entered the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while earning his Bachelors and Master's degrees in music. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become Professor of Music at the University of Miami, where he served until his retirement in 1993. Reed passed away following a short illness on September 17, 2005. A SYMPHONIC PRELUDE is based on the Appalachian folk song "Black is the Color of my True Love's Hair." Reed's rhapsodic and contrapuntal treatments of the tune are hallmarks of his compositional style and highlight the rich instrumentation and sonorities of the wind band.

Sir ARTHUR SULLIVAN was an English composer. He is best known for fourteen operatic collaborations with the dramatist W. S. Gilbert, including *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. The son of a military bandmaster, Sullivan composed his first anthem at the age of eight and was later a soloist in the boys' choir of the Chapel Royal. In 1856, at age 14, he was awarded the first Mendelssohn Scholarship by the Royal Academy of Music, which allowed him to study at the academy and then at the Leipzig Conservatoire in Germany. He wrote his first opera with W. S. Gilbert, *Thespis*, in 1871. Four years later, the impresario Richard D'Oyly Carte engaged Gilbert and Sullivan to create a one-act piece, *Trial by Jury* (1875). Its box-office success led to a series of twelve full-length comic operas by the collaborators. After the extraordinary success of *H.M.S. Pinafore* (1878) and *The Pirates of Penzance* (1879), Carte used his profits from the partnership to build the Savoy Theatre in 1881, and their joint works became known as the Savoy operas. Among the best known of the later operas are *The Mikado* (1885) and *The Gondoliers* (1889). Sullivan died at the age of 58, regarded as Britain's foremost composer. His comic opera style served as a model for generations of musical theatre composers that followed, and his music is still frequently performed, recorded and pastiched. Although Sullivan indeed composed the music that is in this piece, he had been dead 50 years at the time of PINEAPPLE POLL's genesis. As such, in 1950 his music became public domain. However, Sir William Gilbert died several years later, so his portion of the famous Gilbert and Sullivan works was still under copyright. This necessitated that any use of Gilbert and Sullivan material had to be purely instrumental. And so it was, in the form of the ballet *Pineapple Poll*. Sir Charles Mackerras took pieces of the existing material wholesale and essentially stitched them together in different forms to create the ballet music. To create a story for the ballet, choreographer John Cranko referred to Gilbert's poem "The Bumboat Woman's Story", one of his early, satirical *Bab Ballads*. In it, an old woman tells the story of falling in love with a sea captain, then dressing as a man to follow him to sea, only to find the rest of the crew had done exactly the same thing. The band suite, arranged for wind instruments by W. J. Duthoit, appeared in 1952 as no. 768 in *Chappell's Army Journal*, a serial subscription service for new band music. Note: the "Poll" of the title is pronounced like the first syllable of the name "Polly", for which it is short. It is not like North Pole.

–Program note by Andy Pease

WEI YANG is a composer/pianist from China. As a composer, his works have been presented in the U.S., China, Poland, Japan, Finland, Canada, Austria, Germany, France, Mexico, Brazil and Switzerland. Wei's past principle teachers include John Bavicchi, Alla Elana Cohen and John McDonald. He has also participated in master classes given by composers such as Brian Ferneyhough, Philippe Manoury, Wolfgang Rihm, Mark Andre, Zygmunt Krauze, Brice Pauset, George Aperghis, Rebecca Saunders, Jukka Tiensuu, among others. He is currently a second-year doctoral student at University of Washington, under the supervision of Joël François-Durand.

ün - "运", a Chinese character predominantly meaning motion or movement, can be further interpreted as convey, traffic, chance, destiny.

motus - Latin, as a noun, meaning motion, movement, disturbance; or as a participle, meaning moved, excited, troubled.

ün: motus - a ritual, a dialogue of agreement and disagreement, an effort to give familiar gestures different meanings, and a situation where one's actions demand others reactions.

–Program note by Wei Yang

DAVID MASLANKA was born in New Bedford, Massachusetts in 1943. He 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 more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he wrote a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He 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 was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Excerpts from pp. 69-75 of *Man and His Symbols* by Carl Jung. New York: Doubleday, 1964.

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his ten-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I had ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and contained images whose origin was wholly incomprehensible to the father... In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time..." By these words the little dreamer suggests that she felt each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations with them... [The little girl] died of an infectious disease about a year after that Christmas..." [The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations.]

The little girl was approaching puberty and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life... When I first read her dreams, I had the uncanny feeling that they suggested impending disaster... These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child... Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime... Experience shows that the unknown approach of death casts an *adumbration* (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on the one hand, a tomb, and on the other, a place of resurrection – the transformation of death into eternal life."

