

University of Washington
2004-2005

School of Music

Presents the

COMPACT
DISC
B348
2005
2-8

17th ANNUAL
PACIFIC NORTHWEST
MUSIC FESTIVAL

FESTIVAL COORDINATOR
MITCHELL LUTCH

GUEST CLINICIANS
FRANK BATTISTI
DAVID FULLMER
GARWOOD WHALEY

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BANDS
Monday, February 7, 2005

✓ HIGH SCHOOL CONCERT BANDS
Tuesday, February 8, 2005

FEB 8, 2005

DATE # 14.800

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

CD # 14.801

1] comments - Salzman

2] BOGORODITSE DEVO (1915) 2:20 SERGEI RACHMANINOFF
(1873-1943)

3] MOTOWN METAL (1994) 6:50 MICHAEL DAUGHERTY
(b. 1954)

4] CONCERTO FOR TRUMPET (1950) 16:05 ALEXANDER ARUTUNIAN
(b. 1920)
Brian Chinn, trumpet, UW student soloist

5] DOWN A RIVER OF TIME,
A CONCERTO FOR OBOE AND CHAMBER WINDS (2001) 7:08 ERIC EWAZEN
III. ...and memories of tomorrow (b. 1954)
Jennifer Muehrcke, oboe, UW student soloist

6] REDLINE TANGO (2004) 8:33 JOHN MACKEY
(b. 1973)

7] comments - Salzman
clinic - Battisti ~20'

8] SECOND SUITE IN F FOR MILITARY BAND (1922) 2:40 GUSTAV HOLST
(1874-1934)
I. March
II. Song Without Words
III. Song of the Blacksmith
IV. Fantasia on 'The Dargason'

Frank Battisti, guest conductor

2005 Pacific Northwest Music Festival

Monday, February 7, 2005

JUNIOR HIGH/MIDDLE SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
ECKSTEIN MS, Intermediate Band Moc Escobedo	7:30	8:00 – 8:25
KELLOGG MIDDLE SCHOOL Alec Wilmart	8:00	8:30 – 8:55
ODLE MIDDLE SCHOOL Barry Roberts	8:30	9:00 – 9:25
ECKSTEIN MS, Wind Ensemble Moc Escobedo	9:00	9:30 – 9:55
MEEKER MIDDLE SCHOOL Deborah Kovach	9:30	10:00 – 10:25
TYEE MIDDLE SCHOOL Mark Wilbert	10:00	10:30 – 10:55
KALLES JUNIOR HIGH SCHOOL Gail Phillips	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times TBA) Directors' Luncheon, 11:30 – 12:30, Green Room		
CHINOOK MIDDLE SCHOOL Todd Mahaffey	12:15	12:45 – 1:10
STANWOOD MIDDLE SCHOOL Michelle Rockwood	12:45	1:15 – 1:40
TILLICUM MIDDLE SCHOOL Andy Rubesch	1:15	1:45 – 2:10
FRONTIER JUNIOR HIGH SCHOOL Matt Armstrong	1:45	2:15 – 2:40
HANFORD MIDDLE SCHOOL Mike Bryan	2:15	2:45 – 3:10
HAWKINS MIDDLE SCHOOL Stan Yantis	3:15	3:35 – 4:00
LANGLEY MIDDLE SCHOOL Chris Harshman	4:05	4:25 – 4:50
University of Washington Wind Ensemble Concert with selected students from participating schools 5:30 – 6:30 p.m.		

Warm up will be off stage in Meany Hall, Room #268 (except for Hawkins and Langley Middle Schools which will be on stage). Performances will take place on the Meany Main Stage. Clinics take place on stage immediately following the performance. Storage for cases and coats is in Meany Hall's lower lobby and the upstairs area outside the balcony doors during the performance time only, as there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

