

Presents

“Spotlight”

with

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE

Timothy Salzman, *conductor*

and

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

7:30 PM
April 23, 2012
Meany Theater

CLASSICAL

KING FM 98.1

www.king.org

PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

Timothy Salzman, *conductor*

TIMEPIECE (2001) CINDY McTEE (b. 1953)

FANTASIA FOR EUPHONIUM (1969) GORDON JACOB (1895-1984)

Danny Helseth, *euphonium* / Erin Bodnar, *conductor*

SHADOW OF SIRIUS (2009) JOEL PUCKETT (b. 1977)

I. *The Nomad Flute* (“you that sang to me once sing to me now”)

II. *Eye of Shadow* (“down a dark threshold a shadow waiting”)

III. *Into the Clouds* (“What do you have with you my small traveller...”)

Donna Shin, *flute*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

Dr. Steven Morrison, *conductor*

AFTER A GENTLE RAIN (1979) ANTHONY IANNACONE (b. 1943)

I. *The Dark Glistens with Old Reflections*

II. *Sparkling Air Bursts with Dancing Sunlight*

Alison Farley, *conductor*

SUNFLOWER SLOW DRAG (1901) SCOTT JOPLIN (1868-1917) & SCOTT HAYDEN (1882-1915)

arr. John R. Bourgeois

COUNTRY BAND MARCH (1903) CHARLES IVES (1874-1954) arr. James B. Sinclair

MERIDIAN (2011) OLA GJEILO (b. 1978)

Vocal Ensemble:

Ginger Ellingson & Richelle Scanlan, *soprano*

Jenni Cole & Katie Krupin, *alto*

Jeremiah Cawley & Brad Pierson, *tenor*

Daniel Berndt & Michael Kibbe, *bass*

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA*
Colleen McElroy, Sr., Music Performance, Darrington*
Sho Kato, Fr., Music Performance, Seattle
Sydney Gordon, Sr., Music Perf./French, Port Angeles

OBOE

Alyssa Sibbers, Jr., Music Performance, Vashon Island*
Brianna Lacy, Fr., Physics/Astronomy, Bothell

BASSOON

Roshan Sukumar, Grad., Music Performance, Union City, CA*
Adam Williams, Soph., ACMS and Mechanical Engineering, Port Orchard
Erin Bodnar, Grad., Conducting, Rocky Mountain House, Alberta, Canada

CLARINET

Leslie Edwards, Sr., Music Performance/International Studies, Seattle*
Kimberly Wester, Grad., Music Performance, Bozeman, MT
Yechan Ryu, Fr., Biology, Seoul, South Korea
Will Lace, Fr., Medical Technology, Lynnwood
Nate Williams, So., Music Performance, Sonoma, CA
Sabrina Pope, Community, Seattle

BASS CLARINET

Jacob Bloom, Jr., Neurobiology, Mercer Island

SOPRANO/ALTO SAXOPHONE

Melissa Winstanley, Sr., Computer Science/Music, Bellevue*

ALTO SAXOPHONE

Shane Valle, So., Pre-engineering, Seattle

TENOR SAXOPHONE

Abi Kalkura, So., Music Performance, Bothell

BARITONE SAXOPHONE

Leif Gustafson, So., Music Performance, Tacoma

TRUMPET

Jared Tanner, Sr., Post-Baccalaureate Music Education, Spokane*
Arthur Meng, Jr., Music Performance/Music Education, Singapore
Leah Miyamoto, Jr., Environmental Studies/Communication, Mill Creek

Haley Lepp, Fr., Linguistics, Mercer Island
Kellan Smith, Jr., English, Spokane
Joshua Gailey, Sr., Music Performance/Italian Studies, Port Angeles

HORN

Elizabeth Janzen, So., Music Education, Snohomish*
Trevor Cosby, Fr., Music Performance, Kent
Jacob Parkin, Fr., Music Performance, Puyallup
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, Sr., Music Education/Music Performance, Okayama, Japan*
Steven Harreld, Grad., Music Performance, Lodi, CA
Jonathon Wilson, So., Business, Kirkland

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Amy Holler, Jr., Music/Aquatic and Fisheries Sciences, Ann Arbor, MI

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
Devin Ensz, Sr., Interdisciplinary Visual Art, Sioux Falls, SD

HARP

Olivia Cacchione, Grad., Music Performance, Poplar Bluff, MO*

PIANO

Pei-Jung Huang, Grad., Music Performance, Taiwan

STRING BASS

Kelsey Mines, So., Music Performance, Seattle
Adrian Swan, Jr., Music Performance, Seattle*
Matthew Hinea, Fr., English, Spokane

