

B348
2010
3.9



2009-2010

NONCIRC CDS # 16,09-16,020
presents:

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, *conductor*
JAPAN PRE-TOUR CONCERT

March 9, 2010

7:30 PM

Meany Theater

THE TOUR

On March 17th the UW Wind Ensemble, at the invitation of the Kansai Band Association, will be returning to Japan for their third concert tour of that country. The ensemble will perform with selected Japanese high school and university wind ensembles in Osaka, Kobe, Kyoto and Izumo with a final performance at Osaka Expo Park.

ACKNOWLEDGEMENTS

The University of Washington Wind Ensemble would like to thank the following people for their generous and dedicated support of our tour to Japan:

- Kansai Band Association, Hyogo, Japan
- The Yamaha Corporation, Hamamatsu, Japan/Hyogo Prefecture, Japan
- Stephen Hanson, Vice Provost for Global Affairs, University of Washington
- Ben Leiss & the Microsoft Corporation

The UWWE would further like to extend a particularly heartfelt *thank you* to Tomio Yamamoto for his amazing and tireless work on our behalf.

CLASSICAL

KING FM 98.1

PROGRAM

CD1-# 16,021

- 1 *BALLET FOR BAND* (2004).....19:14..... CINDY MCTEE (b. 1953)
 - I. *Introduction: On with the Dance*
 - II. *Waltz: Light Fantastic*
 - III. *Finale: Where Time Plays the Fiddle*

2 - remarks, Salzman

- 4 *IN WARTIME* (2002/03).....17:37.....DAVID DEL TREDICI (b. 1937)
 - I. *Hymn*
 - II. *Battlemarch*

Vu Nguyen, conductor

- 3 *EUPHONIUM CONCERTO* (1994/95).....24:28..... MARTIN ELLERBY (b. 1957)
 - I. *Fantasy*
 - II. *Capriccio*
 - III. *Rhapsody (for Luis)*
 - IV. *Diversions*

Danny Helseth, euphonium
Eric Smedley, conductor

- INTERMISSION -

CD2-# 16,022

1 remarks - Salzman

- 2 *PRECIOUS METAL: A Concerto for Flute and Wind Ensemble* 18:14
(2009/10) (*World Premiere Performance*) D. J. SPARR (b. 1975)
 - I. *Silver Strettos*
 - II. *Platinum Sheen*
 - III. *Gold Rush*

- 3 *AURORA AWAKES* (2009).....11:13..... JOHN MACKEY (b. 1973)

4 encore - Stars & Stripes Forever - Sousa 3:24

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

The opening movement, *Introduction: On With the Dance*, is inspired by the opening theme of Beethoven's *Symphony No. 5*, a 3-note motif outlining the interval of a minor third (C, E^b, C) developed and expanded to also include the interval of a major third (C, E^b, C^b). Following an excursion into a musical world informed by jazz rhythms and sounds, the movement concludes with a recapitulation of the opening material. *The Waltz: Light Fantastic* is a quick waltz inspired by a memorable performance of Ravel's *La Valse* in 2000 by the Rhode Island Philharmonic Orchestra under Larry Rachleff. A rising half-step motif in the basses lightens the effect of the falling half-step motif heard in the previous movement. Motifs consisting of minor and major thirds as well as jazz elements continue to permeate the textures of the *Finale: Where Time Plays the Fiddle*. References to Stravinsky's *Rite of Spring* can be heard at several other points along the way. Material from the beginning of the piece returns, and a final statement of the opening motif (C-E^b-C) provides closure.

Widely credited with fundamentally reshaping contemporary American composition in the 1980s by rejecting modernism in favor of tonality, DAVID DEL TREDICI is often referred to as the father of the Neo-Romantic movement in music. He has received numerous awards, including the Naumberg and Friedham Awards, the American Academy of Arts and Letters Award as well as the 1980 Pulitzer Prize for the first part of *Child Alic* entitled "In Memory of a Summer Day". His music has been commissioned and performed by nearly every major American and European orchestral ensemble and been praised by both his peers and mentors. Del Tredici, the recipient of a Guggenheim Fellowship, has served as composer-in-residence at the New York Philharmonic and has received numerous commissions from a broad spectrum of commissioning agencies including the Koussevitsky Foundation and the Fromm Foundation. *In Wartime*, Del Tredici's first venture into the wind band medium, was written during the months leading up to the Iraq war. The composer had the following to say about the circumstances surrounding the initiation of the composition:

IN WARTIME, my first piece for wind symphony, was begun on November 16th, 2002, and completed on March 16th (my birthday) – as momentous a four month-period in US history as I have experienced. November's dramatic congressional mandate had become, by March, the shocking international reality of war. With my TV blaring, I composed throughout the period, feeling both irresistibly drawn to the developing news and more

than a little guilty to be unable to turn the tube off. Composing music at such a time may have seemed an irrelevant pursuit, but it nevertheless served to keep me sane, stable and sanguine, despite the world's spiraling maelstrom.

