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SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

2016

12-8

# UW SYMPHONIC BAND

Steven Morrison, conductor

# UW WIND ENSEMBLE

Timothy Salzman, conductor

Cristina Valdés, piano

Thursday, December 8, 2016

7:30 PM, Meany Theater

UW MUSIC

2016-17 SEASON

UW SYMPHONIC BAND  
Steven Morrison, conductor

CD1-#17,627

- 1 Fugue in G minor ("The Little") (ca. 1707, arr. 1974).....3:45.....Johann Sebastian Bach (1685-1750)  
2 remarks, Morrison arranged by Robert M. Keenan
- 3 Softly Dancing from the Polar Sky (2008, rev. 2010).....6:49.....Sarah Carina Graef (b. 1971)  
4 remarks, Morrison & Kumar
- 5 Enigma Machine (2015).....3:57.....Joni Greene (b. 1981)  
Anita Kumar, conductor
- 6 Wedding Dance (1955, arr. 1967, ed. 1997).....3:19.....Jacques Press (1903-1985)  
Anita Kumar, conductor arranged by Herbert N. Johnston, edited by Frederick Fennell

CD2-#17,628

UW WIND ENSEMBLE  
Timothy Salzman, conductor

1 remarks, Salzman

- 2 Kammerkonzert für Klavier und Geige mit 13 Bläsern (1923-25).....34:49.....Alban Berg (1885-1935)  
I. Thema scherzoso con variazioni  
II. Adagio  
III. Rondo ritmico con introduzione  
Cristina Valdés, piano / Eric Rynes, violin
- 3 Circus Polka (1942).....3:53.....Igor Stravinsky (1882-1971)  
Shayna Stahl, conductor
- 4 Variations for Wind Band (1957).....14:08.....Ralph Vaughan Williams (1872-1959)  
Mark Tse, conductor Transcribed by Donald Hunsberger
- 5 Baron Cimitiere's Mambo (2004).....5:39.....Donald Grantham (b. 1947)  
Doug Morin, conductor

## SOLOIST

Considered one of today's foremost interpreters of contemporary music, CRISTINA VALDÉS is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in venues such as Lincoln Center, Le Poisson Rouge, Miller Theatre, Jordan Hall, and the Kennedy Center. Ms. Valdés has appeared both as a soloist and chamber musician at festivals worldwide including New Music in Miami, the Foro Internacional de Musica Nueva in Mexico City, Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, Havana Contemporary Music Festival, and the Singapore Arts Festival. An avid chamber musician and collaborator, Ms. Valdés has toured extensively with the Bang On a Can "All Stars", and has performed with the Seattle Chamber Players, the Mabou Mines Theater Company, the Parsons Dance Company, and Antares. She has also been a featured performer on both the Seattle Symphony's Chamber Series and [UNTITLED] concerts. Cristina has appeared as concerto soloist with the Johns Hopkins Symphony Orchestra, the Binghamton Philharmonic, the Seattle Philharmonic, Philharmonia Northwest, the Eastman BroadBand, and the Stony Brook Symphony Orchestra. Most recently, she performed the piano solo part of the Ives Fourth Symphony with the Seattle Symphony. Cristina Valdés joined the faculty of the UW School of Music in Fall 2014 as an artist in residence in the keyboard program.

## PROGRAM NOTES

JOHANN SEBASTIAN BACH is, of course, the best-known Baroque composer, particularly for the organ. As an organist and church musician, most of his compositions were created to serve his own performance schedule. Known as the grandfather of modern music theory, Bach's organ works were his virtuosic medium, his exultation of his God and the means by which he tested the boundaries of harmonic and textural vocabulary.

Popularly known as "the Little Fugue," Bach wrote *FUGUE IN G MINOR, BWV 578* for organ during the time he lived in Arnstadt, Germany (1703-1707). One of his earlier works, this fugue is an example of "Spielfugue," or instrumental fugue in which the melodic lines and contours are much more idiomatic of string quartets of the time than vocal or organ music. Among the most famous of transcriptions is that for orchestra by Stokowski. Here, the wind arrangement faithfully mimics the sound quality of the organ, absorbing the timbres of the various wind ensemble instruments into a unified sound.