2005 Pacific Northwest Music Festival
 Tuesday, February 8, 2005
 HIGH SCHOOL CONCERT BAND DIVISION

School	Warm-up	Performance/ Clinic
INGRAHAM HIGH SCHOOL Tyler Smith	7:30	8:00 – 8:25
EDMONDS-WOODWAY HIGH SCHOOL Jake Bergevin	8:00	8:30 – 8:55
KENTRIDGE HIGH SCHOOL Dave Baldock	8:30	9:00 – 9:25
AUBURN RIVERSIDE HIGH SCHOOL Paul Bain	9:00	9:30 – 9:55
STADIUM HIGH SCHOOL David Mulkins	9:30	10:00 – 10:25
SNOHOMISH HIGH SCHOOL Pete Wilson	10:00	10:30– 10:55
EMERALD RIDGE HIGH SCHOOL Doug Minkler	10:30	11:00 – 11:25
Instrumental Master Classes (Locations and times TBA) Directors' Luncheon, 11:30 – 12:30, Green Room		
OLYMPIA HIGH SCHOOL Scott Pierson	12:15	12:45 – 1:10
YELM HIGH SCHOOL Dave Lawrenson	12:45	1:15 – 1:40
R.A. LONG HIGH SCHOOL David Klander	1:15	1:45 – 2:10
PORT TOWNSEND HIGH SCHOOL Ron Madden	1:45	2:15 – 2:40
ABERDEEN HIGH SCHOOL Wendy Koski	2:15	2:45 – 3:10
SQUALICUM HIGH SCHOOL Edd George	2:45	3:15 - 3:40
MOUNTAIN VIEW HIGH SCHOOL Bruce Dunn, Sam Ormson	3:15	3:45 - 4:10
University of Washington Wind Ensemble Concert with selected students from participating schools 4:30 – 5:30 p.m.		

Warm up will be off stage in Meany Hall, Room #268. Performances will take place on the Meany Main Stage. Clinics take place on stage immediately following the performance. Storage for cases and coats is in Meany Hall's lower lobby and the upstairs area outside the balcony doors during the performance time only, as there is not enough space to leave your things in Meany Hall for the day. Each school will have a designated area.

The following **instrumental master classes** will be held from 11:30 AM -12:00 PM on Monday and Tuesday:

Percussion..... Meany Stage
Flutes Meany West Lobby
Trumpets..... Meany #268
Oboes..... Meany #102
Saxes..... Meany #55

The following **instrumental master classes** will be held from 12:00-12:30 PM on Monday and Tuesday:

Trombones/Euphoniums/Tuba..... Meany Stage
Bassoons..... Meany #102
Horns..... Meany #55
Clarinets..... Meany West Lobby

THE UNIVERSITY OF WASHINGTON BAND PROGRAM

The University of Washington Wind Ensemble is the select wind ensemble at the UW and is comprised of the finest wind and percussion players on campus. The UW Wind Ensemble has performed at a number of prestigious music conventions, has presented several world premiere performances of outstanding new music for the wind band and, at the invitation of the All Japan Band Association, undertook a highly acclaimed nine-day concert tour of the Kansai region of Japan this past March. The UW Wind Ensemble has also collaborated with a number of internationally renowned guest artists, conductors and composers including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, David Maslanka, Michael Colgrass, Eric Ewazen and David Stanhope. Membership, based on audition, is open to the entire student body regardless of major field of study.

Additional opportunities for student involvement in University of Washington instrumental organizations include the Symphonic Band, the Concert Band, the Campus Band, the 240-member Husky Marching Band, four jazz ensembles, several combos and the UW Symphony Orchestra.

UW Band Program information can be found on the worldwide web at:
<http://depts.washington.edu/uwwinds/>

THE UNIVERSITY OF WASHINGTON SCHOOL OF MUSIC

On any given day the University of Washington resembles a medium-sized city where some 50,000 people converge to study, teach and work at an institution considered to be one of the leading centers of American higher education. Within the framework of this major research university, the University of Washington School of Music offers a vibrant learning atmosphere dedicated to individual artistic growth and academic exploration. With approximately 450 music majors the SOM offers an intimate learning environment; the faculty-to-student ratio averages one teacher for every seven music majors. Located in Seattle, an exciting urban area frequently named "America's most livable city," the UW enjoys close proximity to outstanding cultural and recreational opportunities. The 55-member School of Music faculty is comprised of talented artist-teachers who enjoy national and international reputations in performance, music education, composition and music academics. Students receive weekly private lessons and classroom instruction from teachers who may have recently returned from an international concert tour, a studio recording session, or a worldwide conference of scholars.

