

Compact disc
B348
2011
4-25

W SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2010-2011

NONCIRE CD# 16,241

presents

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, *conductor*

and

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Vu Nguyen, *conductor*

April 25, 2011

7:30 PM

Meany Theater

PROGRAM

CD# 16,242

THE UNIVERSITY OF WASHINGTON SYMPHONIC BAND

- 1 *COMMANDO MARCH* (1943)..... 3:25 SAMUEL BARBER (1910-1981), ed. R. Anderson Collinsworth
- 2 *A SOLEMN MUSIC* (1949)..... 6:01 VIRGIL THOMSON (1896-1989)
Alison Farley, *conductor*
- 3 *POSTCARD* (1991)..... 5:41 FRANK TICHELI (b. 1958)
Alison Farley, *conductor*
- 4 *SKETCHES ON A TUDOR PSALM* (1971)..... 12:06 FISHER TULL (1934-1994)

THE UNIVERSITY OF WASHINGTON WIND ENSEMBLE

- 5 *HAMMERSMITH* (1930)..... 13:57 GUSTAV HOLST (1874-1934)
- 6 *ECSTATIC WATERS* (2008)..... 21:22 STEVEN BRYANT (b. 1972)
Ceremony of Innocence
Augurs
The Generous Wrath of Simple Men
The Loving Machinery of Justice
Spiritus Mundi
Erin Bodnar, *conductor*
- 7 *J'AI ÉTÉ AU BAL* (1999)..... 10:00 DONALD GRANTHAM (b. 1947)
Gary Brattin, *conductor*

PROGRAM NOTES

Samuel Barber is considered one of the most prominent figures in twentieth-century American music composition. Recent celebrations of his centenary have prompted scholars to revisit and reconsider Barber's contribution to symphonic literature. He was a popular musical figure whose lyric and harmonious compositional style resonated with audiences. Eschewing many of the experimental practices of his contemporaries, Barber was, as biographer Nathan Broder stated, "primarily a lyric poet who remained aloof from the swirling currents in which many of his colleagues were immersed." Barber was a two-time recipient of the Pulitzer Prize for composition, was awarded the Henry Hadley Medal for exceptional services to American music and was elected to the American Academy of Arts and Letters.

Commando March is Barber's only published work written specifically for the wind band. Composed in 1943, it was the composer's first completed work after being inducted in the U.S. Army in 1942. Referred to in Barber's own letters as his "little march," the piece received its first performance in May 1943 by the Army Air Forces Technical Command Training Band in Atlantic City, New Jersey. At the request of Serge Koussevitzky, Barber rescored the march for the Boston Symphony later the same year.

Virgil Thomson was born in Kansas City, Missouri and attended college at Harvard University, studying composition. He eventually moved to Paris, where he lived for 15 years after arriving for a one-year study abroad appointment. He became one of the "fixtures" in the Paris compositional circle, studying with Nadia Boulanger and befriending notable musicians such as Gertrude Stein and Aaron Copland. Thomson would move back to the United States in the 1930's, becoming a noted composer of film scores. He was awarded the Pulitzer Prize in Music in 1949 with his film score for *Louisiana Story*. Later in life, Thomson became a "mentor and father figure" to Ned Rorem, Paul Bowles and Leonard Bernstein, who were aspiring composers at the time.

A Solemn Music was composed for wind band in 1949 and later orchestrated for full orchestra with the addition of *A Joyful Fugue*. The piece was written as a "funeral oration" in memory of his friends Gertrude Stein and Christian Berard. *A Solemn Music* is composed using the 12-tone system, meaning every note of the chromatic scale is used in different combinations or rows, leading the listener away from and perceived key-center. This piece has been described as a "sustained chorale" and was well received in the wind band community because a "composer of merit and ability" was writing for the medium. In a review by Fredrick Fennell, he describes the piece as, "...a work of deep nobility employing the wind band sonorities with care and concern for their gradual unfolding."

Frank Ticheli is currently Professor of Composition at the University of Southern California Thornton School of Music. His compositions include works for wind band, orchestra, chorus and chamber ensembles. Ticheli has been commissioned to write pieces for numerous groups throughout the world. His composition teachers include: Donald Erb, Jack Waldenmaier, William Albright, Leslie Bassett, George Wilson and William Bolcom. Ticheli served as composer in residence for the Pacific Symphony from 1991-1998 and still enjoys working closely with that ensemble.

