

2002-2003 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384).

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

March 11, Wind Ensemble / Symphonic Band / Concert Band. 7:30 PM, Meany Theater.

March 12, Jazz Traditions Series. 7:30 PM, Brechemin Auditorium.

March 12, Opera Workshop. 7:30 PM, Meany Studio Theater.

March 13, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

March 14, Combined Choruses & University Symphony. 7:30 PM, Meany Theater.

March 17, Faculty Recital: Craig Sheppard, piano, 'Beethoven: A Journey (II).' 7:30 PM, Meany Theater.

April 5, Guest Artist Master Class: Roma Vayspapir, double bass. 2:00 PM, Brechemin Auditorium.

April 6, Faculty & Guest Artist Recital: Barry Lieberman and Friends, featuring Roma Vayspapir. 2:00 PM, Brechemin Auditorium.

April 10, Computer Music. 8:00 PM, Meany Theater.

April 20, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

April 11, Brechemin Scholarship Winners. 7:30 PM, Brechemin Auditorium.

April 18, Mallet Head Series: 'Mallet Jazz.' 8:00 PM, Brechemin Auditorium.

April 21, Faculty Recital: Ronald Patterson, violin, 'Patterson 1/2/4' featuring Roxanna Patterson, viola, and student guest artists. 7:30 PM, Meany Theater.

April 24, University Symphony. 7:30 PM, Meany Theater. CANCELLED.

April 25, Faculty Recital: Ziyong Wu (pipa & qin) and Chaka Chawasarira (hean & karimba), 'Music of China and Zimbabwe.' 7:30 PM, Meany Theater.

April 28, Wind Ensemble/Symphonic Band/Concert Band. 7:30 PM, Meany Theater.

April 28, Voice Division Recital. 7:30 PM, Brechemin Auditorium.

May 2, Guest Artist Recital: Nicholas Isherwood, bass baritone. 8:00 PM, Brechemin Auditorium.

May 8, Keyboard Debut Series. 7:30 PM, Brechemin Auditorium.

May 10, Vocal Jazz Solo Night. 8:00 PM, Brechemin Auditorium.

May 11, Guest Artist Recital: Robert Huw Morgan, organ, 'Fantasias & Toccatas.' 3:00 PM, Walker-Ames Room.



University of Washington
THE SCHOOL OF MUSIC

267
2003
3-10

Presents

MODERN CLASSICS MEET JAZZ

THE CONTEMPORARY GROUP
Joël-François Durand, *director*

performing works by

Gunther Schuller

and UW faculty

Marc Seales

Tom Collier

William O. Smith

7:30 PM
March 10, 2003
Meany Theater

DAT-14,347

PROGRAM

CD 14,348

- 1 COMMENTS-DURAND/SEALES
- 2 ~~UNTITLED~~ JAZZ SUITE.....(Soft) - for Choir and jazz quintet.....MARC SEALES
- 3 (Ascending Truth) Marc Seales, piano and synthesizer
Gary Hobbs, drums
- 4 (The Open Road) Doug Miller, bass
Vern Sielert, trumpet
Stuart McDonald, saxophone
Chamber Singers (Geoffrey Boers, director)

CD 14,349

INTERMISSION

- 2 XENOLITH, for Mallet Jazz Quartet missed start
and String Quartet (1972; revised, 1996).....13:02.....TOM COLLIER
Ben Thomas, vibraphone
Miho Takekawa, marimba
Evan Flory-Barnes, string bass
Tom Collier, drums
Teo Benson, violin
Emily Terrell, violin
Mitsuru Kubo, viola
Anna Alexander, cello

- 1 10 X 200, for clarinet solo and violin,
cello, piano and percussion.....(6:11).....WILLIAM O SMITH
Jesse Canterbury, clarinet
Nicolas Addington, violin
Stephen Reis, cello
Harumi Makiyama, piano
Andrew Kalinski, percussion
Jeremy Briggs Roberts, conductor

- 3 TRANSFORMATION.....6:04.....GUNTHER SCHULLER
Lana Abramova, flute
Mathew Nelson, clarinet
Aaron Chang, bassoon
Barbara Larson, tenor saxophone
Amanda Morzov, horn
Ryan Wagner, trombone
Gabrielle Holmquist, harp
Leif Dalan, piano
Ben Thomas, vibraphone
Kellen Harrison, bass
Andy Kalinski, percussion
Vern Sielert, conductor

Modern classical music and jazz have had an on and off relationship for most of the twentieth century. Prominent composers such as Igor Stravinsky and Darius Milhaud attempted in the 1920s and 30s to incorporate what was then a new musical genre into the classical literature. Since then, many classical musical streams have either adopted or outright rejected the influences of jazz. In the 1950s, the broad rejection of tonal music among the avant-garde composers prevented to a certain extent a smooth relation between the genres, but some composers managed to build bridges: one of the main exponents of this integration was Gunther Schuller. It was at that time that the term "Third Stream" was coined by Schuller, to identify a type of music which mixed the forms and instrumentations typical of classical music with gestures and improvised sections found in the jazz idiom.

