

presents

THE UW WIND ENSEMBLE
CHAMBER WINDS
Timothy Salzman, *conductor*

PRIZED: 'CHOSEN GEMS'

October 26, 2014

1:30 PM

Brechemin Auditorium

PROGRAM

MUSIC FOR BRASS INSTRUMENTS (1944) INGOLF DAHL (1912-1970)

- I. *Chorale Fantasy on 'Christ Lay in the Bonds of Death'*
- II. *Intermezzo*
- III. *Fugue*

JOUR D'ÉTÉ À LA MONTAGNE (1953) EUGÈNE BOZZA (1905-1991)

- I. *Pastorale*
- II. *Aux bords du torrent*
- IV. *Ronde*

TWO MOTETS ANTON BRUCKNER (1824-1896) / arr. Sauer

- I. *Vexilla Regis*
- II. *Locus Iste*

POWER JOHN STEVENS (b. 1951)

EVERYTHING MUST GO (2007) MARTIN BRESNICK (b. 1946)

- I. *Andante*
- III. *Pensoso, con sobrio espressione*

...continued on back

TRANSCENDENTAL WINDOWS (1999) PIERRE JALBERT (b. 1967)
Points of Colored Glass
Mosaic Glass
Confetti Glass/Play of Light
Mosaic Glass
Flowing Waters
Confetti Glass/Play of Light
Swirling Colors
Mosaic Glass

THE GOOD SOLDIER SCHWEIK (1957) ROBERT KURKA (1921-1957)
 I. *Overture*
 II. *Lament*
 III. *March*
 IV. *War Dance*
 VI. *Finale*

Lewis Norfleet, *conductor*

PROGRAM NOTES

Ingolf Dahl, like Hindemith, wrote music that celebrated older traditions while using a uniquely colorful language. Born in Hamburg, Germany, he studied first with Philipp Jarnach at the Hochschule für Musik Köln. Following the rise of the Nazi party, Dahl moved to Zurich and studied at the University of Zurich with Volkmar Andrae and Walter Frey. After finishing his studies, Dahl later worked for the Zurich Opera, eventually achieving a position as assistant conductor. During his tenure at the Zurich Opera, Dahl was a vocal coach and chorus master for several premieres, including Alban Berg's *Lulu* and Hindemith's *Mathis der Maler*. Following a period of intense hostility towards Jewish refugees by the Swiss government (during which time Dahl began using his middle name and mother's maiden name to accent his Swedish ancestry), he emigrated to the United States, settling in Los Angeles alongside such notable expatriates such as Darius Milhaud, Arnold Schoenberg, and Igor Stravinsky. In addition to participating in various collaborations with the expatriate community, Dahl also worked in the entertainment industry, serving as a pianist for Edgar Bergen (and Charlie McCarthy) as well as arranger/conductor for Tommy Dorsey and Victor Borge. He also worked as a studio musician for various studios and productions, including *The Twilight Zone* and Stanley Kubrick's *Spartacus*. Among his studio engagements, he, notably, performed the second movement of Ludwig van Beethoven's *Eighth Piano Sonata (Pathétique)*, doubling for Schroeder in the 1969 film, *A Boy Named Charlie Brown*. In 1945, Dahl joined the faculty of the University of Southern California alongside Bartok scholar and composer Halsey Stevens and remained there until his death in 1970. Dahl received a Guggenheim prize in 1951.

Music for Brass Instruments is one of Dahl's most performed works (alongside his *Concerto for Alto Saxophone* and his *Sinfonietta for Band*) and is a piece that exemplifies his style and aesthetic. The work is not overtly programmatic and is not restricted to conventional brass chamber instrumentation. Instead it is written as a "loose" quintet/sextet with an *ad-lib* tuba part, allowing for certain flexibilities for the performers. The first movement is a setting (literally a 'fantasy') on the Lutheran hymn "Christ Lay in the Bonds of Death."