Postcard was commissioned by H. Robert Reynolds in memory of his mother, Ethel Virginia Curry. Reynolds requested a piece to celebrate her life, not an elegy commemorating her death. Ticheli, in turn, composed a piece that he describes as "vibrant, whimsical, succinct." The piece is composed in ABA form with the initial theme being presented right away. Ticheli composed this theme in palindrome form, meaning it can be played forward and backward. This compositional element was used to honor the Reynolds's family theme of naming their children with palindromic names, i.e. Anna, Hannah and Harrah, which is H. Robert Reynolds's first name. The second theme is based on the notes which spell Ethel's name, E (E-natural), T (te in solfege, B-flat), H (B-natural in the German system), E (E-flat), L (la in solfege, A-natural). This piece was premiered by the University of Michigan Symphony Band on April 17, 1992 under the direction of H. Robert Reynolds.

Fisher Tull's academic studies were all completed at the University of North Texas where he ultimately received a Ph.D. in Music Composition in 1965. In 1993 he was named a Distinguished Alumnus by the UNT College of Music. In 1957 Tull joined the music faculty at Sam Houston State University in Huntsville, Texas and served as chair of the Department of Music from 1965 to 1982. Tull's compositional activities emerged from his background as a trumpet performer and jazz arranger in the early

1950s. His first classical compositions were for brass ensembles followed by several works for symphonic band, one of which, *Toccata*, received the 1970 American Bandmasters Association's Ostwald Award.

Sketches on a Tudor Psalm is based on Thomas Tallis' setting of the Second Psalm originally appearing in a 1567 psalter. This original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his *Fantasia for String Orchestra* in 1910. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a clarinet melody was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Gustav Holst was a British composer and educator. He learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer and lifelong friend Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1905, Holst became Director of Music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Nineteen long years passed between the composition of Holst's last two works for winds, the *Second Suite in F* and the masterful *Hammersmith*. Commissioned by the British Broadcasting Corporation (BBC) for its military band, *Hammersmith* was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. Holst was to have conducted the first performance at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932 at Constitution Hall in Washington, D.C. by the United States Marine Band led by their director, Taylor Branson. *Hammersmith* (in its original incarnation, Holst later re-wrote it for symphony orchestra) remained unpublished and did not receive another performance until nearly 22 years later, given by the Kiltie Band of the Carnegie Institute of Technology - now Carnegie Mellon University - in Pittsburgh, PA on 14 April 1954, Robert Cantrick, conductor.

The score bears the dedication "To the Author of the Water Gypsies." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst.

Hammersmith is a Prelude and Scherzo, its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. At the time, 125,000 inhabitants were packed into an area of 3.6 square miles. Holst's fascination with the duality of his surroundings is reflected in his composition. The Prelude (representing the inexorable, "unnoticed and unconcerned" river) is slow and unconcerned, reflecting a duality in its very key: E Major set against F minor. The Scherzo (representing the Cockney street markets and the laughing, bustling crowds) is boisterous, exuberant, and vulgar. The music and mood of the Prelude returns at the end of the composition, bringing us back to the great slow-moving river, passing relentlessly out to sea.

[*Hammersmith* program notes by Nikk Pilato]

Steven Bryant is an active composer of music for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He has received the National Band Association's William D. Revelli Composition Award for three pieces, including the piece being performed tonight, *Ecstatic Waters*. Bryant's music has been performed throughout North America, Europe, and Asia and has been recorded such ensembles as the North Texas Wind Symphony, the University of Nevada, Las Vegas Wind Orchestra, and the Bowling Green Philharmonia. Recent commissions have

come from the US Air Force Band of Mid-America, the University of Texas-Austin Wind Ensemble and the Amherst Saxophone Quartet. Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He writes of his composition process:

I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.

