

CD 13.442

University of Washington

**The
University of Washington
Wind Ensemble**

B348
1999
2-14

Timothy Salzman, conductor

Linda Moorhouse, assistant conductor

Carmen Pelton, soprano

in concert for the
MENC Northwest Division Conference
Oregon Convention Center
Portland, Oregon
February 14, 1999 - 11:30 am

Program

1 *Music for Winds & Percussion....Rodney Rogers*
(b. 1953)
II. The Evidence of Things Unseen

2 *Morning Star.....David Maslanka*
(b. 1943)
Timothy Salzman, conductor

3 *Four Maryland Songs.....Jack Stamp*
(b. 1954)
I. At the Edge of the Choptank River
II. A Maryland Road

Carmen Pelton, soprano
Linda Moorhouse, conductor

4 *Niagara Falls.....Michael Daugherty*
(b. 1951)
Timothy Salzman, conductor

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Program Notes

Music for Winds and Percussion

Rodney Roger's *Music for Winds and Percussion (Air Mosaic)* showcases the virtuosity of both wind and percussion instruments. Designed specifically for a large wind ensemble, it is in three self-contained movements which are interrelated through motivic and textural similarity. The second movement, *The Evidence of Things Unseen*, is a colorful portrait of a reflective, yet joyful mood. The main theme of the movement is derived from a beautiful hymn tune, *Prospect*, published by William Walker in *The Southern Harmony* in 1835. *Music for Winds and Percussion* was commissioned for the 50th Anniversary of the College Band Directors National Association. The first and second movements received their premiere by the Indiana University Wind Ensemble at the CBDNA convention in February of 1991. The UW Wind Ensemble gave the first performance of the work in its entirety on December 4, 1991. Rodney Rogers is a theory and composition faculty member at Arizona State University. He holds a Bachelor of Music and PhD from the University of Iowa, and a Master of Music from ASU. He has written music for orchestra, chorus, wind ensemble and a wide variety of chamber groups.

Morning Star

Morning Star by David Maslanka was commissioned by the Grand Ledge, Michigan High School Wind Symphony, Michael Kaufman, conductor, and premiered by them in May, 1997. The composer shares the following thoughts: "*Morning Star* was a great surprise to me. In planning for the piece, I came up with a great many ideas - enough for three or four pieces. When it came time to compose the piece, I suddenly discarded all of that material and went with a little tune that came to mind. The result is a happy piece, a concept which does not usually attach itself to my music. *Morning Star* is about beginnings; the dawning of a new day, the opening of a new hall, the beginning of adult life for the young people who premiered the piece, and for those that are playing it now." David Maslanka studied at the New England Conservatory, the Oberlin Conservatory, the Mozarteum in Salzburg, and received a PhD in Theory/Composition from Michigan State University. His principal composition teachers were Joseph Wood and H. Owen Reed. After teaching for many years at several institutions in New York, Maslanka has chosen to devote his time to composition. He currently resides in Missoula, Montana.

Four Maryland Songs

Dr. John (Jack) Stamp is Conductor of University Bands at Indiana University of Pennsylvania. Dr. Stamp studied composition with Fisher Tull and Robert Washburn and holds degrees from Indiana University of Pennsylvania, East Carolina University, and Michigan State University. He has a number of published works for various mediums and has appeared as a guest conductor, clinician, and adjudicator throughout the country. *Four Maryland Songs*, for voice and wind ensemble, is a work based on songs of Maryland set to the poems of four authors: (I) *At the Edge of the Choptank River* by J.P. Gelledy, (II) *A Maryland Road* by W.C. Thurston, (III) *On Chesapeake Shores: Fisherman's Sonnet* by Albet Dawling, and (IV) *The Sires of Seventy-Six "Remembering our Independence"* by Rev. John McJutton. Refreshing in its simplicity of line and texture, the composition is reflective, witty, and yet bold in its intensity of musical color and drama.

I. At the Edge of the Choptank River

Oh, river vast throbbing river,
Thy course to and fro day and night,
Is the pulse that resoundeth ever
To the heart of the infinite!

And I sit by the margin thinking
as the evening shadows fold
and the gorgeous sun is sinking
in unspeakable tints of gold.

I can hear in the waters rushing
the token that God is nigh,
'Tis the hem of his garment brushing
in restless grandeur by.

And I supplicate here in the stillness
Where the sands and the waters meet.

II. A Maryland Road

Onward and outward the white road beckons
Out where the shadows lie;
Through fertile fields of ripening grain
Under the arching sky.

A silver ribbon that lightly holds the hills in a soft caress
Flashes of light and cooling shade that lightens the heavy load;
A vista of beauty; a work of art
Such is a Maryland road.

