

Compact disc

B348

2017

3-7



Paragons

University of Washington Symphonic Band
Dr. Steven Morrison, conductor

University of Washington Wind Ensemble
Timothy Salzman, conductor

7:30 PM
March 7, 2017
Meany Theater

UW MUSIC
2016-17 SEASON

PROGRAM

CD1-#17,705

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, conductor

- 1 Moorside March (1927/1960).....4:07.....Gustav Holst (1874-1934), arr. Gordon Jacob (1895-1984)
 2 *remarks Kumar*
 3 Chatterbox (2013).....5:16.....Jason McChristian (b. 1979)
 Anita Kumar, conductor
 4 *remarks Morrison*
 5 An Introduction to the Moon (2006).....12:28.....Libby Larsen (b. 1950)
 6 *remarks Morrison*
 7 Entrance of the Gladiators (Thunder and Blazes) (1897/1910).....2:39.....Julius Fucik (1872-1916)
 arr. Louis-Philippe Laurendeau (1861-1916)

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

CD2-#17,706

- 1 George Washington Bridge (1950).....8:10.....William Schuman (1910-1992)
 Shayna Stahl, conductor
 2 Redwood (2010).....6:52.....Ryan George (b. 1978)
 Doug Morin, conductor
 3 *remarks, Salzman*
 4 From a Dark Millenium (1980).....11:50.....Joseph Schwantner (b. 1943)
 5 Oboe Concerto (2005/2008).....16:34.....Jennifer Higdon (b. 1962)
 Mary Lynch, UW faculty soloist

FACULTY SOLOIST

Oboist **Mary Lynch** joined the UW School of Music faculty in Fall 2015 as a part-time artist in residence in the instrumental performance program. Principal Oboe with the Seattle Symphony, she previously held the position of Second Oboe with the Cleveland Orchestra. She has also served as Principal Oboe of the Oregon Bach Festival Orchestra and as Guest Principal with the Chicago Symphony Orchestra. Born in Washington D.C., Lynch studied at New England Conservatory, the Juilliard School and Interlochen Arts Academy with John Ferrillo, Elaine Douvas and Nathan Hughes, and Daniel Stolper respectively. Lynch was awarded the William Schuman Prize from the Juilliard School for outstanding achievement and leadership in music. An avid chamber musician, Lynch has spent several summers at the Marlboro Music Festival, has toured with Musicians from Marlboro, and has performed with the Seattle and Philadelphia Chamber Music Societies.

PROGRAM NOTES

In 1927 **Gustav Holst** wrote *A Moorside Suite* for bass band as a commission piece for the 1928 BBC and the National Brass Band Festival Committee (UK). A renowned British music teacher and composer, Holst's suites for military band are standards of the band repertoire, and *The Planets* a continued favorite for orchestra. In 1952 his friend and colleague, British composer Gordon Jacob, transcribed the suite for strings, and later as ***A Moorside March*** for Military Band.

Jason McChristian is a native Californian composer and music director and conductor of the Cupertino Symphonic Band. He writes: "***Chatterbox*** is a dynamic piece that pops, sizzles, and grooves. Cast in three loose sections, the work's themes feature slithering, lyrical, and syncopated gestures. The central section features jazzy solos for the tenor and baritone saxophones, accompanied by piano and string bass. The final section is introduced by a raucous anthem, meanwhile the earlier themes return, intertwined, and close in jubilant triumph."

Libby Larsen is a Grammy-award winning composer, producer, and advocate for music and musicians of our time. She is a past holder of the Harissios Papmarkou Chair in Education at the Library of Congress, and a recipient of a Lifetime Achievement Award from the American Academy of Arts and Letters, a Peabody Award, and the Frederick Lowe Medal for American Music. She co-founded the Minnesota Composers Forum, now the American Composers Forum, an active advocacy organization for contemporary American music and composers. She writes:

"In our contemporary world, musicians imagine, create, and perform music in two ways—one, by writing and reading it from the page, and two, by improvising and playing it by ear. A good musical education offers practice and experience in both. In doing so, music education can provide practice and experience in the two most prevalent models for problem solving and cooperative existence in our culture—the hierarchical management model and the cooperative creative consensus model. ***An Introduction to the Moon*** combines two distinctly different and wholly essential musical practice—music of the page and music of the ear... And so, *An Introduction to the Moon* is not my composition, it is *our* composition—you, the musicians, and me. I hope that you experience our work as poetic in every way and that when the music has left the air, you will have met the moon and remain suspended in its peaceful light."