Ecstatic Waters is quickly establishing itself as a significant and innovative work for wind band with frequent performances throughout North America. Within a week of tonight's performance, five other university wind ensembles across the country will perform it. Commissioned by a consortium of fifteen universities and high schools, *Ecstatic Waters* was the 2010 winner of the National Band Association William D. Revelli Competition. The piece consists of five connected movements which juxtapose opposing musical and extra-musical elements and attempt to resolve them. The composer writes:

The piece hints at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or as I have described it more colloquially: W. B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats ("News for the Delphic Oracle," and "The Second Coming"), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - *Ecstatic Waters* also references the confrontation on unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

Donald Grantham, born in Duncan, Oklahoma, is an American composer and educator. He is highly regarded as one of the most accomplished and influential composers for winds working today. Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra, among many others, have performed his works, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, E. C. Schirmer and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. Along with Kent Kennan he is co-author of *The Technique of Orchestration*, published by Prentice-Hall.

J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana - in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I Went to the Dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" (Let's Go Dancing, Colinda) is a boy's attempt to coax Colinda into going dancing, and part of his argument is "It's not everyone who knows how to dance the two-beat waltzes." This touching little tune does work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun song is "Les flammes d'enfer" ("The flames of hell"), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a solo tuba, followed by a duet with the euphonium, culminating in a full brass presentation.

J'ai été au bal was commissioned by the University of Texas Wind Ensemble under the direction of Jerry Junkin.

UW SYMPHONIC BAND

FLUTE

Colleen McElroy, Jr., Music Performance, Darrington *
Siying Guo, Fr., Applied & Computational Math
Sciences, Nanjing, China
Alex Hoelzen, Fr., Music, Bellingham
Kathleen Shin, Jr., Music, Mukilteo
Sher-Min Yang, Soph., Music, Seattle

CLARINET

Nate Williams, Fr., Music, Sonoma, CA *
Andreas Abel, Grad., Computer Science, Blikskastel,
Germany
Aaron Azose, Fr., Undeclared, Mercer Island
Brian Condit, Soph., Chemistry, Richmond, VA
Kevin Dong, Soph., Computer Science, Bothell
Roger Goosey, Fr., Undeclared, Kelso

ALTO / BASS CLARINET

Maiyah Hollander, Soph., Communications / Journalism,
San Ramon, CA
Louie Li, Fr., Biochemistry, Beijing, China

OBOE

Holly Palmer, Fr., Music, Truckee, CA *
Gail Stanton, Soph., Undeclared, Redmond

ENGLISH HORN

Gail Stanton, Soph., Undeclared, Redmond

BASSOON

Jeralee Anderson, Grad., Civil Engineering, Tempe, AZ
Cameron Gerhold, Jr., Ethnomusicology, Honolulu, HI

SAXOPHONE

Corey Jones-Weinert (alto), Fr., Pre-engineering,
Tucson, AZ *
Michael Arguelles (alto), Soph., Aeronautical
Engineering, Olympia
Chris Lizotte (tenor), Grad., Geography, Nashua, NH
Arin Greenwood (baritone), Fr., Chemistry, Napa, CA

TRUMPET

Brennan Carter, Sr., Jazz Studies / Music Education,
Kenmore *
Christopher Clarke, Sr., Music Education, Vancouver
Dan Maben, Soph., Aeronautical Engineering, Olympia
Anna Mines, Fr., Ethnomusicology, Seattle
Tristan Pendergrass, Jr., Music / Economics, Seattle
Shimpuku Uezono, Jr., Chemical Engineering, Seattle

HORN

Dan Reisinger, Sr., Civil Engineering, Redmond *
Gabrielle Jones, Grad., Social Work, Tampa, FL
Dov Shlachter, Fr., Computer Engineering, Los Alamos,
NM
Ruofan Yu, Soph., Physics, Bellevue

TROMBONE

Masa Ohtake, Jr., Music Education, Lawrence, KS *
Seth Bronstein, Fr., Undeclared, Culver City, CA
Thomas Larson, Soph., Mechanical Engineering,
Olympia
Alexander Le, Fr., Aerospace & Aeronautics,
Vancouver
Sarah Sanborn, Fr., Business / Music, Wenatchee

EUPHONIUM

Mark McConnell, Sr., Law, Societies & Justice,
Muncie, IN *
Jeremy Ford, Fr., Undeclared, Graham
Amy Holler, Soph., Music Performance / Aquatic &
Fisheries Studies, Ann Arbor, MI

TUBA

Devin Ensz, Jr., Music Performance, Sioux Falls, SD *
Jenna Maligro, Fr., Biology, Mililani, HI

