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Gary T. Brattin

Doctoral Conducting Recital

Friday, April 16, 2010, 7:30 p.m.
Brechemin Auditorium

This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts in Instrumental Conducting degree at the University of Washington.

Gary Brattin is a student of Professor Timothy Salzman

Program

Introduction: La création du monde

Gary Brattin

La création du monde Op. 81a (1923)

Darius Milhaud (1892-1974)

Maggie Stapleton, Chung-Lin Lee (Flute) Chris Aagaard (Oboe)
Leslie Edwards, Miriam Champer (Clarinet)
David Swanson (Bassoon) Melissa Winstanley (Alto Saxophone)
Kenji Ulmer (Horn) Eric Smedley, Christopher Clarke (Trumpet) Sam Elliot (Trombone)
In Kyung Lee (Piano) Jennifer Wagner, Chris Lennard (Percussion)
Kyle Hipke, Sol Im (Violin) Natalie Hall (Cello) Trevor Bortins (Double Bass)

** Short pause for stage re-setting**

Introduction: Music for Eighteen Winds

Gary Brattin

Music for Eighteen Winds (1986)

John Harbison (b. 1938)

Maggie Stapleton, Chung-Lin Lee (Flute) Chris Aagaard, Yuh-Pey Lin (Oboe)
Leslie Edwards, Miriam Champer (Clarinet) Kirsten Alfredsen, David Swanson (Bassoon)
Melissa Winstanley (Alto Saxophone)
Kenji Ulmer, Christopher Sibbers, Sarah Mortland, Alison Farley (Horn)
Erik Reed, Christopher Clarke (Trumpet) Masa Ohtake, Sam Elliot (Trombone) Seth Tompkins (Tuba)

** Short pause for stage re-setting**

Introduction: Histoire du Soldat

Gary Brattin

Suite – Histoire du Soldat (The Soldier's Tale) (1918)

Igor Stravinsky (1882-1971)

- I. The Soldier's March
- II. Music for Scene 1: Airs by a Stream
- III. Music for Scene 2: Pastorale
- IV. The Royal March
- V. The Little Concert
- VI. Three Dances
 - a. Tango
 - b. Valse
 - c. Ragtime
- VII. The Devil's Dance
- VIII. Great Choral
- IX. Triumphal March of the Devil

Lauren Roth (Violin) Geoffery Larson (Clarinet) Kirsten Alfredson (Bassoon) Eric Smedley (Cornet)
Masa Ohtake (Trombone) Jennifer Wagner (Percussion) Trevor Bortins (Double Bass)

Darius Milhaud (4 September 1892 – 22 June 1974), French composer and teacher, was a member of “Les Six” (along with fellow French composers/friends: Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre) and one of the most prolific composers of the 20th Century. He was born in Marseilles, lived in Aix-en-Provence, and later attended the Paris Conservatory (1909-1915), where he studied composition under Charles Widor and harmony/counterpoint with André Gédalge. Milhaud also studied privately with Vincent d’Indy. Darius Milhaud passed away in Geneva, Switzerland, in 1974.

As a young adult, Milhaud went to Brazil with the eminent French poet, dramatist and diplomat, Paul Claudel, as a member of his diplomatic entourage from February 1917, to the end of World War I.

In 1922, Milhaud made a journey to New York City where his first exposure to Jazz is gained, and that significant life experience for him becomes the basis for *La création du monde*, Op. 81a (which will be discussed in more detail in Mr. Brattin’s spoken introduction tonight) and several other works throughout his career.

Darius Milhaud’s Jewish family descent and his name being on Germany’s list of prominent Jewish artists were primary factors for his emigration to the United States in 1940, where he joined the faculty of Mills University in Oakland, California and the summer music camp in Aspen, Colorado. He taught at Mills until 1971, and from 1947 to 1971 made regular returns to France, to consecutively teach at the Paris Conservatory.