IN WARTIME is composed of two combined movements: Hymn and Battlemarch. The first, Hymn, has the character of a chorale prelude, with fragments of *Abide With Me* embedded beneath a welter of contrasting and contrapuntal musical material. After a climax, the well-known hymn tune is presented in its unadorned form. As the stately phrases progress, the bustling earlier music gradually returns and is superimposed atop the hymn. The surprising combination – in musicological terms, a quodlibet – suggests not only an expanded musical universe, but also a coalescence of forces in prayer before battle.

Heralded by a long, ominous roll on the snare drum and a steady, measured tread, Battlemarch announces the start of war. In a wave-like series of pulsing four-bar phrases, the musical energy repeatedly pushes forward, and then recedes. Like the incoming tide, the waves encroach inexorably on new harmonic ground; like a gathering storm, the waveforms grow in enormity and frenzy, until their fateful confrontation with *Salamati, Shah* (the national song of Persia), laced as well with quotes from the opening of Wagner's *Tristan und Isolde*. With East battling West in musical terms, this trio section of the march theme returns, now battle-weary but growing nevertheless to a full-throttled recapitulation and finale – marked inevitably by a growing wail of pain.

British composer MARTIN ELLERBY'S works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Bank Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland). One of the most challenging works in the solo euphonium repertoire, the *EUPHONIUM CONCERTO*, can be summed up as an exploration of the technical limits of the euphonium in regards to range, dexterity, and endurance. The *Fantasy* features the alternation of an energetic rising theme, sometimes slurred and sometimes tongued, with a beautiful melodic section. The *Capriccio* is the most demanding technically and rhythmically. One of the great moments of the work occurs as the 12/8 theme shifts from triple to duple subdivision. The writing can be described as melodic and motivic with a very wide palette of harmonic and melodic colors in an angular style. The chromatic appearance does not translate to chromatic sounding harmony. A muted section occurs in the middle of the second movement. The *Rhapsody (for Luis)*, the emotional core of the work, is dedicated to Luis Maldonado. The writing and interplay between soloist and ensemble makes this movement a joy to perform and the final repeated d's in the solo line pay homage to another great lyrical euphonium concerto by Horovitz. *Diversions* is five minutes of pure, intense rhythmic drive.

D. J. SPARR'S music merges current practices of art-concert composition with influences from vernacular American music that he grew up performing and studying as a guitarist. He has performed with the Maryland All-State Jazz Ensemble, Eastman's "Musica Nova"

Contemporary Music Ensemble, pop bands, and as a studio musician. D. J. premiered Michael Daugherty's electric guitar concerto with the Alabama Symphony in March 2008. He was the classical guitar soloist for his own "Guitar Folio" with the University of Michigan Chamber Orchestra and recently performed Steve Reich's *Electric Counterpoint* to a packed house of over two thousand at the Smithsonian Institution Hirshhorn Museum's "After Hours." He performs as a guest of Washington DC's Great Noise Ensemble, which premiered his *General Electric*—a concerto grosso for rock band and chamber orchestra. His music has been performed and commissioned by numerous ensembles, including the Chicago Youth Symphony Orchestras, the Albany Symphony Orchestra, eighth blackbird, the Dayton Philharmonic, and the "Late Show" with the Jay Leno band. He is the recipient of the \$10,000 Grand Prize in the orchestra category for the BMG/Williams College National Young Composers Competition, was an alternate for the 1998-9 Rome Prize from the American Academy in Rome, and has won two BMI Student Composer Awards. Dr. Sparr is a graduate of the Baltimore School for the Arts and received his Bachelor of Music degree from the Eastman School of Music. He completed his Doctor of Musical Arts degree from the University of Michigan in 2003. His composition teachers include Michael Daugherty, Augusta Read Thomas, and Pulitzer Prize winners William Bolcom, Christopher Rouse, and Joseph Schwantner. Of his newest work, the composer writes:

PRECIOUS METAL: A Concerto for Flute and Winds is based on the three metals of which the flute is made. Each metal is a descriptive title that influenced the construction and materials of each movement of the work. In the first movement, *Silver Strettos*, the flute begins with a simple melody that infiltrates the wind ensemble. Over the course of the movement, the flute acts as a catalyst for call and response with the ensemble as well as initiating quick canonic motives. When thinking about silver, I was inspired to write bright and pristine melodic material and orchestration. *Platinum Sheen* alternates between flute "airs" and sustained ensemble chords that start very long but change at an ever-increasing rate. An instrumental consort comprised of clarinet, bassoon, harp, piano, and percussion often accompanies the soloist in this movement. Platinum does not have the glimmer of silver, so the orchestration in this movement is not as flashy as in the first movement, but as with platinum, the orchestration is strong and durable — using the low instruments of the ensemble for a strong foundation. *Gold Rush* begins with a solo flute motive based on material from the first movement but now in a minor key. The ensemble interrupts with a pulsating crescendo that leads to a virtuosic flute cadenza. The middle section of this movement features a long accelerando with a soaring flute melody that ultimately leads to a musical accompaniment to a westward bound journey into the sunset, a search for gold and riches.

This work is dedicated to flutist Donna Shin and maestro Tim Salzman, both of whom were marvelous collaborators throughout the compositional process. A consortium of flutists and wind ensembles led by the University of Washington commissioned *PRECIOUS METAL*.

JOHN MACKEY holds a Master's 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. John 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, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others.

AURORA AWAKES is a piece about the heralding of the coming of light, with the composer's principal inspiration coming from Aurora, the Roman goddess of the dawn, a mythological figure frequently associated with beauty and light. Built in two substantial sections, the piece moves from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. Direct musical quotation from two diverse sources are also found in the work. The first is an ostinato-based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The other quotation is a sly reference to Gustav Holst's *First Suite in E^b for Military Band*. The brilliant E^b chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

Aurora Awakes won both the American Bandmasters Association's 2009 Ostwald Prize and the National Band Association's 2009 William D. Revelli Award.

[Aurora Awakes program note by Jake Wallace]

SOLOISTS

Flutist DONNA SHIN has been praised for her beautiful phrasing, seductive sound, sterling technique, and charismatic exchanges with the audience. Described as "dazzling" by the *Boston Globe*, Shin has built an enviable reputation as a versatile performer of solo, chamber, orchestral, jazz and ancient Asian repertoire. Performing in concert halls throughout the Americas, Europe and Asia, she is admired for her adventurous programming and expressive flair. This year, her international concert tour appearances include performances in Brazil, Uzbekistan, Korea, Japan, and China.

Ms. Shin is currently the flute professor at the University of Washington School of Music after holding faculty posts at the University of South Carolina School of Music and Oklahoma State University. She frequently appears as artist-performer and master class clinician at universities and flute clubs throughout the country, modeling the artist-teacher path for young flutists. During the summer months, Shin performs as artist-teacher at the Bay View Music Festival in Michigan and is the Young Artist Competition Coordinator for the National Flute Association.

Shin earned degrees with the highest honors from the Eastman School of Music and the New England Conservatory, including the esteemed Performer's Certificate at the Eastman School. As instructor of chamber music and flute at the University of Rochester and the Eastman School of Music, she was awarded the "Eastman School of Music Excellence in Teaching" prize. During her doctoral studies at Eastman, she became the

first woodwind player in the school's history to be nominated for the highly coveted Artist's Certificate.

DANNY HELSETH holds degrees from Central Washington University (BMus Ed) and the University of North Texas (MM, Performance, 2002). He has studied with Dr. Brian Bowman, Larry Gookin, Tom Gause and Vern Kagarice and is currently studying trombone with Ko-ichiro Yamamoto in the doctoral performance program at the University of Washington. In 2002 Helseth was a Fulbright Scholar in the UK, where he studied with Steven Mead while attending the Royal Northern College of Music. As a member of the United States Air Force Band in Washington D.C., Helseth was featured several times as a soloist with the band including the spring 2004 national tour. Helseth has performed as a chamber musician and clinician at universities all over the US as a member of the Tower Brass Quintet. With the acclaimed release of his first solo CD, "Snapshots!," he is quickly establishing himself as an energetic and engaging soloist and has given recitals and master classes in several states. Helseth has recently been named Principal Conductor of Brass Band Northwest in Bellevue, Washington.