If you have questions concerning music study at the UW please contact:

School of Music
Advising Office
Room 116, Box 353450
University of Washington
Seattle, WA 98195
phone: (206) 543-1239
<http://www.music.washington.edu/>

THE SCHOOL OF MUSIC INSTRUMENTAL FACULTY

Felix Skowronek – Flute	Allen Vizzutti – Trumpet
William McColl – Clarinet	David Kappy – Horn
Nathan Hughes – Oboe	Don Immel – Trombone
Michael Brockman – Saxophone	Chris Olka – Tuba/Euphonium
Seth Krinsky – Bassoon	Tom Collier – Percussion
Michael Crusoe – Timpani	

Information regarding UW School of Music faculty can be found on the worldwide web at:
http://www.music.washington.edu/faculty/fac_by_dept.php

GUEST CLINICIANS

Frank L. Battisti is Conductor Emeritus of the New England Conservatory Wind Ensemble. Mr. Battisti founded and conducted the ensemble for 30 years from 1969-1999. The NEC Wind Ensemble is recognized as being one of the premiere ensembles of its kind in the United States and throughout the world. It has performed often at music conferences, recorded for Centaur, Albany and Golden Crest records and had many of its performances broadcast over the National Public Radio Network (NPR). He has been responsible for commissioning and premiering over 50 works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances. Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind ensembles as well as a guest conductor/clinician and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R. Recently he has appeared as a guest conductor with the New World Symphony Orchestra, U.S. Marine Band and the Interlochen Arts Academy Band. Past President of the U.S. College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band Association (NECBA). Battisti has served on the Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP) and been a member of the Music Panel for the Arts Recognition and Talent Search (ARTS) for the National Foundation for Advancement of the Arts. For many years he served as editor for various music publishing companies and is currently a consulting editor for *The Instrumentalist* magazine. Battisti constantly contributes articles on wind ensemble/band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind music literature. He is the co-author of *Score Study for the Wind Band Conductor* (1990) and author of *The 20th Century American Wind Band/Ensemble* (1995) and *The Winds of Change* (2002). In 1986 and again in 1993, Mr. Battisti was a visiting fellow at Clare Hall, Cambridge University, England. He has received many awards and honors including an Honorary Doctor of Music degree from Ithaca College in 1992, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College Band Association's Lifetime Achievement Award in 1999 and the Midwest International Band and Orchestra Clinic's Medal of Honor in 2001. In 2000, he was appointed the inaugural conductor of the Boston University Tanglewood Institute Young Artist Wind Ensemble. The following year, the institute established the "Frank L. Battisti Tanglewood Institute Conducting Residency," which is awarded each summer to a talented young wind ensemble conductor. Under Battisti's guidance the recipient participates in the Institute's Young Artists Wind Ensemble program as a conducting assistant and chamber coach. Each season the YAWE rehearses on the Tanglewood grounds, summer home of the Boston Symphony Orchestra, performing their concerts in Ozawa Hall.

Garwood Whaley is President of Meredith Music Publications, Conductor Emeritus of the Bishop Ireton Symphonic Wind Ensemble (Alexandria, VA), Adjunct professor of Music at The Catholic University of America, Curriculum Coordinator of Instrumental Music for Percussion, Inc., and Past President of the Percussive Arts Society. Dr. Whaley was educated at the Julliard School of Music and at The Catholic University of America where he earned the Doctor of Musical Arts Degree. While completing graduate work, he performed for six years with The United States Army Band in Washington, D.C. Dr. Whaley has been the recipient of the Outstanding Secondary Educators of America Award, Outstanding National Catholic Bandmaster, The National Band Association's Citation of Excellence, The National Federation Interscholastic Music Association Outstanding Music Educator Award, the John Philip Sousa Foundation's Legion of Honor Award and has been included in Who's Who in American Music and the International Who's Who in Music. He was inducted in 1993 in Kappa Delta Pi, an instrumental Honor Society in Education. In 1994, he received the Alumni Achievement Award in the field of Education from The Catholic University of America. This award, which is presented annually by the Board of Governors Alumni Association, recognized his accomplishments and honored him for his life's work in education. In 2002, he was inducted as an associate member into the American Bandmasters Association, the distinguished organization founded by Edwin Franko Goldman. For the past five years, Dr. Whaley has received a Grant In The Arts from the Washington Post Educational Foundation for his "Commissioned Work and Composer-In-The School Project." In 1998, Bishop Ireton High School named its new performance hall the "Garwood Whaley Auditorium" in recognition of his long-term contributions to fine arts at Bishop Ireton. Achieving international recognition under Dr. Whaley's direction, The Bishop Ireton Wind Ensemble has performed concert tours for the past twenty-seven years in Canada and throughout Europe and Scandinavia. In addition, the ensemble has performed twenty-nine combined concerts with university and professional bands including the U.S. Army, U.S. Navy, U.S. Air Force, U.S. Army Field Band and U.S. Naval Academy Bands and performed twenty-four world premieres of works they have commissioned. The comprehensive-musicianship program at Bishop Ireton is recognized as a model program in the United States. Garwood Whaley and the Bishop Ireton Wind Ensemble were featured in the May 2000 *Instrumentalist* in an article entitled "From Struggling Ensemble to a Band of Distinction." Garwood Whaley has performed as conductor, adjudicator and clinician throughout the United States including The Mid-West International Band and Orchestra Clinic, Texas Music Educators Association Convention, Texas Bandmasters Convention, Wisconsin Music Educators Association Convention, New York State Music Association Convention, Pennsylvania Music Educators Association Convention, Rhode Island Music Educators Association, Kennedy Center Professional Teacher Outreach Program and is a popular lecturer for university music education programs and school in-service workshops. In addition, he has been extensively involved in music publishing. He is author of more than twenty highly acclaimed method books for percussion instruments, two supplementary band methods (co-author), solos and ensembles and articles for various music journals. In 1979, he founded Meredith Music Publications and in the same year joined Music for Percussion, Inc., as chief editor.