His tenure as a professor of composition produced many notable students in many styles that remain prominent today, including William Bolcom (UW undergrad and Pulitzer Prize composer, recently retired composition faculty at the University of Michigan), Dave Brubeck Phillip Glass, Steve Reich, and Karlheinz Stockhausen, to name a very short few.

As mentioned before, Darius Milhaud is one of the most prolific composers of the 20th Century. Milhaud composed for practically every musical genre: Opera, Ballet, Orchestra, Symphonic Band, Concertante, Chamber & Instrumental, Keyboard, Works for Children, Choral, Vocal, Incidental Music, Stage Works, Film Music, Radio Music, and Electronic Music, totaling 443 opus over a sixty-two-year span from 1911 to 1973. His music for symphonic band includes six works, of which *Suite Française*, Op. 248 (1944), and *West Point Suite*, Op. 313 (1954), are his most performed today and are landmarks of the band repertoire.

John Harbison (born 1938 in Orange, New Jersey) did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music; in 1994, Killian Award Lecturer in recognition of "extraordinary professional accomplishments;" and in 1995 he was named Institute Professor, the

highest academic distinction MIT offers to resident faculty. He has also taught at CalArts and Boston University, and in 1991 he was the Mary Biddle Duke Lecturer in Music at Duke University. Furthering the work of younger composers is one of Harbison's prime interests, and he serves as president of the Aaron Copland Fund for Music.

John Harbison is one of America's most distinguished artistic figures. Among his principal works are four string quartets, five symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas, including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing - relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings - his style boasts both lucidity and logic" (*Fanfare*). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, Songfest, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, including the Metropolitan Opera, Chicago Lyric Opera, New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, Lincoln Center Chamber Players, the Santa Fe and Aspen festivals, among others.

As a conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. In 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. Former music director of the Cantata Singers in Boston, Harbison has conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. For many years he was principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets, and new music. In November he became Acting Artistic Director of Emmanuel Music.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa to recognize five leaders annually for significant and sustained contributions in the Arts and Humanities, the Environment, the Human Condition, Public Policy and Technology, and the Economy and Employment. He is the recipient of numerous other awards, among them the Distinguished Composer award from the American Composer's Orchestra (2002), the

Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his Piano Concerto), a MacArthur Fellowship (1989), and the Pulitzer Prize (1987). He also holds four honorary doctorates.

Harbinson's other significant compositions for winds are: *Three City Blocks* (1991), and *Olympic Dances* (1997).

Igor Fyodorovich Stravinsky (born on 5 June 1882 in Oranienbaum; died 6 April 1971 in New York) was a Russian composer. Stravinsky was the third of four children, all boys: Roman, Yuri, and Gury. His family life was rather unfortunate: the oldest brother (Roman) died in 1897, and his father died of throat cancer in 1902. Another brother (Gury) died of typhus in 1917, and his first wife (who was, incidentally, his first cousin) Catherine died of tuberculosis in 1939. His daughter Lyudmila had died four months earlier from the same disease.

When he was only nine years old he began taking piano lessons, but was far from a prodigy. Much like Tchaikovsky, he was urged by his parents to study law, and he did in fact enroll at St. Petersburg University. This early training would serve him well in later years when he became known as the most litigious of composers, and would help him in his many business dealings. When he was twenty years old he showed his budding work to a friend of his father's — the composer Nikolai Rimsky-Korsakov. Rimsky-Korsakov took Stravinsky on as his pupil, providing him with much guidance and a discipline Stravinsky had not had to this point. Under Rimsky-Korsakov's tutelage, Stravinsky was exposed to the music of many different composers, and met many artists, writers, and musicians.

Around 1908, the ballet impresario Sergei Diaghilev commissioned Stravinsky to write music for his Paris series of the Ballet Russes: *The Firebird* is the score that resulted from this commission, and Stravinsky's name became famous. Following hot on the heels of *The Firebird* came *Petrouchka* and the scandalous *Le Sacre du Printemps* ("The Rite of Spring"). Stravinsky's international fame was now assured, and he never lost the reputation for being one of the most brilliant composers of the twentieth century.