PERCUSSION

Andrew Angell, Grad., Music Performance, Moses Lake
Elizabeth Harris Scruggs, Fr., Music Education, Mercer Island
Gabriella Vizzutti, So., Music Education, Mercer Island*
Christopher Trimis, Fr., Music, Woodinville
Alex Ahlgren, Fr., Undecided, Longview
Megan Drews, Fr., Biophysiology, Kirkland

**Principal*

UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO

Susanna Kim, Jr., Communications, Yakima

FLUTE

Joyce Lee, Fr., Undeclared, Tacoma *
Roxanne Fairchild, Fr., Undeclared, Vancouver
Susanna Kim, Jr., Communications, Yakima
Mona Sangesland, Fr., Flute Performance, Kenmore

CLARINET

Nate Williams, Soph., Music, Sonoma, CA *
Kassey Castro, Fr., Civil Engineering, Seatac
Kevin Dong, Jr., Computer Science, Bothell
Ruby Galen, Fr., Law, Societies & Justice, Everett

BASS CLARINET

Kaila Eason, Soph., Near Eastern Languages &
Civilization, Sedro-Wooley

OBOE

Gail Stanton, Jr., Biochemistry & Applied
Mathematics, Redmond *
Holly Palmer, Soph., Music, Truckee, CA

BASSOON

Cameron Gerhold, Sr., Ethnomusicology, Honolulu,
HI *
Jamael Smith, Fr., Bioengineering, Mukilteo

SAXOPHONE

Michael Arguelles (alto & soprano), Jr.,
Aeronautics / Astronautics, Olympia *
Mikko Johnson (alto), Soph., Aeronautics /
Astronautics, Lynnwood
Bryan Van Pelt (tenor), Soph., Jazz Studies &
Music Education, Folsom, CA
Haley Larkin (bari), Sr., Near Eastern Languages &
Civilization / Political Science, Southlake, TX

TRUMPET

Anna Mines, Soph., Ethnomusicology /
Environmental Studies, Seattle *
Jeff Alcock, Fr., Electrical Engineering, Silverdale
Stephen Bailey, Fr., Engineering, El Dorado Hills,
CA
Justin Lee DeMars, Jr., Psychology, Vancouver
Chris Gelon, Jr., Computer Science, Mercer Island
Stephanie King, Fr., English, Kirkland
Tyler Stevens, Fr., Music Education, Mercer Island
Shimpuku Uezono, Jr., Chemical Engineering,
Seattle

HORN

Alison Leonard, Fr., Biology, Kenmore *
Michael Burton, Soph., Electrical Engineering,
Camas
Evan Goldman, Fr., Neurobiology, Rancho Santa
Margarita, CA
Becca Ward, Jr., Chemistry, Bonney Lake
Ruofan Yu, Jr., Physics, Bellevue

TROMBONE

Daniel Silberman, Sr., Ethnomusicology, San
Francisco, CA *
Gene Kim, Fr., Undeclared, Bellevue
Thomas Larson, Jr., Mechanical Engineering,
Olympia
Alexander Le, Soph., Aeronautics & Astronautics,
Vancouver
Tayler Mori, Fr., Business, Honolulu, HI
Thomas O'Donnell, Fr., Physics, Vancouver

EUPHONIUM

Steven Plummer, Fr., Astronomy & Physics,
Puyallup *
Sunjay Cauligi, Fr., Computer Science, Vancouver

TUBA

Carlo Torrella, Fr., Electrical Engineering,
Bremerton *
Wesley Wolanski, Fr., Computer Science &
Engineering, Marysville

PERCUSSION

Zachary Oppenheim, Soph., Neurobiology,
Freedom, CA *
Nora Gunning, Soph., Music Education & History,
Everett
Heather Widgren, Grad., Chemistry, Lake Orion,
MI
Alec Wollen, Soph., Bioengineering, Kent

* *Principal*

SOLOISTS

When asked to describe DANNY HELSETH as a musician, composers Joseph T. Spaniola and Brett Miller use the words such as “high energy...intensity...emotion-filled.” Danny has never been known to go into anything half-way, but rather puts everything he has into what he does. This is very evident as he pursues his musical career on the euphonium and trombone.