DR. SARA CARINA GRAEF is professor of music at California State University, Los Angeles, where she teaches composition, theory and analysis, musicianship, form, and counterpoint. She is the recipient of numerous prizes including the inaugural Northridge Composition Prize for her orchestral score, *night shows to my eyes the stars*; the Premio Citta' di Pescara Composition Competition in Italy for her piano solo, *Nottanosti*; the Sadye J. Moss Endowed Musical Composition Prize; and the Hans J. Salter Award for Composition.

*SOFTLY DANCING FROM THE POLAR SKY* was written for the California State University, Los Angeles Symphonic Wind Ensemble, and is loosely based on sonic imagery inspired by the Aurora Borealis, otherwise known as the Northern Lights. Dr. Graef writes:

I worked in Alaska each summer from 2002 to 2010, and my first experience with the Northern Lights felt like a hallucination. I was on the bow of a boat in a harbor in Petersburg...it started with a gentle, barely perceptible green arc that spanned the sky, and within minutes it had morphed into a pulsating starburst of green spires, flaring and receding, lengthening and ebbing, and dancing in a giant wreath of ethereal light.

The title "Softly Dancing from the Polar Sky" is a slightly modified line from Robert Services' poem, "The Ballad of the Northern Lights," which is written in multi-tonal timbral layers, with unpredictably shifting and repeating motives, mimicking the Northern Lights themselves.

JONI GREENE is a graduate of Indiana University and relative newcomer to the wind music scene. Her works have been performed at a variety of festivals including this year's International Tuba Euphonium Conference; she has also won top prizes as a part of the Frank Ticheli competition. Of *ENIGMA MACHINE*, she writes:

The work is based on the idea of motivic variation...everything in the work is a response and form of development off this first motivic idea. It is purposefully quirky, using the 5/8 meter to create an uneven melodic line. As the work progresses, I imagined the motive spinning out through a machine. It is loosely based on the idea of the "enigma machine" which produced endless variants of code.

JACQUES PRESS was an accompanist for silent movies in his teens, and after study in Paris and touring Europe and Turkey with his own orchestra in the 1920's, immigrated to the US in 1926. He went on to be a top composer of film music for that era in New York and Hollywood. *WEDDING DANCE* is a version of a horah, or Jewish circle dance, from his symphonic suite for orchestra, *Hasseneh* (the Wedding.) A standard of band literature, the dance has been performed and recorded by many military bands and university ensembles, and is valued for its infectious energy and memorable melodies.

ALBAN BERG dedicated the *KAMMERKONZERT FÜR KLAVIER UND GEIGE MIT 13 BLÄSERN* to Arnold Schoenberg for his 50th birthday. This work shows how Berg developed in the meantime: formal preoccupations acquired an importance still greater than before, violent expressionism gave way to a more flexible and varied esthetic, but the profoundly Viennese character remains and there is no escaping the *langsames Walzer-Tempo!* Alban Berg himself wrote a description of his work in a letter of dedication to Arnold Schoenberg. From this letter can be gathered his obsession with the symbolics of numbers. Indeed the work is based on the number 3 and its multiples. The work combines the names of **Arnold SchöBERG**, Anton **WEBER**n and **Alban BERG**, of which the letters apt for musical transcription are isolated. The three motifs so conceived are deployed in a kind of dedication with the motto: 'Aller guten Dinge...' ('sind drei!' which Berg has completed in sound if not in words).

On the other hand, the movements are three in number:

- I. Thema scherzoso con variazioni
- II. Adagio
- III. Rondo ritmico con introduzione

Moreover, three instrumental families are involved:

- I. Keyboard instruments - piano
- II. string instruments - violin
- III. wind instruments - the instrumental ensemble