Taking on a character similar to the central variation of the hymn in the first movement, the "Intermezzo" is a light, yet jaunty dance that also explores a rather dark key (D^b major). In addition to the contrast of style and key, Dahl also makes use of hemiola and implied compound meter in a manner reminiscent of Bartók. Another interesting component of the movement is a quasi-cadenza similar to those heard in his well-known *Sinfonietta for Band*. In this section, the two trumpets engage in a 'call and response' fanfare with the rest of the brass uttering reiterations of previous material in a manner similar to an ecclesiastical responsorial.

After a sonorous and brilliant introduction similar to the first movement, the third movement consists largely of a fugue that begins with the second trumpet and is passed throughout the ensemble. Following a development section wherein the dotted-eighth figure is permuted and explored, the fugue returns, once more, with the second trumpet. In this recapitulation, the dotted-figure as accompaniment begins to give way to the triplet, which is also the second half of the original fugue statement. The two trumpets then explore a lyrical direction first sounded by the horn earlier in the movement. Upon arriving at a D major coda, the ensemble plays the fugue once again before finishing in a brilliant blaze.

Eugène Bozza, winner of the 1934 Rome Prize for music composition, is particularly known for his works for winds. An exploration of color and virtuosity, *Jour d'été à la montagne* blurs the relationship between individual and group sound. The opening *Pastorale* passes down a lyric melody, player by player. The dove tailing reveals the details of each performer's interpretation while simultaneously emphasizing the more general cohesive nature of Bozza's line. The second movement entails a flurry of overlapping chromaticism. This section focuses on the power of the collective, cooperating to create an overwhelming sense of forward motion. The *Ronde*, full of hilarious motifs that beckon at least a quiet chuckle, brings the work to a joyous end.

John Stevens is Professor of Tuba and Euphonium at the University of Wisconsin Madison and is a member of the Wisconsin Brass Quintet, a UW-Madison faculty ensemble-in residence. As a composer and arranger Stevens is internationally renowned for his works for brass, particularly for solo tuba, euphonium and trombone, tuba/euphonium ensemble, brass quintet and other brass chamber combinations. In 1997 he was commissioned by the Chicago Symphony Orchestra to compose a tuba concerto. This work, entitled *Journey*, was premiered by the CSO, with tubist Gene Pokorny as soloist in June 2000, and performed again in December of 2003. Recent compositions include the Concerto for Euphonium and Orchestra composed for Brian Bowman, *Symphony in Three Movements*, a composition for wind band commissioned by a consortium of fourteen American universities, and *Monument* for solo tuba and strings.

Martin Bresnick is one of America's most accomplished modern composers. Currently on faculty at Yale University, Bresnick's career has seen him hold a litany of visiting professorships, while collecting accolades such as a Fulbright Scholarship, Rome Prize Fellowship, MacDowell Colony Fellowship, three N.E.A. Composer Grants, among numerous other awards. Growing up in New York City, Bresnick attended the High School for Music and Art, and continued to study composition at the university, earning a doctorate from Stanford University in 1972. Notably, in his influential teachers, the composer lists the celebrated György Ligeti. Bresnick has composed for a wide array of instrumentations, including both large orchestral works alongside solo and chamber works. Such revered ensembles as the Chicago Symphony, National Symphony, and the San Francisco Symphony have performed his orchestral works.

Originally written for the PRISM Quartet, *Everything Must Go* has gained significant popularity in the saxophone quartet repertoire. In a 2009 article for *Saxophone Journal*, influential saxophonist Susan Fancher described it as no less than "a masterpiece." In her conversation with the composer, Bresnick revealed that he long held an affinity for the saxophone, regretting that he did not take up the instrument after his study of the oboe. The composer is especially drawn to the expressive qualities of the saxophone quartet, noting that it's similarities in tone color with only slight variation between each voice gives the ensemble a tone quality that he believes is on par with the established string quartet instrumentation.

The title of the work indeed stands as a farewell, or a requiem, in Bresnick's mind, with influences as diverse as Ligeti and Steely Dan. The first movement gradually builds momentum, increasing the texture while moving through different key centers. The movement progresses with all four voices playing legato eight-note melodies toward the climax before growing sparse again and closing on a subdued major second.