Texts included in our rendition of *An Introduction to the Moon*:

Excerpt from "Moon" by Billy Collins – Read by Laurel Meredith

Excerpt from "I am the slave of that perfect moon" by Rumi – Read by Oliver Kou

Excerpt from "Fly me to the Moon" by Bart Howard – Read/Sung by Gavin Boelens

Excerpt from "It's Only a Paper Moon" E. Y. Harburg and Billy Rose – Read/Sung by Christopher Jendrey

Excerpt from "Blue Moon" by Lorenz Hart – Read/Sung by Vanessa Lee

Excerpt from "How High the Moon" by Nancy Hamilton – Read by Jacob Watkins

"Who knows if the moon's" by e. e. cummings – Read by T. J. Orgovan

Excerpt from "The Four-Moon Planet" by Billy Collins – Read by Sophia Beck and Liam Near

Excerpt from "Clair de lune" by Paul Verlaine – Read by Tiffany Galicia

Excerpt from "Characteristics of the Lunar Environment" by Calina C. Seybold – Read by Isaiah Grief

[Untitled] by Ralph Waldo Emerson – Read by Jeremy Moon

Julius Fucik was a prolific Czech composer and conductor of military bands, sometimes known as the "Bohemian Sousa." He originally wrote this march as "Grande Marche Chromatique," in reference to the piece's frequent use of chromatic scales. Later, he retitled the piece ***Entrance of the Gladiators*** in reference to a personal interest in Roman history and culture. Ultimately the piece gained popularity in the United States as a key part of circus acts, particularly the clown acts, and was published in the US as ***Thunder and Blazes***, also a reference to the speed at which it is played. In deference to the closing of Barnum and Bailey's Circus, we honor the circus band tradition with one final screamer.

William Schuman earned a B.S. in music education (1935) from the Teachers College of Columbia University and soon thereafter settled into his first teaching position, at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

Of ***George Washington Bridge***, Schuman wrote, "There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis."

Ryan George composed ***Redwood*** about a paragon of the natural world: "When the Collins Hill High School Band approached me about writing a piece for their band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size - the result of years gone by - and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of "Powerful Tranquility" became the cornerstone that this lyrical tone poem was created."

Ryan George currently resides in Austin, Texas, where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, and Asia. Ryan completed his first work for concert band in 2007 and since then his works have received performances at the American Bandmasters Association Convention, the MidWest Band and Orchestra Clinic in Chicago, W.A.S.B.E., the Music For All (Bands of America) Concert Band Festival, PASIC, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and the MidEurope Festival in Schladming Austria. Many of his works, which are aimed at developing performers, have frequented the repertoires of All-State, Region, Inter-Collegiate, and Honor's ensembles throughout the U.S. and Canada. Recent notable performances of Ryan's music have included The "Presidents Own" United States Marine Band (National Tour), The Texas Christian University Percussion Orchestra (PASIC National Convention), The United States Air Force Band (A.B.A. Convention), The Lone Star Wind Orchestra (WASBE), and the Finnish Navy Band. He has received commissions for various ensembles including works for the T.C.U. Percussion Orchestra, The Consortium for the Advancement of Wind Band Literature, The Lone Star Wind Orchestra, and the Wan Quan School in Beijing China.