Danny began his education with a Bachelor of Music Education from Central Washington University (1999); continued with a Masters in Music Performance (Euphonium) from The University of North Texas (2002); and a Post-graduate Diploma in Performance (euphonium) from the Royal Northern College of Music in Manchester, England where he studied on Fulbright Scholarship. Currently, Helseth is a candidate for the Doctorate of Musical Arts in Performance (Trombone) at the University of Washington, where he also holds the position of Graduate Teaching Assistant in trombone.

As a former member of the United States Air Force Band in Washington D.C., Danny was quickly recognized as an energetic and engaging soloist, featured several times with the band including on national tour, spring 2004. Helseth performed as a chamber musician and clinician at universities throughout the United States as a member of the Tower Brass Quintet. Helseth is in constant demand as a euphonium soloist, performing solos and concertos around the United States, England, and Japan. Danny is quickly establishing himself as a dynamic force in music education, presenting master classes and clinics to middle school and high school bands, music educators conferences, and as a faculty member at Eastern Washington University, Lakeside Middle School and the annual Low Brass Boot Camp.

Throughout his life, Danny has been in contact with extraordinary musicians, many of whom have been his private instructors including: Larry Gookin, Tom Gause, and Dr. Russ Schultz at Central Washington University; Dr. Brian Bowman and Vern Kagarice at The University of North Texas; Steven Mead and James Gorlay at The Royal Northern College of Music; Patrick Sheridan and Sam Pilafian at The Institute for Performance Success; Ko-ichiro Yamamoto and Timothy Salzman at The University of Washington. Countless other musicians, colleagues and students have taught and inspired Danny's musical direction.

Danny Helseth is a Besson performing artist and clinician for Buffet Crampon USA, and performs exclusively on the Besson Prestige 2052 Euphonium and the DH signature mouthpiece from Giddings and Webster Mouthpieces.

Flutist DONNA SHIN has been praised for her beautifully spun phrases, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the Boston Globe, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestra, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair.

Devoted to the role of artist-teacher, she is the flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists.

Shin has been featured in solo performances with the North Korean National Symphony Orchestra, People's Liberation Army Band of China, Seattle Symphony Orchestra, Eastman Philharmonia, New England Conservatory Wind Ensemble, University of South Carolina Wind Ensemble, Oklahoma State University Wind Ensemble, and University of Washington Wind Ensemble. In 2010, Shin premiered D. J. Sparr's *Precious Metal: Concerto for Flute and Winds* in Seattle and cities throughout Japan and China. Earlier this fall, she premiered Hilary Tann's *Shoji*, a work for flute and oboe, at the University of Texas at Austin and performed Gabriela Frank's *Illapa: Tone Poem* for flute and orchestra with the Seattle Symphony Orchestra.

Shin performed for two seasons as principal flute with the Heidelberg Schlossfestspiele Orchester in Germany. In Boston, she performed with the Boston Philharmonic Orchestra, the New Bedford Symphony, and the Isabella Stewart Gardner Chamber Orchestras. She has also performed with the South Carolina Philharmonic, Tulsa Symphony Orchestra, New World Symphony, Tulsa Signature Symphony, Lake Placid Sinfonietta, Tanglewood Music Center, National Repertory Orchestra, Aspen Music Festival, National Orchestral Institute, and Norfolk Chamber Music Festival.

Shin has won prizes in competitions held by the National Flute Association, April Spring Friendship Arts Festival in North Korea, Performers of Connecticut, James Pappoutsakis Society, and Seattle Flute

Society, to name a few. As a founding member of Paragon Winds woodwind quintet, she was awarded fellowships from the New England Conservatory and Yale University's Norfolk Chamber Music Festival, and won the Grand Prize at the Coleman National Chamber Ensemble Competition in Pasadena, California.

Committed to developing young artists and reaching out to audiences, Shin has introduced new music programs to a variety of communities, ranging from rural Oklahoma to communist North Korea to castle communities in northern Italy. Last year's international concert tour brought Shin's performances to the concert halls in Uzbekistan, Japan, and China. Her upcoming international tour will include performances in Brazil and South Korea.

Shin earned degrees with the highest honors from the Interlochen Arts Academy, Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.