The third movement features a singing soprano saxophone melody in 6/4 time to begin, before layering in the tenor, alto, and baritone by measure fourteen. This movement trades melodies throughout the four voices over shifting meter, eventually settling into a sparse rhythmic unison before ending with the same distinct major second interval.

Following undergraduate studies in piano and composition at Oberlin Conservatory, **Pierre Jalbert** earned a PhD in Composition at the University of Pennsylvania under principal teacher George Crumb.

He won the Rome Prize in 2000-2001, and earned the BBC Masterprize in 2001 for his orchestral work *In Aeternam*, selected from among more than 1,100 scores by a jury that included Marin Alsop, Sir John Eliot Gardiner, and Sir Charles Mackerras. The London Symphony Orchestra, the Budapest Symphony, the Seattle Symphony, the California and Hartford Symphonies, and the Orlando Philharmonic have subsequently performed the work. Jalbert's music is tonally centered, incorporating modal, tonal, and sometimes quite dissonant harmonies while retaining a sense of harmonic motion and arrival. He is particularly noted for his mastery of instrumental color: in both chamber works and orchestral scores, he creates timbres that are vivid yet refined. His rhythmic shapes are cogent, often with an unmistakable sense of underlying pulsation. Driving rhythms often alternate with slow sections in which time seems to be suspended.

Jalbert is Professor of Composition and Theory at Rice University's Shepherd School of Music in Houston, where he has taught since 1996, and he serves as one of the artistic directors of Musiqa, a Houston-based contemporary chamber ensemble.

David Allan Miller and the Albany Symphony Orchestra commissioned *Transcendental Windows*. The work was part of a project that the Albany Symphony undertook, in which they commissioned a series of chamber pieces to be based on Tiffany Stained Glass Windows. These Tiffany windows are located in historic churches in Albany and Troy, New York. The Tiffany windows located in the First Presbyterian Church in downtown Albany inspired *Transcendental Windows*. Though in one continuous movement, this work contains nine sections, each of which is given a name and is based upon a different aspect of Tiffany's windows.

After studying violin with Kathleen Parlow and Hans Letz, **Robert Kurka** attended Columbia University receiving his M.A. degree in 1948. Although largely self-taught in composition he studied briefly with Otto Luening and Darius Milhaud. From 1948 to 1951 he taught music at The City College of New York and later at Queens College and Dartmouth College. He received commissions from the Little Symphony Orchestra Society, the Paderewski Fund for American Composers, the Musical Arts Society of La Jolla and the San Diego Symphony Orchestra. In 1950 he was co-winner of the George Gershwin Memorial Award and received a Guggenheim Prize in 1951. Shortly before his untimely death from leukemia, Brandeis University honored him with their first Creative Award describing Kurka as "a composer on the threshold of a promising career." His opera *The Good Soldier Schweik* has been performed many times by the major European opera companies since its premiere by The New York City Opera in 1958.

The brilliantly realistic anti-war satire "The Good Soldier Schweik", written by Czech novelist and journalist Jaroslav Hasek, inspired *The Good Soldier Schweik Suite*. Written shortly after the First World War, it is essentially the story of the civilian, the common man, forced to become a soldier who must fight for a cause for which he has no sympathy. Although classified by "the authorities" as feeble-minded (that is, someone who doesn't quite appreciate their reasons for waging war), Schweik is, in reality, crazy like a fox, exposing the arrogance, stupidity and hypocrisy of the authorities by his seemingly idiotic behavior. In spite of the indignities to which Schweik is subjected, his optimism manages to emerge indestructible and triumphant.