Numerous distinctions and awards have marked **Joseph Schwantner's** compositional career. His early accolades include three BMI Student Composer Awards, the Bearns Prize, a Guggenheim Foundation Fellowship, and many other awards, grants and fellowships. In 1979 his orchestral composition *Aftertones of Infinity* won the Pulitzer Prize. In 1985 his life and music were the focus of a television documentary entitled *Soundings*, produced by WGBH in Boston for national broadcast. That same year his work, *Magabunda "Four Poems of Agueda Pizarro"*, recorded on Nonesuch Records by the St. Louis Symphony, was nominated for a 1985 Grammy Award in the category "Best New Classical Composition," and his *A Sudden Rainbow*, also recorded on Nonesuch by the St. Louis Symphony, received a 1987 Grammy nomination for "Best Classical Composition." Schwantner's *Percussion Concerto*, among the most often performed of contemporary concert works, was commissioned for the 150th anniversary season of the New York Philharmonic. He has also been commissioned by numerous other leading orchestras and organizations including the National Symphony Orchestra, Boston Symphony Orchestra, Saint Louis Symphony Orchestra, San Diego Symphony, Chamber Music America, Fromm Music Foundation, Naumburg Foundation, Chamber Music Society of Lincoln Center, Los Angeles Chamber Orchestra and the Saint Paul Chamber Orchestra, among many others. His music has been championed by such conductors as Leonard

Slatkin, Marin Alsop, Andrew Litton, Hugh Wolff and artists including Evelyn Glennie, Sharon Isbin and Anne Akiko Meyers, among many others. While developing a profile as a leading American composer, he also served on the faculties of The Juilliard School, Eastman School of Music and the Yale School of Music, simultaneously establishing himself as a sought after composition instructor.

His music is noted for its deft implementation of luminous color and fluctuating rhythms in a dramatic and unique style, heard in such signature works as the *Percussion Concerto*, *New Morning for the World*, and *Magabunda*, among others.

From a Dark Millennium was commissioned by a consortium of college band directors from the Midwest in 1980 (the Mid-America Band Directors Association), and premiered by the University of Northern Illinois Wind Ensemble in 1981. The title is drawn from a poem written by Schwantner:

SANCTUARY...
Deep forests
a play of Shadows
most ancient murmurings
from a dark millennium
the trembling fragrance
of the music of amber

Schwantner does not consider *From a Dark Millennium* to be programmatic, but he acknowledges that "the mysterious and shadowy atmosphere...springs from images drawn from a brief original poem that forms the poetic backdrop for the work. The poem helped to stimulate, provoke, and enhance the flow of my musical ideas."

Pulitzer Prize-winner **Jennifer Higdon** is one of America's most acclaimed and most frequently performed living composers. Hailed by the Washington Post as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," her works have been performed throughout the world, and are enjoyed by audiences at several hundred performances a year and on over sixty CDs. Higdon's orchestral work, *blue cathedral*, is one of the most performed contemporary orchestral compositions by a living American with more than 600 performances worldwide since its premiere in 2000. Her list of commissioners and performing organizations is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Boston Symphony Orchestra, The Cleveland Orchestra, The London Philharmonic Orchestra, the Luzern Sinfonieorchester, The Hague Philharmonic, The Melbourne Symphony, The New Zealand Symphony, The Pittsburgh Symphony, The Indianapolis Symphony, The Dallas Symphony, as well as such groups as the Tokyo String Quartet, eighth blackbird, and the President's Own Marine Band. Higdon has worked with musicians that include Nathan Gunn, Isabel Leonard, Hilary Hahn, and Yuja Wang. Her *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January of 2010. Higdon also received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." Among her national honors, Higdon has received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Koussevitzky Foundation, the Pew Fellowship in the Arts, Meet-the-Composer, National Endowment for the Arts, and ASCAP. Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music, where she has inspired a generation of young composers and musicians.

Of this evening's ***Oboe Concerto***, the composer writes:

"I have always thought the sound of the oboe to be one of the most elegant sounds in the palette of the wind family. When the opportunity came to write a concerto for this wonderful instrument, I jumped at it. As the oboe's tone has always enchanted me, I decided that I wanted to veer from the normal style of concerto writing, where virtuosity is the primary element on display, and feature the rich tone of this double-reed instrument. To that end, this work has long sections (including the opening) that showcase its melodic gift, which alternate with two faster scherzi, giving the instrument's technical speed a chance to shine. The Minnesota Commissioning Club commissioned the original version for oboe and orchestra. This version for soloist and wind ensemble was commissioned by the University of Michigan, The University of North Carolina at Greensboro and The Hartt School."