David C. Fullmer is Assistant Professor of Music at Utah Valley State College in Orem, Utah where he teaches Advanced Instrumental Conducting and directs the Jazz Ensemble and Percussion Ensemble. He is also the Director of Bands at Timpview High School in Provo, Utah where his Symphonic Bands, Jazz Ensembles, Percussion Ensembles and Marching Bands have earned regional and national reputations for excellence. He is currently serving as President of the Utah Music Educators Association and is candidate for MENC Western Division President. Dr. Fullmer holds a Bachelor of Music Education (1986) and Master of Music Education (1990) degrees from Brigham Young University in Provo, Utah and Doctor of Musical Arts degree in Instrumental Conducting from the University of Washington in Seattle (2003) where he served as the Graduate Teaching Assistant to Professor Timothy Salzman. He has served as the Utah State Chair for the National Band Association and as Vice President of the Utah Chapter of the International Association for Jazz Education. He has received the Mid-West Clinic Medal of Honor, Provo Educator of the Year, UMEA Superior Accomplishment Award and twice received the National Band Association Citation of Excellence. His dissertation, "A Comparison of the Wind Band Writing of Three Contemporary Composers: Karel Husa, Timothy Broege, and Cindy

McTee," examines the biographical backgrounds, compositional philosophies, and compositional styles of Husa, Broege, and McTee. The dissertation is an expansion of Dr. Fullmer's contribution of three chapters to the book, *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* published by Meredith Music Publications in March 2003.

SOLOISTS

Brian Chin, doctoral student in trumpet performance at the University of Washington School of Music, is the Principal Trumpet of the Tacoma Symphony Orchestra as well as the Professor of Trumpet at Seattle Pacific University. He performs frequently with many orchestras in the Northwest including the Seattle Symphony, Seattle Opera and the Pacific Northwest Ballet and has appeared as a soloist and guest clinician both domestically and abroad. Brian has studied under the tutelage of many world-class musicians including UW faculty member and famed trumpet virtuoso Allen Vizzutti, Peter Bond of the New York Metropolitan Opera Orchestra, and James Thompson of the Montreal and Atlanta Symphony Orchestras. He holds a Masters Degree in Orchestral Trumpet from the Mason Gross School of the Arts at Rutgers University where he graduated with Highest Honors. Mr. Chin's recent solo appearances include the Tacoma Symphony Orchestra, The Bangkok Sinfonietta, and Orchestra Seattle where he recently premiered a new trumpet concerto by Robert Keckley. In addition to being an active trumpet player, Brian is a founding member of the Seattle Trumpet Consort (period instruments), has initiated the composition of many new works for trumpet, and is sought after as a teacher and clinician in the Seattle area.