Each of the short pieces which comprise the *Suite* represents a general idea or theme which reoccurs throughout the book, that than any specific episodes. Thus, the *Overture* is a character sketch of Schweik, the good-natured common man, the genial collector of homeless dogs. The *Lament* represents the element of sadness and seriousness that underlies many of the episodes, such as the outbreak of the war. The *March*, of course, represents the soldier's chief means of getting from place to place – Schweik does quite a bit of it. The *War Dance* represents the "authorities," both civilian and military and their fanatical pounding of the war drum. The *Finale* is Schweik's optimism, triumphant and indestructible in the end.

CLASSICAL

KING FM 98.1

www.king.org

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Sabrina Bounds, So., Music Performance, Seattle
Laura Colmenares, Jr., Music Performance, Redmond
Roxanne Fairchild, Sr., Music Education, Vancouver
Joyce Lee, Jr., Music Performance, Tacoma*
Mona Sangesland, Sr., Music Performance, Kenmore

OBOE

Galen Chen, Fr., Statistics, University Place
Jessy Ha, Fr., Pre-Engineering, Bothell
Megan McCormick, So., Undecided, Snohomish*
James Phillips, Jr., Music/Biochemistry, Seattle

BASSOON

Boone Hapke, Fr., Physics, Issaquah*
Jamael Smith, Jr., Music Performance/Microbiology, Mukilteo

CLARINET

Ben Jensen, So., Environmental Science, Silverdale
Reyn Kenyon, Sr., Biochemistry/Physiology, Napa, California
Angelique Poteat, Community Member, Whidbey Island*
Alexander Tu, So., Music Performance, Renton
Mo Yan, Fr., Music Education, Beijing, China

BASS CLARINET

David Bissell, Community Member, Bellevue

SAXOPHONE

Amy Chiu, Fr., Chemical Engineering, Mill Creek
Leif Gustafson, Sr., Music Performance, Tacoma
Brandon Pifer, Fr., Music Education, Colville
Evan Smith, Grad., Music Performance, Davenport, Iowa*

TRUMPET

Erin Howard, Grad., Grad., Music Education, Charles, Missouri
Andy Pendergrass, So., Psychology, Seattle
Erik Reed, Alumni, Owasso, Oklahoma
David Sloan, Grad., Music Performance, Pasadena, Texas*
Betsy Solon, So., Music Performance, Cedar Falls, Iowa
Tyler Stevens, Sr., Music Education, Mercer Island

HORN

Matthew Anderson, Grad., Music Performance, Los Angeles,
California*
Kelly Brown, So., Musical Performance, Snohomish
Trevor Cosby, Sr., Music Performance, Kent
Renee Millar, Grad., Music Performance, Stoughton, Wisconsin
Alex Zhou, Fr., Economics, Redmond

TROMBONE

Elizabeth McDaniel, Grad., Music Performance, Riverside,
California*
Zachary Wendt, Grad., Music Education, Pittsfield, Wisconsin
Mike Dobranski, Community Member, Newcastle

EUPHONIUM

Sunjay Cauligi, Sr., Comp. Engineering/Mathematics, Vancouver
Dalton He, Fr., Computer Science, Mercer Island*

TUBA

Andrew Abel, So., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance, Lindenhurst, New York

BASS

Ramon Salumbides, Sr., Music Performance, Kearney, NE*
Tyler Cigich

PERCUSSION

Evan Berge, So., Music Performance, Woodinville
Peyton Levin, So., Music Education, Vashon Island
Declan Sullivan, Sr., Percussion Performance, Lake Forest Park
Chris Trimis, Sr., Music Perf./Music Education, Woodinville*
Liz Harris-Scruggs, Sr., Music Education, Mercer Island
Neil Goggans, Grad., Music Performance, San Jose, California

PIANO

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

HARP

Brianna Spargo, alumni, Gig Harbor

STRINGS

Eric Rynes, *violin I*
Pamela Liu, *violin II*
Thane Lewis, *viola*
Michael Center, *cello*

GRADUATE STUDENT CONDUCTORS

Erin Howard, MA Music Education, Charles, Missouri
Anita Kumar, PhD Music Education, Evanston, Illinois
Cory Meals, PhD Music Education, Titusville, PA
Lewis Norfleet, DMA Conducting, Grants Pass, Oregon
David Sloan, Grad., DMA Trumpet Performance, Pasadena, TX

Upcoming UW Band performance:

UW WIND ENSEMBLE and SYMPHONIC BAND

PRIZED: 'TIMELESS'

Featuring the music of Joseph Schwantner, George Gershwin and Dan Welcher with guest artists
Robin McCabe, piano, and Haifeng Zhang, conductor of the People's Liberation Army Band of Beijing, China.