The first movement is entrusted to the piano and wind ensemble; the second to the violin and wind ensemble; the third to the piano, violin and wind ensemble. This movement is preceded by a cadenza for the two solo instrumentalists. The movements are linked and the work forms a whole played without interruption. Berg gradually approaches serial technique in the sense that he mainly uses the four contrapuntal forms of a musical shape as a general basis for development: these forms being the original, the retrograde form, the inversion and the inversion of the retrograde form. This is valid for the variations of the first movement as for the violin's melodic phrase in the second. Ternary form is reflected in an even more detailed manner, in the music itself: thus the theme of the first movement comprises three sections, each affecting a different tempo. This first movement shows, moreover, Berg combining variation and sonata form. The theme played by the wind instruments and the first variation by the solo piano constitute the exposition. The second, third and fourth variations represent the development followed by the recapitulation effected in the fifth variation. The second movement is linked by a procedure dear to Berg, and comparable only to a cinematic fading in and out, on a fortissimo for the woodwinds and piano. The violins and brass have begun to play pianissimo without being heard; they are left brusquely exposed by the abrupt end of the first movement. The second movement, like the first, bears the stamp of Berg's obsession with symmetry. The middle of the movement, from which point it plays backwards, is underlined dramatically by the unusual intervention of the piano playing a low C sharp twelve times, like the tolling of a kind of esoteric 'midnight.' It should also be mentioned that the violin makes a practically inaudible appearance in the first movement, as if the player were trying the open strings; we know that Berg is fond of this kind of spectacular gesture. The third movement literally combines the two previous ones; it is the most complex by far. It is assigned a repeat the numerical necessity of which is perceptible, but the structural necessity of which I, for my part, have not seen; it goes against the principle of constant variation systematically set in relief throughout the work. After all, the combination of the first two movements is not mechanical; the musical shapes are transformed, especially as regards rhythm, but all the elements already encountered are found again textually: in superimposition or alternation. As for the end of the movement, and thus of the work, it outlines again a very striking dramatic gesture; the music is drawn out bar by bar by ever longer pedal-points until the extinction of the piano resonances. This work is probably the strictest Berg ever wrote.

[notes by Pierre Boulez]

In 1941 George Balanchine received a commission from Ringling Brothers, Barnum & Bailey Circus to choreograph a ballet for elephants. Balanchine called IGOR STRAVINSKY and asked him to compose a polka. Stravinsky was interested in knowing whom he would be composing for. Balanchine told him, "Elephants." Stravinsky asked, "How old?" Balanchine replied, "Young." Stravinsky responded, "If they are very young, I will do it." Stravinsky was concerned that the older elephants would not be comfortable moving to the unusual rhythms and harmonies *CIRCUS POLKA*. The orchestration mainly focuses on percussion and brass, creating a circus-like ambience. After being premiered at New York's Madison Square Garden, Stravinsky rescored the music for a Boston Symphony performance in 1944.

*VARIATIONS FOR WIND BAND* is a transcription by Donald Hunsberger of RALPH VAUGHAN WILLIAMS' *Variations for Brass Band*. The original piece was composed in 1957 as a test piece for the annual brass band competition in London that culminated in a concert at the Royal Albert Hall. The work stands apart from other brass band test pieces of the era because it does not provide moments to feature soloists in the band, and it is also the first brass band contest piece to be set in Theme and Variation form, inspiring composers to subsequently write in the same form. Although the piece is not separated by movements, it is composed of eleven variations that follow the initial theme which moves through various moods and styles, ultimately creating a sense of exhilarating movement through a waltz, Polonaise, chorale, canon, Arabesque and fugue. The piece was one of the last pieces by Ralph Vaughan Williams, written concurrently with his Symphony No. 9 in E minor. The UW Wind Ensemble will be performing a premiere of an edition prepared by Gary Thomas Brattin as part of his DMA degree completed at the UW in 2012 under the supervision of Professor Salzman. Dr. Brattin, who passed away suddenly in 2015, created a new score and parts that corrected over 900 errata.

Of *BARON CIMETIERE'S MAMBO*, composer DONALD GRANTHAM writes:

I first came across Baron Cimetiere in Russel Bank's fascinating novel *Continental Drift*, which deals with the collision between American and Haitian culture during the "boat people" episodes of the late 1970s and early '80s. Voodoo is a strong element of that novel and when my mambo began to take on a dark and sinister quality I decided to link it to Baron Cimetiere, who, according to folklore, is the keeper and guardian of cemeteries.