During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

PROGRAM NOTES

CINDY McTEE, a native of Eatonville, Washington, holds degrees from Pacific Lutheran University, the Yale School of Music and the University of Iowa. She also completed one year of study in Poland with Krzysztof Penderecki at the Academy of Music in Cracow. Ms. McTee taught at Pacific Lutheran University in Tacoma from 1981 to 1984. From 1984-2011 she was a member of the composition faculty at the University of North Texas where she was Regents Professor of Music Composition. She has received numerous awards for her music, most significantly: two awards from the American Academy of Arts and Letters (2002 and 1992); a Guggenheim Fellowship (2001); a Fulbright Fellowship (1990); and a Composers Fellowship from the National Endowment for the Arts (1994). McTee's compositions are a "charging, churning celebration of the musical and cultural energy of modern-day America" and have received performances by leading orchestras, bands, and chamber ensembles in the United States, Japan, South America, and Europe.

Premièred on February 17, 2000 under the direction of Andrew Litton, the original version of *TIME-PIECE* was commissioned by the Dallas Symphony Orchestra for its 100th Anniversary Season. A transcription for winds was subsequently commissioned by a consortium of ensembles and premièred on February 22, 2001 with Eugene Migliaro Corporon conducting the North Texas Wind Symphony. McTee writes:

"I entitled the work, *TIMEPIECE*, not only for its connection to the celebration of special events marking the Dallas Symphony Orchestra's one hundredth anniversary and the beginning of a new millennium, but also for the manner in which musical time shapes the work. The piece begins slowly, "before" time, in a womb-like, subjective, holding place. And then a clock-like pulse emerges, takes control, and provides the driving force behind a sustained, highly energized second section of about six minutes. Much of my recent thinking about music is informed by the writings of Carl G. Jung who, in the words of Anthony Storr, "felt that the whole energy of mental functioning" sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work. The frequent use of circular patterns, or ostinatos, offers both the possibility of suspended time and the opportunity for continuous forward movement. Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion. Discipline yields to improvisation, and perhaps most importantly, humor takes its place comfortably along side the grave and earnest."

GORDON JACOB, one of the great British masters of the twentieth century wrote at least twenty-five pieces for wind band. His father and most of his sibling were amateur musicians, and Jacob began piano at the age of eight. By thirteen, he was composing for full orchestra and had his pieces performed by his

school orchestra conducted some of the premieres. Jacob took percussion lessons later so that he could perform with the school military band. During the First World War, Jacob was on the frontlines in France and was taken prisoner by the German forces. He still managed to compose as a prisoner, assembling chamber ensembles of fellow prisoners. After the war, he entered the Royal College of Music where he studied composition with Ralph Vaughan Williams, though Jacob claimed throughout his life that he learned very little from that experience. Jacob stayed on as a faculty member after his graduation and, for the next four decades, taught composition, theory, conducting, and conducted two of the College's orchestras.

Jacob composed numerous concerti and solo pieces, featuring orchestral instruments such as the bassoon to instruments such as the harmonica and accordion. Having written for the euphonium in his pieces for wind band and brass band, Jacob was no stranger to the instrument. Trombonist Dennis Wick and his euphonium student Michael Mamminga, an American euphoniumist and long-time Director of Fine Arts in the Richardson (Texas) Independent School District, encouraged Jacob to contribute an original major work for euphonium. Over the course of a couple months, Mamminga visited Jacob to demonstrate the versatility of the euphonium while Jacob simultaneously composed two versions of the piece: one with piano and one with wind band accompaniment. Jacob dedicated *FANTASIA FOR EUPHONIUM* to Mamminga who premiered the piece at a reading session with Wick and the London Wind Orchestra.

Named as one of NPR listeners' favorite composers under the age of 40, The Washington Post has hailed JOEL PUCKETT as both "visionary" and "gifted" and NPR listeners have identified him as one of their favorite composers under the age of 40. Puckett, a member of the composition faculty at the Peabody Conservatory, has held fellowships at the Aspen Music Festival and at the University of Michigan where he received a D.M.A. in composition studying with Pulitzer-Prize Winner, William Bolcom; Michael Daugherty; and MacArthur Foundation Genius Grant recipient, Bright Sheng. For the 2010-2012 seasons, Puckett has been named Composer-In-Residence for the Chicago Youth Symphony Orchestras. As part of this residency, he is composing six new works, one for each of the organization's six ensembles. Puckett's flute concerto, *THE SHADOW OF SIRIUS*, has received more than three-dozen performances since its premiere in February 2010 with international performances in Portugal, Argentina and Japan. Of the work the composer writes:

"I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings. In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve. On March 1st, 2009, I found a copy of W. S. Merwin's, *The Shadow of Sirius*, and began to heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope. I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow. A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on *THE SHADOW OF SIRIUS* for solo flute and wind orchestra. Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements."