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE

Maggie Stapleton, Grad., Music Performance, Clemson, SC*
 Chung-Lin Lee, Grad., Music Performance, Kaohsiung, Taiwan
 Alysa Treber, Sr., Music Performance, Graham
 Sydney Gordon, So., Music Perf./French, Port Angeles
 Lydia Walsh, So., Music Performance, Seattle

OBOE

Chris Aagaard, Sr., Math, Shoreline, WA*
 Alyssa Sibbers, Fr., Music Performance, Vashon Island
 Alyssa Sorenson, Jr., Aeronautical Engineering, Olympia

BASSOON

Kirsten Alfredsen, Sr., Music Performance, Bellingham*
 David Swanson, Fr., Music Performance, Mukilteo
 Alexandra Dolk, Fr., Environmental Science, Blaine

CLARINET

Geoffrey Larson, Grad., Instr. Conducting, Seattle*
 Miriam Champer, Jr., Music Performance, Eugene, OR
 Leslie Edwards, So., Music Performance, Seattle
 Tim Nelson, Sr., History, Vancouver, WA
 Kim Wester, Grad., Music Performance, Bozeman, MT
 Yong Kim, Jr., Music Performance, Bellevue
 John Benefiel, So., Classics/Music Performance, Lake Stevens

BASS CLARINET

Kirsten Cummings, Grad., Instr. Conducting, Mukilteo*
 Jacob Bloom, Fr., Undeclared, Mercer Island

ALTO SAXOPHONE

Melissa Winstanley, So., Music Perf./Biology, Bellevue*
 T. J. Pierce, Sr., Music Performance, Vancouver

TENOR SAXOPHONE

Matthew Watson, Fr., Music Perf./Engineering, Mountlake Terrace

BARITONE SAXOPHONE

Kevin Williams, Sr., Music Education, Wenatchee

TRUMPET

Eric Smedley, Grad., Instr. Conducting, Solon, OH*
 Angela Zumbo, Grad., Music Education, Seattle
 Joshua Gailey, Jr., Music Perf./Italian, Port Angeles
 Joseph Sullivan, Jr., Political Science/Economics, Spokane
 Leah Miyamoto, Fr., Computer Science, Mill Creek

HORN

Kenji Ulmer, Sr., Music Performance, Olympia*
 Christopher Sibbers, Jr., Music Performance, Vashon
 Sarah Mortland, Jr., Music Perf./Asian Studies, Plymouth, MA
 April Rivera, Sr., Psychology, Olympia
 Alison Farley, Grad., Music Education, Kansas City, MO

TROMBONE

Masa Ohtake, So., Music Education, Lawrence, KS*
 Sam Elliot, So., Music Performance, San Francisco, CA
 Man Kit Iong, Grad., Music Performance, Macao S.A.R., China
 Zach Roberts, So., Neurobiology, Mercer Island

EUPHONIUM

Danny Helseth, Grad., Music Performance, Seattle*
 Ethan Chessin, Grad., Music Education, Chapel Hill, NC
 Joel Azose, So., Math/Communications, Mercer Island

TUBA

Curtis Peacock, Grad., Music Performance, Winslow, AZ*
 Seth Tompkins, Grad., Music Performance, Temperance, MI

PIANO/CELESTA

Mayumi Tayake, Grad., Music Performance, Yokaichi, Shiga prefecture, Japan

HARP

Ruth Mar, Grad., Music Performance, Bellevue

STRING BASS

Freyor Bortins, Grad., Music Performance, Goleta, CA*
 Kelsey Schwichtenberg, Sr., Business Admin, Renton
 Adrian Swan, So., Music Perf./Composition, Bothell

PERCUSSION

Jennifer Wagner, Grad., Music Performance, Carrollton, GA*
 Christopher Lennard, Sr., Music Perf./Music Education, Snohomish
 Melznic Stambaugh, Fr., Business, Puyallup
 Lacey Brown, Grad., Music Performance, Seattle
 Chia-Hao Hsieh, Grad., Music Performance, Yuanlin, Taiwan
 Adam Page, Sr., Music Performance, Anacortes
 Peter Schmeeckle, Grad., Music Performance, Barre, VT