Jennifer Muehrcke, born in Chicago and a native of Cleveland, has been working intensively in pursuing a career as an oboist. While working on her Doctorate of Musical Arts degree at the University of Washington, Ms. Muehrcke has performed with the Federal Way Symphony, the Kirkland Choral society, and the Kirkland Symphony. Previous to her residency in Seattle she was an active freelancer in the greater Cleveland area, playing with the Trinity Chamber Orchestra, Cleveland Philharmonic, Suburban Symphony and the Ohio Light Opera. Aside from performing she has taught at the University of Washington, Louisiana State University, Cuyahoga Community College, and the Cascade Youth Orchestra Chamber Festival. Currently studying with Nathan Hughes of the Seattle Symphony Orchestra/UW School of Music faculty. Other teachers include Linda Strommen, Jeff Rathbun, and Danna Sundet. Ms. Muehrcke has appeared at several summer festivals such as the Bowdoin International Music Festival, Domaine Forget, Interlochen and the oboe seminars of John Mack and Elaine Douvas.

CONDUCTOR

Timothy Salzman is Professor of Music at the University of Washington where he serves as Director of Concert Bands and is conductor of the University Wind Ensemble. He also teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy positions at numerous universities and public schools throughout the United States. Prior to his appointment at the UW he served as Director of Bands at Montana State University where he founded the MSU Wind Ensemble. From 1978 to 1983 he was band director in the Herscher, Illinois, public school system where the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Professor Salzman holds degrees from Wheaton (IL.) College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and studied privately with Arnold Jacobs, former tubist of the Chicago Symphony Orchestra. He has numerous publications for bands with the C. L. Barnhouse, Arranger's Publications, Columbia Pictures and Hal Leonard Publishing companies, and has served on the staff of new music reviews for the *Instrumentalist* magazine. Professor Salzman is a national artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in

over thirty-five states, Canada, England, Japan, South Korea, Indonesia, Thailand and Russia. In the fall of 1997 he was Visiting Professor at the Senzoku Gakuen Uozu School of Music in Uozu, Japan. He is compiling editor and co-author (with several former UW students) of *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a new series of books on contemporary wind band composers. Meredith Music Publications, a subsidiary of the Hal Leonard Corporation, published the first volume in March of 2003 and the second volume in September of 2004.

PROGRAM NOTES

Though **Sergei Rachmaninoff** avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, op.37 (1915) a work which stands as the crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music. Both works, but especially the latter, were influenced by a late-19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonizations. Unlike many pieces from Rachmaninoff's *Vigil*, the stunning *Bogoroditse Devo* (the Orthodox version of "Ave Maria") does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. Perhaps the most widely known hymn from Rachmaninoff's cycle, the work captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

*Bogoroditse Devo, raduisya
Blagodatnaya Mariye,
Gospod s Toboyu.
Blagoslovenna Ty v zhenakh,
I blagosloven plod chreva Tvoyevo,
Yako Spasa rodila yesi dush nashikh*

Rejoice, O Virgin Theotokos,
Mary full of grace.
The Lord is with thee
Blessed are you among women
and blessed is the fruit of your womb,
for you have borne the Savior of our souls.

- Vlad Morosan & Nick Jones -

Motown Metal for brass ensemble and percussion is inspired by the sounds and rhythms of industrial Detroit: city of automobile clamor and the sixties Motown sound. The composition highlights instruments made only of metal: four horns, four trumpets, three trombones, tuba, vibraphone glockenspiel, triangle, cymbal, gong, tamtam, anvil and brake drum. The work is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw upon my experience playing percussion in sixties soul music bands and drum and bugle corps to create brassy, industrial-strength polyrhythms.

- Michael Daugherty -

Born in 1954 in Cedar Rapids, Iowa, **Michael Daugherty** is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University, the Manhattan School of Music and IRCAM in Paris ultimately receiving his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany. After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently Professor of Composition. In 1999 he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

Since the invention of the valve in the early 19th century, brass music has held a prominent position in Russian and Eastern European culture. **Alexander Arutunian** grew up listening to the brass ensembles and military bands of his native Armenia. One of his childhood friends, Zolak Vartasarian became a successful trumpet player and encouraged Arutunian to write a concerto after hearing one of his sketched melodies. Unfortunately, World War II claimed many lives and

Vartasarian died before the piece could be completed. Arutunian upheld his promise to his friend and, in 1950, the piece was premiered by legendary Russian trumpet virtuoso, Timofei Dokschitzer (b.1921) of the Bolshoi Theater Orchestra. In his *Concerto for Trumpet*, Arutunian returned to the traditions his native Armenia to fuse his indigenous folk music with his western musical training. Dokschitzer later added to the piece by composing a dazzling solo cadenza to highlight his talents that will be performed again today. Because of its lush melodies and the idiomatic trumpet writing, Arutunian's *Concerto for Trumpet* has become a staple of the trumpet repertoire. The work is a true showcase of the instrument's brilliant tone and sultry melodic capabilities and further offers a unique insight into the rich heritage of Russian brass playing.