## UNIVERSITY OF WASHINGTON SYMPHONIC BAND

### FLUTE

Ashley Beeman, So., French, Silverdale  
Brendan Carlquist, Jr., Computer Science, Austin, TX  
Tiffany Galicia, Fr., Civil/Mechanical Engineering,  
Fort Lewis  
Ingrid Guo, Fr., Pre-nursing, Los Angeles, CA  
Grace Jun, Fr., Music Performance, Vancouver  
Rachel Reyes, Fr., Music Performance and Music  
Education, Snohomish

### BASSOON

Heather Baker, Fr., Neurobiology, Uniontown, OH  
Hannah Van Wyk, So., Spanish and Mathematics,  
Burien

### CLARINET

Emma Casper, Fr., Computer Science and  
Linguistics, Seattle  
Marie Gallardo, Fr., Music Performance, Yelm  
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  
Brian Stern, Fr., Electrical Engineering, Mercer  
Island  
Dan Tran, So., Computer Science, Olympia

### SAXOPHONE

Yokesh Jayakumar, Fr., Undeclared, Lynwood  
Jacob Watkins, Jr., Physics and Mathematics,  
Puyallup  
Rachel Bradley, So., Interdisciplinary Visual Arts, Gig  
Harbor  
Gavin Boelens, Sr., Physics and Music Composition,  
Seattle, WA

### TRUMPET

Isaiah Grief, So., Undeclared, Honolulu, HI  
Vanessa Lee, Post-bac., Music Education, Bremerton  
Ken Weller, Sr., Music Education, Edmonds

### HORN

Darren Huang, Global Exchange, Undeclared,  
Taipei, Taiwan

### TROMBONE

Chris Jendrey, Fr., Undeclared, Seattle  
Madeleine Fries, Sr., Political Science, Arlington  
Kahana Pietsch, Fr., Aquatic and Fisheries Science,  
Orcas Island

### EUPHONIUM

Zachary Dunkelberg, Fr., Undeclared, Seattle

### TUBA

Rhane Mallory, Community Member, Medford, OR  
Peter Veis, Fr., Computer Science, Olympia

### PERCUSSION

Jack Brady, Jr., Environmental Science and  
Resource Management, Renton  
Dana Fong, Fr., Communications, Fremont, CA  
Janella Kang, Jr., Biochemistry, Denver, CO  
Chris Mena, Gr., 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 Perf, Seattle\*  
Audrey Cullen, So., Music Perf, Norman, OK  
Sarrah Flynn, Jr., Music Perf, Marysville  
Leanna Keith, Grd., Music Perf, Omaha, NE  
Miao Liu, Grad., Music Perf, Beijing, China

### OBOE

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

### BASSOON

David Wall, Jr., Music Perf, Hemet, CA\*  
Boone Hapke, So., Physics, Issaquah  
Alexander Harris, Fr., Business Admin, Bellingham

### CLARINET

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

### BASS CLARINET

David Bissell, Community Member, Bellevue

### SAXOPHONE

Michael Galeotti, Fr., Music Perf, Spokane  
Sam Kartub, So., Music Educ, Manhattan Beach, CA  
Taryn O'Keefe, Grad., Music Educ, Manahawkin, NJ\*  
Chen Wang, Grad., Music Perf, Beijing, China

### TRUMPET

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

### HORN

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

### TROMBONE

Elizabeth McDaniel, Grad., Music Perf, Riverside, CA\*  
John Morrow, Grad., Music Educ, Bellevue  
Tyler Hoel, Fr., Music Perf, Las Cruces, NM  
Raine Myrvold., Fr., Music Perf, Snoqualmie

### EUPHONIUM

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

### TUBA

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

### BASS

Mason Fagan, Fr., Music Perf, Edmonds

### PERCUSSION

David Gaskey, So., Music Perf, Port Orchard  
Aidan Gold, Jr., Music Composition, Bothell  
Emerson Wahl, Grad., Music Perf, Los Angeles, CA\*  
David Norgaard, Fr., Music Perf, Yakima

### PIANO

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

### GRADUATE STUDENT CONDUCTORS

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