I have selected five of the twelve dreams as motifs for the movements of this composition:

- VI. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- VII. A drunken woman falls into the water and comes out renewed and sober.
- VIII. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IX. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- X. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

Program note by David Maslanka

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

FLUTE/PICCOLO

Ashley Beeman, Jr. French & English. Silverdale*

FLUTE

Maya Chen, Fr. Undeclared. Ames, IA
Anna Doremire, Fr. Nursing. Zeeland, MI
Yun Fang, Sr. Architectural Design. Taiwan
Emily Lee, So. Undeclared. Guangzhou, China
Michelle Lin, Fr. Computer Science. Sammamish
Yvonne Nguyen, Fr. Undeclared. Bothell

OBOE

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

ENGLISH HORN

Sophie Beck, Jr. Art/Psychology. Seattle

BASSOON

Keet Curtis, Sr. Computer Eng. Bainbridge Island
Alexander Harris, Sr. Business. Bellingham
Brendan Weibel, Fr. Applied Mathematics. Renton*

CLARINET

Jamie Forschmiedt, Fr. Undeclared. Shoreline
Katie Lum, Fr. Undeclared. Vancouver
Gabrielle Kim, So. MCD Biology. Snohomish
Amanda O'Brien, Fr. Bioengineering. Sammamish
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

BASS CLARINET

Patricia Au, Sr. Informatics. Honolulu, HI
Oliver Kou, So. Undeclared. Bellevue*

SAXOPHONE

Jay Gillespie (tenor), Jr. Music Education. Anchorage, AK
Laurel Meredith (alto & soprano), Sr. Enviro. Sci. & Terrestrial
Resource Mgt. Fall City*
Jeremy Moon (tenor), Jr. Political Science/Mathematics.
Bend, OR
Tyler Oshiro (alto), Jr. Env. Engineering. Mililani, HI
Danny Quaranta (baritone), So. Biochemistry. Issaquah

TRUMPET

Cerys DeLorenzo, Jr. Mathematics. Snohomish
Stephan Huchala, Fr. Biochemistry. Shoreline*
Eduard Luca, Fr. Pre-Engineering. Kirkland

FRENCH HORN

Anthony Asencio, Sr. MCD Biology. Bremerton
Caty Barber, Fr. Music Education. Olympia*
Logan Dearborn, So. Env. Health. Vancouver
Connor Dederich, Fr. Pre-Engineering. Seattle
Emilie Klier, Jr. Philosophy/Music. Urbana, IL

TROMBONE

Tyler Fost, Sr. Computer Science. Pound Ridge, NY
Chris Jendrey, So. Biology. Gig Harbor*
Brendan Minami, Fr. Pre-Sciences. Kent
Allison Nelson, Sr. Earth & Space Sciences. Seattle

TUBA

Liam Near, So. Music Education. Kingston
Peter Veis, So. Music Composition. Olympia*

STRING BASS

Megan Larson, Jr. Music Education. Seattle*
Liam Near, So. Music Education. Kingston

PERCUSSION

Emily Callan, Jr. Music Education & Mandarin Chinese.
Sharon, MA
Sam Kartub, Jr. Music Education. Manhattan Beach, CA
Megan Larson, Jr. Music Education. Seattle
Cassandra Theimer, Jr. MCD Biology. Auburn*
Kay Zhou, Fr. Pre-Engineering. Guangdong, China

PIANO

Arthur Ni, So. Speech & Hearing Sciences. Vancouver,
Canada*

*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*
Rachel Reyes, So., Music Performance, Snohomish

OBOE

Diego Espinoza Masias, Grad., Music Performance, Lima, Peru*
Jessy Ha, Sr., Mechanical Engineering, Bothell
Sam Rockwood, Fr., Music Performance, Anacortes
Ashley Ultsch, So., Music Performance/Architectural Design,
Tacoma

BASSOON

Boone Hapke, Sr., Physics, Issaquah
Lucas Zeiter, Jr., Music Performance, Las Vegas, NV*
Brendan Weibel, Fr., Applied Math, Renton

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
Alexander Lee, Fr., undeclared, Camas
Brian Schappals, Grad., Music Performance, Spokane*
Mo Yan, Sr., Music Education/Music Performance, Beijing, China
Mona Xue, Fr., Anthropology, Mercer Island

BASS CLARINET

David Bissell, Community Member, Bellevue

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., Political Science/French, Spokane
Mason Lim, So., Music Education, Seattle
Taina Lorenz, Grad., Music Education, Edmonton, Canada
Ross Venneberg, Grad., Music Performance, Sitka, AK*
Joe Yang, Fr., Music Performance/Geology, 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., Law, Societies, and Justice/Psychology,
San Diego, CA

TUBA

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

BASS

Mason Fagan, So., Music Performance, Edmonds
Logan Grimm, So., Music Performance, Olympia
Megan Larson, Jr., Music Education, Seattle

PERCUSSION

Verli Chen, Fr., Interaction Design, Mercer Island
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

PIANO

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

ORGAN

Ye Zheng, Grad., Music Performance, Jinan, China

HARP

Angelina Kong, Fr., Music Performance, Federal Way

GRADUATE STUDENT CONDUCTORS

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

*principal