Niagara Falls

Born in Cedar Rapids, Iowa, Dr. Michael Daugherty is the oldest son of a dance-band drummer. His earliest musical pursuits were in the pop realm, playing keyboards in various rock, jazz and funk bands. He received degrees from the University of North Texas and Yale University where his composition teachers included Earle Brown, Jacob Druckman, Bernard Rands and Roger Reynolds. He is currently Associate Professor of Composition at the University of Michigan, Ann Arbor. *Niagara Falls* is, of course, inspired by the waterfall on the Niagara River separating Canada and the United States. Not surprisingly Daugherty's interest lies not with the falls themselves, but the pop culture surrounding them. The composer writes: "Long a Mecca for honeymooners and tourists, Niagara is one of the most scenic waterfalls in the world. There, visitors find themselves herded into haunted houses, motels, wax museums, candy stores and countless tourist traps selling postcards, T-shirts, and souvenirs." This composition is another kind of souvenir, inspired by Daugherty's many trips to Niagara Falls. It is a ten minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. The principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of *Niagara Falls*, and repeated in increasingly Gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced by the upper brass. The saxophones and clarinets introduce another level of counterpoint in a 'bluesy' riff with a film noir edge. *Niagara Falls* is Daugherty's meditation on the American Sublime.

Carmen Pelton, soprano

Since coming to international attention at the Aldeburgh Festival in England where she was cast as Fiordiligi in Mozart's *Così fan tutte* by Sir Peter Pears, soprano Carmen Pelton has appeared in a wide range of works with the San Francisco Symphony, St. Paul Chamber Orchestra, Scottish opera, Goodman Theater in Chicago, Smithsonian's 20th Century Consort, New York Festival of Song, and a performance for the President of the United States at the Kennedy Center Honor's Program. Ms. Pelton's work is featured on a newly released TELARC recording of the Atlanta Symphony conducted by Robert Shaw, as well as numerous recordings of contemporary chamber pieces on the CRI and ASV labels. Her performances this coming season include a return engagement with the Atlanta Symphony and Mr. Shaw; concerts in Houston and with the Sergiu Lucas chamber group, Context; a debut with the Colorado Symphony as soloist in Samuel Barber's *Knoxville: Summer of 1915* and Gustav Mahler's *Fourth Symphony*; and performances in Washington, DC with the Choral Arts Society at the Kennedy Center. Recently, Ms. Pelton performed with the Seattle Choral Company in December, singing an unusual program of Antonio Vivaldi works including the solo cantata *Ostro picta, armona spina*. This month she will appear with Gallery Concerts of Seattle in a program of Franz Joseph Haydn chamber pieces. Ms. Pelton received her education at the University of Wisconsin at Madison and at the Eastman School of Music, where she was a student of Jan DeGaetani. In the summer months she is a faculty member and performing artist at the Brevard Music Center in North Carolina.

Timothy Salzman

Timothy Salzman is Professor of Music at the University of Washington in Seattle where he serves as conductor of the University Wind Ensemble and teaches students enrolled in the graduate instrumental conducting program. Former students from the University of Washington occupy instrumental conducting positions at numerous universities and public schools throughout the United States. Prior to this appointment 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. During his tenure at Herscher the band program received several regional and national awards in solo/ensemble, concert and marching band competition. Mr. Salzman holds degrees from Wheaton College (Bachelor of Music Education), and Northern Illinois University (Master of Music in low brass performance), and has 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 an artist/clinician for the Yamaha Corporation of America and has been a conductor, adjudicator or arranger for bands in over thirty states, Canada, England, Japan, South Korea, Indonesia and Russia. In the fall of 1997 Mr. Salzman served as visiting professor of music at the Senzoku Gakuen Uozu School of Music in Uozu, Japan.

Linda Moorhouse

Linda Moorhouse, currently on a one year leave of absence from Louisiana State University, has served as Assistant Director of Bands at LSU in Baton Rouge, Louisiana since 1985. She received a Bachelor of Music Education with honors from the University of Florida and a Master of Music Education from LSU. She is currently pursuing a Doctor of Musical Arts in Wind Conducting from the University of Washington where she serves as a Teaching Assistant with the concert ensembles and undergraduate conducting program. At LSU she serves as director and conductor of the LSU Symphonic Winds, Symphonic Band and Bengal Brass. She co-directs the 325 member LSU Tiger Band, serving as the drill designer, music and field instructor, and auxiliary director. In addition, Ms. Moorhouse teaches courses in undergraduate conducting and marching band techniques, and serves as the faculty advisor for Sigma Alpha Iota, national fraternity for women in music, and Kappa Kappa Psi, national band fraternity. Most recently she was honored by receiving the LSU School of Music's 1997-98 "Excellence in Teaching" Award. Outside the LSU School of Music, Ms. Moorhouse maintains an active schedule having served as a guest conductor, clinician and adjudicator throughout the United States, Canada and Jamaica. She is currently President of the Women Band Directors International, a member of the Board of Directors of the National Band Association, the Louisiana State Chair of the College Band Directors Association, and a member of Phi Beta Mu.