7:30pm, Thursday, December 4, 2014. Meany Theater

UPCOMING EVENTS: (Unless otherwise noted, performances are at 7:30 PM)

Performance Location Key

BA – Brechemin Auditorium	JPH – Jones Playhouse	SJC – St. James Cathedral
BH – Benaroya Hall	MT – Meany Theater	SMC – St. Mark’s Cathedral
ECC – Ethnic Cultural Center	MST – Meany Studio Theater	WA – Walker-Ames Room, Kane Hall
HUB – Hub Lyceum	MU 213 – Rm. 213 Music Building	

October 28, Music of Today: An Evening with Heatwarmer. MT.
October 30, University Symphony with Jeff Fair & the University Chorale. MT
October 31, Littlefield Organ Series Halloween Organ Concert. WA.
November 6, Modern Music Ensemble. JPH.
November 9, Guitar Master Class: Ana Vidovic. 10:00 AM, MU 213.
November 10, Ethnomusicology Lecture-Demonstration: Didik Nini Thowok. BA.
November 13, Music of Today: DXARTS. MT.
November 13, Brechemin Piano Series. MU 213.
November 15, Vocal Recital: Works from the William Crawford Collection. 3:00 PM, BA.
November 17, Concerto Competition: Brass, Woodwind & Percussion. BA.
November 18, Concerto Competition: Strings. BA.
November 19, Jazz Innovations, Part I. BA.
November 20, Jazz Innovations, Part II. BA.
November 21, Concerto Competition: Keyboard. BA.
November 24, Voice Division Recital. BA.
December 1, Studio Jazz Ensemble/Modern Band. MST.
December 1, Gospel Choir. MT.
December 2, Master Class: Peter Takács, piano. 5:00 PM, BA.
December 2, University Chorale & Chamber Singers. MT.
December 2, Percussion Ensemble. MST.
December 2, Ethnomusicology Visiting Artist Concert: Ricardo Guity, Music of Honduras. BA.
December 3, Guest Artist Recital: Peter Takács, piano. BA.
December 4, Brechemin Piano Series. BA.
December 4, Wind Ensemble, Symphonic & Campus Bands. MT.
December 5, University Symphony with UW Opera Theater. MT.
December 7, Music from the War to End All Wars. 4:30 PM (Robert Stacey lecture at 4:00 PM), BA.
January 11, Faculty Recital: Melia Watras, viola. *Written/Unwritten*. MT.
January 23, University Symphony at Benaroya. BH.
January 29, Modern Music Ensemble/Inverted Space. JPH.
January 31, Trio Andromeda. 4:30 PM, BA.
February 6, Guitar Ensemble. BA.
February 9, Faculty Recital: Douglas Cleveland, organ, & David Gordon, trumpet. WA.
February 12, Brechemin Piano Series. BA.
February 13, Mallethead Series. MST.
February 18, Jazz Innovations, Part I. BA.
February 19, Jazz Innovations, Part II. BA.
February 19, UW Chamber Orchestra w/Quinton Morris, violin. HUB.
February 20, Littlefield Organ Series: Mark Steinbach Recital. SMC.
February 20, UW Chamber Orchestra with Cyndia Sieden, soprano. MT.
February 21, Littlefield Organ Series: Mark Steinbach Masterclass. WA.
February 24, Music of Today. MT.
February 24, Baroque Ensemble. BA.
February 25, Percussion Ensemble. MT.
February 26, Symphonic, Concert & Campus Bands. MT.