For almost 50 years, Stravinsky toured the world as a concert pianist and then as a conductor, partly for the money but also partly to assure performances of his own works. In 1945 he became an American citizen and settled in Hollywood, California, where he lived until 1969, when he moved to New York to be closer to the medical facilities he depended upon. Stravinsky died of pneumonia in New York on 6 April 1971.

Stravinsky's other works for winds are: *Symphonies of Wind Instruments* (1920), *Octet* (1923), *Ebony Concerto* (1946), and *Concerto for Piano and Wind Instruments* (1950).

Gary Brattin is in his second year of study in the Doctor of Musical Arts degree in Instrumental Conducting program at the University of Washington where he serves as a Graduate Assistant Director for the Husky Marching Band. Gary comes to the UW after serving for two years as Assistant Professor/Director of Symphonic Winds, Athletic Bands and Brass Choir at Fort Hays State University in Hays, Kansas where he also taught the low brass studio. Previous to his appointment in Kansas he served as Director of Bands at Mahidol University in Bangkok, Thailand and at Northglenn High School in Denver. Gary lived in Taiwan for ten years where he was Principal Tuba of the Taiwan Symphony Orchestra, the Taipei Symphony Orchestra, the Taipei Sinfonietta & Philharmonic Orchestra, and the Wings of the Angels Symphonic Wind Ensemble. While in Taiwan he also served as Director of Bands at Taipei Municipal Chien Kuo, Ching Mei Girls, and Chung Shan Girls Sr. High Schools, and as Music Director/Conductor of the Sirens Symphonic Winds. Gary continues to serve as Principal Conductor of the Yuetao Symphonic Wind Ensemble in Taipei, Taiwan. Gary has performed on tuba, presented clinics, guest conducted, or adjudicated internationally in Australia, China, France, Germany, Hong Kong, Italy, Japan, Macao, Malaysia, The Netherlands, Taiwan, Thailand, and Singapore, as well as throughout the U.S.A. The recipient of Bachelor and Masters Degrees from the University of Northern Colorado, Gary has studied conducting with Tim Salzman, Kenneth Singleton, John Bell and Dick Mayne and studied tuba and bass trombone with Bill Clark, Jim Sparrow, Paul Brooks, Jack Robinson, Benedict Kirby, and Chris Olka.

*** Special thanks to all of the many performers in tonight's recital – the extent I owe you all for your time, energy and musicianship is beyond my ability to express in words. THANK YOU SO MUCH!

*** Special thanks to Professor Salzman for the tremendous opportunities and conducting experiences I have had so far with the University of Washington Concert Bands. I genuinely appreciate your guidance and artistic vision for what makes conducting so much more than just waving my hands in time to the music. I feel I am surely a much better conductor now than when I arrived. Thanks!

*** Special thanks to Dr. Brad McDavid for the privilege of being an Assistant Director with the Husky Marching Band, one of the finest in the nation! My experiences in that capacity over the last two years have also contributed greatly to the success of tonight's program, and my gratitude is unending. Thanks!

*** Special thanks to my fellow doctoral and masters conducting colleagues, Eric Smedley, Vu Nguyen, Alie Farley, Kirsten Cummings, Ethan Chessin, and Danny Helseth, for all of your support and input throughout our shared conducting seminar meetings, and the opportunity to learn from each of you as we share in our desire to be better conductors.

*** Special thanks to my family – Geng Hui, Tian Tian, Reece, Barbara Brattin (mom), brother David and his family, and Uncle Jack for their unconditional support, patience, love, and caring, as I have continued to strive for ever-higher levels of accomplishment to invest in whatever the future brings for us as a family. I couldn't be where I am today without any of you. Thanks and I love you all!