About the UW Wind Ensemble and School of Music

The University of Washington Wind Ensemble is the select wind ensemble at the UW and comprises the finest wind and percussion players on campus. Other student opportunities for wind performance include the Symphonic Band, the Concert Band, two jazz ensembles, the University Symphony, numerous chamber groups and the Husky Marching Band. The UW Wind Ensemble has performed at a number of prestigious music conventions and has presented several world premiere performances of outstanding new music for the wind band. The UW Wind Ensemble has also accompanied a number of internationally renowned guest artists including Eddie Daniels, Steve Houghton, Allen Vizzutti, James Walker, Douglas Yeo, Leigh Howard Stevens, and David Samuels. Membership, based on audition, is open to the entire student body regardless of major field of study. Additional information regarding the University of Washington Band Program can be accessed by visiting this address on the Worldwide Web: <http://weber.u.washington.edu/~uwwinds/>

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 400 music majors the School of Music 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 are 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 world-wide conference of scholars. If you have questions concerning music study at the UW please contact: School of Music, Advising Office, Box 353450, University of Washington, Seattle, WA 98195, Phone: (206) 543-1239. University of Washington Web Site: <http://www.washington.edu>

University of Washington Wind Ensemble

Personnel

FLUTE

- * Dane Andersen, sr., music perf., Fresno, CA
- Ayumi Ikeda, jr., music perf., Niigata, Japan
- Rose Johnson, grd., music perf., Federal Way, WA
- Miriam Kruger, grd., music perf., Colorado Springs, CO

OBOE

- # Irene Alexander, grd., music perf., Seattle, WA
- Sarah Bahaiddin, grd., music perf., St. Cloud, MN
- * Norie Ishii, grd., music perf., Chibo, Japan

ENGLISH HORN

- Jennifer Gookin, grd., music perf., Ellensburg, WA

BASSOON

- * Tracy Bergemann, grd., biostatistics, Milwaukee, WI
- Chang Ho Lee, grd., music perf., Taegu, Korea
- # Meredith Slota, fr., undeclared, Kirkland, WA

CLARINET

- Kyung-Jin Cho, grd., music perf., Seoul, Korea
- Kevin Hinshaw, grd., computer science, Olympia, WA
- Mark Micek, grd., public health, Seattle, WA
- Anne Pfeif, so., chemical engr., Kent, WA
- Rosanne Ritch, fr., undeclared, Seattle, WA
- Seth Ruymen, sr., music ed., Silverdale, WA
- TJ Seiber, sr., music ed., Issaquah, WA
- * Jenny Ziefel, grd., music perf., Ft. Collins, CO

BASS CLARINET

- * Amy Gilmer, sr., music ed., Everett, WA
- Mark Oesterle, post-bacc., music ed., Pasco, WA

CONTRABASS CLARINET

- Tina Richerson, grd., music perf., Wenatchee, WA

ALTO SAXOPHONE

- Suzie Cavassa, jr., music perf., Seattle, WA
- * Brad Fitch, so., music perf., Gardnerville, NV

TENOR SAXOPHONE

- Kathy Smith, jr., jazz studies, Auburn, WA

BARITONE SAXOPHONE

- Amanda Montgomery, so., music ed., Incline Village, NV

TRUMPET

- Brian Bensky, so., ethnomusicology, Seattle, WA
- Jonathan Eck, so., music comp., Federal Way, WA
- Rabi Lahiri, so., mechanical engr., Kent, WA
- * Judson Scott, grd., music perf., Seattle, WA
- Tyson Sterne, jr., music ed., Stanwood, WA
- Michael Van Bebber, sr., music ed., Woodinville, WA
- Dave White, jr., music ed., Seattle, WA

HORN

- Erika Bramwell, jr., music perf., Lewisville, ID
- * Shauna Hansen, grd., environ. engr., Poolesville, MD
- Kyle Sundqvist, sr., physics, Auburn, WA
- Mike Tisocco, fr., music perf./zoology, Hammond, IN

TROMBONE

- Emily Asher, fr., jazz studies/music ed., Shoreline, WA
- Nathan Brown, sr., music ed., Seattle, WA
- * Dan Kretz, sr., music perf/music ed., Winlock, WA
- Stephen Nickels, jr., aerospace engr., Madison, WI

EUPHONIUM

- * Adam DeBruler, fr., undeclared, Auburn, WA
- Sara Graham, so., intl. studies/German, Bellevue, WA

TUBA

- * Tyler Benedict, fr., music perf., Port Angeles, WA
- Tyler Smith, fr., music perf., Lake Elsinore, CA

PERCUSSION

- Christian Krehbiel, jr., music perf., Colbert, WA
- Conney Lin, so., music perf., Shoreline, WA
- Anne Richards, so., biology, Kenmore, WA
- Mike Roling, sr., music ed., Pasadena, CA
- Keith Rousu, sr., English, Woodinville, WA
- * Miho Takekawa, grd., music perf., Tokyo, Japan
- Emmy Ulmer, sr., music perf., Seattle, WA

PIANO

- Jacob Winkler, sr., music perf., Seattle, WA

STRING BASS

- Dan Ball, sr., music perf., Seattle, WA

* = principal

= personnel for Daugherty