- Brian Chin -

Down a River of Time, a three movement concerto for oboe and string orchestra in its original form, is a journey, an alternately wistful and joyous contemplation on memories of the happy and sad times of life, on loved ones who have passed away, and on the importance of dreams and ideals. The final movement strikes a note of acceptance and understanding with ever-present hope for future happiness and a comfort in life-long memories; the music ends buoyantly, reaching upward, the oboe singing virtuoso songs of ultimate content. *Down a River of Time* is gratefully dedicated to Linda Strommen, who premiered the work with the American Sinfonietta under the direction of Michael Palmer, at the Bellingham Festival of Music (Bellingham, Washington) on August 14, 1999. Linda Strommen commissioned this piece in memory of her late father.

Eric Ewazen, born in 1954 in Cleveland, Ohio, studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard School where he has been a member of the faculty since 1980. He has been Vice President of the League-ISCAM, Composer-in-Residence with the St. Luke's Chamber Ensemble and with the International Trombone Association Convention in 1997, and lecturer for the New York Philharmonic's Musical Encounters Series. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the U.S. and overseas. His music has been heard at festivals such as Tanglewood, Aspen, Caramoor and the Music Academy of the West. The soloists in performances of his music include members of the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, the Metropolitan Opera Orchestra, The Boston Symphony and the Philadelphia Orchestra.

Redline Tango takes its title from two sources. The first is the common term of 'redlining an engine,' or pushing it to the limit. In the case of this score, 'redline' also refers to the 'red line,' or the IRT subway line (2 & 3 trains) of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered. The work is in three sections. The first section is in the initial virtuosic 'redlining' section, with constantly driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end. In February 2003, the Brooklyn Philharmonic premiered *Redline Tango* at the BAM Opera House with Kristjan Jarvi conducting. Additional performances of that work are scheduled with the Dallas Symphony (under Andrew Litton), at the Cabrillo Music Festival (under Marin Alsop) and at the Vail Music Festival. *Redline Tango* is the winner of the 2004 Walter Beeler Memorial Composition Prize.

- John Mackey -

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater workshop, and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany,

England, Australia, New Zealand, and the United States. Mr. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Peridance Ensemble, and Jeanne Ruddy Dance, among others. A diverse range of artists has choreographed Mr. Mackey's work, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score, *Damn*.) In 2002-3, Mr. Mackey was selected as a Meet-the-Composer/American Symphony Orchestra League Music Alive! Composer in Residence with the Greater Twin Cities Youth Symphony in Minneapolis. He was Composer in Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004. Most recently he was again selected as a Music Alive! Composer in Residence, a program he began in the fall of 2004 with the Seattle Youth Symphony Orchestra.

Gustav Holst's *Second Suite*, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The suite has four movements, each with its own distinctive character. The opening march movement uses three tunes, set in the pattern ABCAB. Tune A is a lively morris dance, a type of dance that was very popular in the Renaissance, and was commonly danced in England as part of the May games. There were two groups of six male dancers each, plus several solo dancers, often including a boy with a hobby-horse. In Holst's setting, the tune's opening five-note motive is heard twice as an introduction, and then the tune itself begins. Tune B, a folk song called *Swansea Town*, is broad and lyrical, played first by the euphonium. The entire band playing the tune in block harmonies follows this statement. The third tune, *Claudy Banks*, is distinctly different from the other two having a lilting, swinging feeling derived from its compound duple meter. The second movement is a slow, tender setting of an English love song, *I'll Love My Love*. It is a sad tune, heard first in the oboe, with words that tell of two lovers separated by their parents, and of the deep love they will always have for each other. *The Song of the Blacksmith* is complex rhythmically, much of it being in septuple meter. It demonstrates Holst's inventive scoring with a lively rhythm being played on the blacksmith's anvil. *The Dargason* is an English country dance and folk song dating at least from the sixteenth century. Its peculiar property is that it does not really have an end but keeps repeating endlessly, almost like a circle.