ANTHONY IANNACCONE is a professor at Eastern Michigan University where he works with the Collegium Musicum performing choral and orchestral works of the 18th and 19th centuries. He studied composition at the Manhattan School of Music and Eastman School of Music studying with Vittorio Giannini, David Diamond and Aaron Copland. Iannaccone writes for choral ensembles, orchestra, wind ensemble and chamber groups.

AFTER A GENTLE RAIN is a work in two contrasting movements. The first movement *The Dark Green Glistens with Old Reflections* is intended to be an introverted scenario with the composer imposing "colorful mixtures to constantly re-define the background and foreground." The second movement, *Sparkling Air Bursts with Dancing Sunlight* is in stark contrast to the first with a more dance-like feel that is to feel like "the joy and freshness that seems to fill the air after a gentle rain." Iannaccone wanted to portray the cleansed air, implying a "re-birth and celebration of life."

SCOTT JOPLIN was the son of a former slave and a free-born black woman, born in Texarkana, Texas sometime in 1867 or early 1868. After working as a traveling musician and cornetist in several touring companies he settled in Sedalia, Missouri where he studied music at George R. Smith College. He also taught piano and composition to a number of aspiring musicians including Scott Hayden, with whom he would collaborate on several compositions including *SUNFLOWER SLOW DRAG*. Joplin's first ragtime compositions appeared in 1899. After negotiating a new publishing contract allowing him royalties on subsequent compositions, Joplin penned *Maple Leaf Rag*, his most successful rag and an iconic part of American music history. After relocating to St. Louis in 1901, Joplin continued writing and teaching, producing such notable small-scale works as *The Entertainer* and *The Easy Winners* as well as large-scale compositions such as the opera *Treemonisha*. Much of our current understanding of Joplin as a highly skilled, imaginative and artistic composer comes from revived interest in his work in the 1970s during which time *Treemonisha* was given its first full production, his music was featured in the Oscar-winning score for the movie *The Sting* and he received a posthumous Pulitzer Prize.

It is striking that within two years of the publication of *Sunflower Slow Drag* fellow American composer CHARLES IVES created *COUNTRY BAND MARCH*. A concise and concentrated depiction of life in turn-of-the-century America, the piece features many of Ives's characteristic devices such as polyrhythm, polytonality and extensive quoting of familiar tunes. In fact, there are no fewer than 12 recognizable melodies that appear in the march including *London Bridge*, *My Old Kentucky Home*, *Marching Through Georgia*, and *Semper Fidelis*. The piece has been interpreted by some as "an intentional mess," a literal musical portrait of an enthusiastic yet inept village band. Renowned Ives scholar J. Peter Burkholder suggests a more nuanced view of the composition as, at heart, a proper march "inflected with memory and distracted thought" that explores the "how we experience music and how we remember music."

Charles Ives was born in Danbury, Connecticut on October 20, 1874, the son of a Civil War bandmaster. With his father's guidance, Ives experimented with all kinds of musical and acoustical sounds. His father encouraged him to "stretch his ears" by exposing him to polytonal performances of *Swanee River* and to contraptions that played quartertones. Ives was also instructed to sing a tune in one key while his father accompanied him in another. At the age of thirteen, Ives became a church organist and later entered Yale University where he studied composition with Horatio Parker until 1898. Interestingly, Ives chose to become an insurance executive rather than a professional musician; he composed his music outside of "business hours". As a composer Ives employs modern techniques such as polytonality, atonality, polymetric patterns, tone clusters, and microtones, which he used on such traditional musical works as hymn tunes, patriotic melodies, and rags. His music incorporates and memorializes America's music and life, both sacred and secular.

OLA GJEILO was born in Norway and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City, from which he graduated with a Master's Degree in '06, after two years at the Royal College of Music in London. His published concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical crossover album *Stone Rose*, was released to critical acclaim in 2007. He especially enjoys writing music for choir, orchestra/ symphonic winds, and the piano. As a pianist, his main passion is improvisation, either solo or over his own ensemble works. Presently a full-time composer based in Phoenix, Arizona, he is also very interested in film, and his music draws a lot of inspiration from movies and cinematic music. About *MERIDIAN* the composer writes:

"*MERIDIAN* comes very much out of my love for ostinato-, or groove-based, music. Having grown up with the often World Music-infused jazz of Keith Jarrett and Jan Garbarek, as well as other influences such as Shostakovich symphonies, I've been easily drawn to having a consistent rhythmic drive in my music. Also, my love for 7/8 meter pops out a couple of places."