The concert tonight attempts to offer several examples of these areas of intersection in all their variety and richness:

Jazz composer and performer Marc Seales will join the forces of his jazz band with the Chamber Singers;

Tom Collier, equally proficient in the classical avant-garde idioms and in the jazz and fusion styles, both as a performer and a composer, presents a work that skillfully mixes the idioms, as does the piece by Gunther Schuller, a composer originally trained in the classical idiom;

From William O. Smith, at ease in the most avant-garde idioms of classical music and of jazz, also as performer and composer, we will hear a work in his "avant-garde" style, where the jazz influences are only apparent far under the surface.

A noted pianist and composer who has shared stages with many of the great players of the last two decades, **MARC SEALES** is a key member of "New Stories," a much acclaimed trio that regularly wins many critics' best-of-the-year lists. New Stories' recording of "In a Silent Way," featuring Seales, was included in the Starbucks CD "Repertoire: A Starbucks Collection of Unforgettable Piano Jazz" (1999). He is also a mainstay in the bands of bop legend Don Lanphere, with whom he has toured Europe and recorded half a dozen albums, several featuring Seales' compositions. A winner of numerous Earshot Jazz awards, Seales received the 1999 Earshot Jazz Golden Ear Award for "Northwest instrumentalist of the year."

He has played in such hallowed venues as the Netherlands North Sea Jazz Festival, where he performed with flutist James Newton and with Don Lanphere. Seales has worked with Benny Carter, Benny Golson, Slide Hampton, Herb Ellis, Bobby Hutcherson, Joe Henderson, Larry Coryell, Frank Morgan, Julian Priestler, Art Farmer, Buddy DeFranco, Art Pepper, Jackie McLean, Clark Terry, Ernie Watts, Eddie "Cleanhead" Vinson, and Mark Murphy.

Seales is listed in The Biographical Encyclopedia of Jazz (Oxford University Press, 1999), and was the subject of a cover interview in "Jazz Player" magazine (August/September 1999).

Originally composed in 1972 for jazz quintet (clarinet, trumpet, rhythm) and string quartet, *XENOLITH* was completely revised in 1996 for mallet jazz quartet (vibraphone, marimba, bass, drums) and string quartet.

The piece is built upon three motifs (or "riffs"): (1) a lyrical line introduced by the cello, (2) a four note jazz riff forming the basis of the uptempo bebop melody and (3) the rhythmically complex bass line pattern of the "rock" section. Throughout *Xenolith*, the string quartet is assigned classical-like melodies and accompaniments that weave in and out of improvised lines provided by the vibraphone and marimba.

Xenolith, a geological term having to do with a rock formation inside of another rock formation, was slightly revised again in 2002 to include a free-form drum solo near the end of the piece.

[Tom Collier]

Director of percussion studies at the University of Washington School of Music since 1980, assistant professor **TOM COLLIER** has performed and recorded with many important classical, jazz, and popular artists, in addition to recording and performing with his own jazz group. He is a veteran of more than 40 years in music — his first professional performances were made as a nine-year-old marimba virtuoso. Although his primary focus in recent years has been jazz, Collier has continued to perform occasionally as a featured mallet soloist with the Seattle Symphony, Spokane Symphony, Bellevue Philharmonic, Northwest Chamber Orchestra, and the Denver Symphony.

He has made commercial and educational recordings with his own jazz group for various jazz labels, including Inner City (New York), Music Minus One (New York), TC Records (Seattle), Nebula (Baton Rouge), and Studio 4 (Los Angeles). Collier has also made recordings with many internationally known jazz and popular artists, including Ernie Watts, Don Grusin, Bud Shank, Alex Acuna, Bobby Shew, Lauro Almeida, Barbra Streisand, Ry Cooder, Nilsson, Howard Roberts, and others. In addition, he has appeared on many Hollywood film soundtracks under the direction of composers such as John Williams, Henry Mancini, Elmer Bernstein, Lalo Schifrin, Jerry Goldsmith, and Oliver Nelson.

Collier has also established a reputation as a jazz/percussion composer, with many of his compositions for jazz percussion ensemble published by Studio 4 Productions and distributed by Alfred Music. In 1994, he received his 15th consecutive ASCAP Popular Panel Award for jazz composition.

10 X 200 was composed in celebration of the year 2000. It was commissioned by Canadian clarinet virtuoso Francis Houle for his Vancouver-based new music ensemble, Standing Wave.

The clarinet part is extremely challenging, requiring the clarinetist not only to perform multiphonics but also muted demi-clarinet (movement VI), double clarinet (Movement VIII) and in the sixth movement, to play the entire piece in one breath. Virtuoso passages occur also for the other performers.