After *The Dargason* is played seven times, and while it continues to be played, Holst combines it with a well-known tune, *Green Sleeves*, a love song which later acquired different text and became a Christmas carol. With a complex simultaneous metric combination *The Dargason* winds down to the final chord of the suite.

- R. John Specht -

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Lana Abramova, Sr., Music Perf., St. Petersburg, Russia*
Elaine Cho, Fr., Pre-Major, Rochester, NY
Ann Lin, Fr., Nursing, Redmond
Torrey Kaminski, So., Music Perf./Architecture, Seattle
Denise Jungbluth, Grad., Music Ed., Seattle

OBOE

Jennifer Muehrcke, Grad., Music Perf., Cleveland, OH*
Angela Walker, Post-Bacc., Music Perf., San Francisco, CA
Gabriel Renteria, Grad., Music Perf., Los Angeles, CA

BASSOON

Aaron Chang, Sr., Music Perf., Mt. Vernon*
Paul Swanson, Fr., Music Perf., Everett

CONTRA BASSOON

Bruce Carpenter, Grad., Music Perf., Houston, TX

CLARINET

Matthew Nelson, Grad., Music Perf., Vancouver*
Dmitry Pavlyuk, Music Perf./Music Education, Kharkov, Ukraine
Kent van Alstyne, Fr., Physics, Chehalis
Stefan Van Sant, Fr., Music Perf., Edmonds
Christine Gilbert, Sr., Music Perf., Aloha, OR
David Miyasaki, Fr., Biology, Honolulu, HI
Ryan Brumbaugh, Jr., Music Perf., Port Angeles
Jonathan Tu, So., Aeronautics/Astronautics, Shoreline
Kate Sawatzki, Fr., Biology, Spokane

BASS CLARINET

Ben Leiss, Community Member, Seattle
Shinn-Yi (Cindy) Chou, Fr., Pre-Arts, Mercer Island

ALTO SAXOPHONE

Nicole Barnes, Sr., Music Perf., Tacoma*
Barbara Larson, Sr., Music Perf./Anthropology, Kent

TENOR SAXOPHONE

Ryan Marsh, Jr., Music Perf., Maple Valley

BARITONE SAXOPHONE

Jay Easton, Grad., Music Perf., Shoreline

TRUMPET

Brian Chin, Grad., Music Perf., Moscow, ID*
Ben Clark, Grad., Music Perf., Pekin, IL*
Rachel Moore, So., Music Perf., Shoreline
Mathew Montgomery, Jr., Jazz Studies, Mountlake Terrace
Hilma Yantis, Sr., Music, Grapeview
Shelly Devlin, Gr., Music Perf., LeGrand, IA

HORN

Matthew Kruse, Grad., Music Perf., Redmond*
Veronica Reed, Jr., Music Perf./Bio., Woodinville
Andrew Cate, Fr., Pre-Med, Graham
Kenji Ulmer, Fr., Music Perf., Olympia
Stephanie Reger, Jr., Sociology, Everett
Kestrel Wright, Sr., Music Perf., Dubuque, IA

TROMBONE

Sara Mayo, Grad., Music Perf., Gig Harbor*
Erik Burrough, Fr., Music Perf., Auburn
Michael Woods., Grad., Music Perf., Quincy
Jason Roe, Sr., Music Perf., Seattle

EUPHONIUM

Jenny Kellogg, Fr., Jazz Studies, Redmond*
Emma Yantis, Fr., Music Perf., Grapeview

TUBA

Nate Lee, Fr., Music Perf., Issaquah*
Sam Thompson, Jr., Music Perf., Cusick

STRING BASS

Peter Griffin, Jr., Informatics, Juneau, AK

PERCUSSION

Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup*
Darren Meucci, Jr., Music Ed., Bothell
Katie Hurst, Sr., Music Performance, Seattle
Sandi Bruington, Jr., Music Ed., Mission Viejo, CA
Rebecca Tapia, Jr., Music Perf., Snohomish
Maria Joyner, Grad., Music Ed./Music Perf., Olympia
Brian Leaf, Soph., Music Ed., Mountlake Terrace

PIANO

Dimitriy Kosovsky, Jr., Music Perf., Minsk, Belarus

HARP

Ashley Wong, Fr., Music Perf., Kirkland

**Principal*