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

OBOE

Sophia Beck, Sr., Psychology and Art, Seattle
Hannah Mansoori, So., Informatics, Vancouver
Allison Nelson, Jr., Earth and Space Science, Seattle

BASSOON

Heather Baker, Fr., Neurobiology, Uniontown, OH
Keet Curtis, Jr., Computer Engineering, Bainbridge Island

CLARINET

Patricia Au, Jr., Informatics, Honolulu, HI
Emma Casper, Fr., Computer Science and Linguistics,
Seattle
Marie Gallardo, Fr., Music Performance, Yelm
Ernest Gu, So., Electrical Engineering, Olympia
Gabrielle Kim, Fr., Undeclared, Snohomish
Ha Jin Kim, Fr., Undeclared, South Korea
Oliver Kou, Fr., Undeclared, Bellevue
Jeremy Moon, So., Physics and Mathematics, Bend, OR
Anna Murray, Jr., Chemical Engineering, Portland, OR
Dan Tran, So., Computer Science, Olympia

SAXOPHONE

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

TRUMPET

Jessica Calderon, Jr., Mathematics and Education, Carson
City, NV
Isaiah Grief, So., Undeclared, Honolulu, HI
Vanessa Lee, Post-bac., Music Education, Bremerton
Nicholas Ruhland, Sr., Computer Science, Shoreline
Stacie Tao, Fr., Early Childhood and Family Studies,
Vancouver
Ken Weller, Sr., Music Education, Edmonds

HORN

Anthony Asencio, Jr., CMD Biology, Bremerton
Emilie Klier, So., Undeclared, Champaign-Urbana, IL

TROMBONE

Jonah Cortez, So., Atmospheric Science, Tustin, CA
Tyler Fost, Jr., Computer Science, Pound Ridge, NY
Chris Jendrey, Fr., Undeclared, Seattle
Ariana Kupai, Jr., Biochemistry, Auburn
Kahana Pietsch, Fr., Aquatic and Fisheries Science, Orcas
Island
Nathan Yang, So., Electrical Engineering, Olympia

EUPHONIUM

Zachary Dunkelberg, Fr., Undeclared, Seattle

TUBA

Liam Near, Fr., Jazz Studies, Kingston
Peter Veis, Fr., Computer Science, Olympia

STRING BASS

Liam Near, Fr., Jazz Studies, Kingston

PIANO

Vanessa Lee, Post-bac., Music Education, Bremerton

PERCUSSION

Jack Brady, Jr., Environmental Science and Resource
Management, Renton
Dana Fong, Fr., Communications, Fremont, CA
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 Performance, Seattle*
Audrey Cullen, So., Music Performance, Norman, OK
Sarrah Flynn, Jr., Music Performance, Marysville
Miao Liu, Grad., Music Performance, Beijing, China

OBOE

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

BASSOON

David Wall, Jr., Music Performance, Hemet, CA*
Boone Hapke, So., Physics, Issaquah
Lucas Zeiter, So., Music Performance, Las Vegas, NV

CLARINET

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

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

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

TRUMPET

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

HORN

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

TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside,
CA*
John Morrow, Grad., Music Education, Bellevue
Raine Myrvold., Fr., Music Performance, Snoqualmie

EUPHONIUM

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

TUBA

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

BASS

Mason Fagan, Fr., Music Performance, Edmonds
Logan Grimm, Fr., Music Performance, Olympia

PERCUSSION

David Gaskey, So., Music Performance, Port Orchard
Aidan Gold, Jr., Music Composition, Bothell*
David Norgaard, Fr., Music Performance, Yakima
Courtney James, Fr., Political Science, Graham
Sean Mahoney, So., Informatics, Bellevue

PIANO

Yen-Chung (Kay) Yeh, Grad., Music Performance, Chaoyi,
Taiwan

CELESTA

Forest Timour, So., Music Performance, Issaquah

HARP

Nikki Chang, So., Music Performance, West Linn, OR

GRADUATE STUDENT CONDUCTORS

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