The title refers to the fact that each of the ten movements is derived from a single 200 note series, as well as noting the new biennium.

[W. O. Smith]

WILLIAM O. SMITH was born in Sacramento, California in 1926. He studied at Juilliard, Mills College, the Paris Conservatory and the University of California. His principal composition teachers were Darius Milhaud and Roger Sessions. He has received many awards and honors, including the Prix de Paris, the Prix de Rome, two Guggenheim fellowships, and grants from the National Endowment of the Arts and the American Academy of Arts and Letters. His music has been published by Universal, Oxford University Press, Shall-U-Mo, Edi-Pan, MJQ Music and Ravenna Editions. It has been recorded on Columbia, Fantasy, Edi-Pan, New World, Contemporary, CRI and Crystal Records. He has composed over 200 works which have been widely performed and recorded. A pioneer in the development of new clarinet sonorities, he is also a jazz performer frequently appearing with the Dave Brubeck Quartet. He was professor of composition and director of the Contemporary Group at the University of Washington from 1966 to 1997.

I thought of the piece *TRANSFORMATION* as a kind of musical reflection (in general terms) on the continuing process of amalgamation of jazz and contemporary "classical" music.

The opening section is indistinguishable from any of my other non jazz compositions. It makes free use of the "passacaglia" idea, in this instance a constantly reiterated though changing line of single held notes (horn, clarinet, bass, clarinet, flute, etc.). Ever so gradually, however, against this background, tiny embryonic fragments of jazz material are introduced. These fragments grow in size and frequency until they predominate and the music has transformed itself into jazz. At a point where the original passacaglia idea (horizontal form) has been condensed into a single chord (its vertical form), the instrumental background suddenly breaks off and the vibes, piano and rhythm begin an improvised section. As the piano improvisation runs its course, a riff is introduced in the wind instruments, at first barely audible as is from far away. As the riff gains momentum and power, a kind of stretto develops, opposing the wind instruments against each the others. At the same time, the rhythmic structure is broken up, and in rapidly alternating juxtaposition of jazz and classical rhythms, the composition reaches a climactic ending.

[Gunther Schuller]

The son of German immigrants, **GUNTHER SCHULLER** was born in New York on 22 November 1925. He studied flute, horn, and theory, advancing rapidly enough as a hornist to join the Cincinnati Symphony as principal horn at 17 and the orchestra of the Metropolitan Opera at 19. Schuller became actively involved in the New York bebop scene, performing and recording with such jazz greats as Dizzy Gillespie, Miles Davis, and John Lewis. At the age of 25,

Schuller taught at the Manhattan School of Music, beginning a distinguished teaching career; his positions have included Professor of Composition at the School of Music at Yale, President of the New England Conservatory of Music in Boston, and Artistic Director of the Tanglewood Berkshire Music Center and The Festival at Sandpoint (Idaho). He also serves as Editor-in-Chief of the forthcoming Smithsonian Jazz Masterworks Editions, co-director (with David Baker) of the Smithsonian Jazz Masterworks Orchestra, and music director of the Spokane Bach Festival.

Schuller has created more than 160 original compositions in virtually every musical genre, including commissions from the Baltimore Symphony, Berlin Philharmonic, Boston Symphony, Chicago Symphony, Minneapolis Symphony, National Symphony, and the New York Philharmonic. Among Schuller's many awards are: the Pulitzer Prize (1994); the Gold Medal for Music from the American Academy of Arts and Letters (1997); the BMI Lifetime Achievement Award (1994); a MacArthur Foundation "genius" award (1991); the William Schuman Award (1988), given by Columbia University for "lifetime achievement in American music composition"; and ten honorary degrees. His music is published by Associated Music Publishers.

THE CHAMBER SINGERS

SOPRANOS

Maxine Adam
Kristin Bush
Laura Cervinsky
Lindsay Enbysk
Vanessa Gerads
Maggie Godwin
Johanna Grimsson
Leslie Lewis
Jeannette Mitchell
Michelle Ross
Amber Sudduth
Deanna Waldon
Taryn Webber
Emily Ziskind

ALTOS

Yunju Chang
Elizabeth Dahl
Linda Gingrich
Sarena Hyman
Helen Markopoulous
Jana Marlow
Mindy Nolls
Alison Pearsall
Jessica Smith
Kara Telgenhoff
Eva Wolff
Hanna Won

TENORS

Benjamin Brod
Gary D Cannon
Chris de Leon
Patrick Johnson
Timothy Keller
Jason Liu
Ron Mallory
Glenn Price
Andrew Seifert
Brendan Tuohy

BASSES

Jason Anderson
Patrick Clark
Ryan Dye
Danny Figgins
Paul Kramer
Preston Madden
Simon Poon
Jose Rubio
Leo Sanker
Handel Shin
Heath Thompson