PERCUSSION

Elliot Gray, Sr., Jazz Studies / Music Education, Seattle*
Darcy Leggett, Soph., Music Education, Grand
Junction, CO
Zachary Oppenheim, Soph., Undeclared, Santa Cruz,
CA
Reed Perkins, Fr., English, Vancouver
Matt Peterson, Jr., Architecture, Centralia
Brian Woolford, Sr., Music Education, Seattle

* *principal*

CLASSICAL

KING FM 98.1

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Elizabeth Jolly, Grad., Music Performance, San Jose, CA*
Katherine Isbill, Grad., Music Performance, Lawrenceville, GA
Hyunju Juno Lee, Grad., Music Performance, Seoul, Korea
Meese Agrawal, Grad., Music Performance, Mercer Island
Zoe Funai, Fr., Undeclared, Seattle

OBOE

Alyssa Sibbers, So., Music Performance, Vashon Island*
Sara Thompson, Grad., Music Performance, Fresno, CA
Kelsey Langlois, Fr., Undeclared, Graham

BASSOON

David Swanson, So., Music Performance, Mukilteo*
Darcy Leggett, So., Music Education, Grand Junction, CO
Adam Williams, Fr., Music Performance/Chemical Engineering, Port Orchard

CLARINET

Leslie Edwards, Jr., Music Performance/International Studies, Seattle*
Ben Fowler, Community, Music Education, Bothell
Kimberly Wester, Grad., Music Performance, Bozeman, MT
Yong Kim, Sr., Music Performance, Bellevue
Tim Nelson, Sr., History, Vancouver
Kent van Alstyne, Sr., Biology/Anthropology, Chehalis
Karli Anderson, Sr., Music Education/Swedish Vancouver

BASS CLARINET

Jacob Bloom, So., Neurobiology, Mercer Island
Ben Fowler, Community, Music Education, Bothell

ALTO SAXOPHONE

Melissa Winstanley, Jr., Music Performance/Computer Science, Bellevue*
Shane Valle, Fr., Undecided, Seattle

TENOR SAXOPHONE

Abi Kalkura, Fr., Music Performance, Bothell

BARITONE SAXOPHONE

Leif Gustafson, Fr., Music Performance, Tacoma

TRUMPET

Erik Reed, Grad., Music Performance, Owasso, OK*
Nicole Secula, Grad., Music Performance, Santa Clara, CA
Joshua Gailey, Sr., Music Performance/Italian Studies, Port Angeles
Joseph Sullivan, Sr., Political Science/Economics, Spokane
Zachariah MacIntyre, Sr., Music Education, Fife

HORN

Nathan Rengstorf, Grad., Music Education, Rochester, MN*
Christopher Sibbers, Sr., Music Performance, Vashon Island
Sarah Mortland, Sr., Japanese Studies/Music Performance, Plymouth, MA
Helen Kinsel, Fr., Music Performance/Undecided, Seattle
Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, Jr., Music Education, Lawrence, Kansas*
Danny Helseth, Grad., Music Performance, Seattle
Steven Harreld, Grad., Music Performance, Lodi, CA
Jonathon Wilson, Fr., Business Administration, Kirkland
Sam Elliot, Jr., Music Performance, San Francisco, CA

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
Joel Azose, Jr., Mathematics, Mercer Island

TUBA

Jon Hansen, Grad., Music Performance, Bellingham*
Quinn MacKenzie, Sr., Computer Science/Music Perf, Longview

PIANO

Brooks Tran, Grad., Music Performance, Mercer Island*

STRING BASS

Adrian Swan, So., Music Performance, Bothell*
Kelsey Mines, Fr., Music Performance, Seattle

PERCUSSION

Lacey Brown, Grad., Music Performance, Seattle*
Gabriella Vizzutti, Fr., Music Performance/Music Education, Mercer Island
Aaron Engelberg, Fr., Psychology, Sunnyvale, CA
Brian Pfeifer, Grad., Music Performance, Eveleth, MN
Ben Krabill, Jr., Music Performance, Port Townsend
Matt Peterson, Jr., Architecture, Centralia
Peter Nathanael Schmeckle, Community, Barre, VT
Heather Widgren, Grad., Chemistry, Lake Orion, MI

* *principal*