School of Music  
UNIVERSITY OF WASHINGTON  

2005-2006  

presents  

“CONTINENTAL DIVIDE”  
March 7, 2006  7:30 PM  MEANY THEATER  

CD#15,147  

UNIVERSITY OF WASHINGTON WIND ENSEMBLE  
Timothy O. Salzman, conductor  

HEMISPHERES (2002) ........................................... 14:31  
I. Genesis  
II. Earth Canto  

CONCERTO FOR TWO CONTINENTS (1989) .................... 9:05  
Jacob Winkler, synthesizer  

Rhapsodie for Viola and Wind Orchestra (1946) ........... 10:32  
Melia Watras, viola  

CD#15,148  

UNIVERSITY OF WASHINGTON CONCERT BAND  
Nseobong E. Ekpo, conductor  

AFRICA-CEREMONY, SONG, AND RITUAL (1994) ............ 8:51  

SUITE PROVENCALE (1989) .................................. 7:48  
I. Un ange a fa la crido  
II. Adam e sa Coumpagno  
III. Lou Fustie  
IV. Lis Escoubo  

Paul Bain, conductor  

UNIVERSITY OF WASHINGTON CAMPUS BAND  
Maggii Young-Weitzel, conductor  

BY THE LIGHT OF THE POLAR STAR (1902) ................... 4:57  

ENGLISH DANCES, SET I (1950) ............................ 8:40  
I. Andantino  
II. Vivace  
III. Mesto  
IV. Allegro risoluto  

Laura Stambaugh, conductor
UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. J. Brad McDavid, conductor

MELIA WATRAS was born in Honolulu, Hawaii and began her musical studies on the piano at age 5. Soon after she turned to the viola and made her debut at age 16, soloing with the Dayton Philharmonic Orchestra. While still in high school, Watras drew attention by winning the National Wendell Irish Award. Her formal studies took her to Indiana University, where she studied with Abraham Skernick and Atar Arad, earning Bachelor's and Master's degrees and the prestigious Performer's Certificate. While at Indiana, Watras served as Professor Arad's assistant for many years, and was a member of the faculty as a Visiting Lecturer. She went on to study chamber music at the Juilliard School while also teaching there as an assistant to the Juilliard String Quartet. Watras then served as Musical Artist in Residence at Dickinson College and on the faculty of the New York Youth Symphony Chamber Music Program. In 2004, Watras was appointed assistant professor of viola at the University of Washington School of Music, where she teaches viola and chamber music. Watras currently resides in Seattle with her husband, Corigliano Quartet violinist Michael Jinsoo Lim. She plays a viola made by Samuel Zygmuntowicz. For more information on Melia Watras, please visit www.meliawatras.com.

When Kurt Masur commissioned me to compose a work for his farewell concert with the New York Philharmonic he requested that it be exclusively for winds. Composing a piece for one half of the orchestra became the inspiration for the title HEMISPHERES (defined as one of two half spheres formed by a plane through the spheres center). Hemispheres would become the metaphor for a piece written in three movements, with the middle movement, like an equator dividing the larger halves.

While composing, I began to explore the concept of the hemisphere and how individual parts come together forming a larger more perfect whole. The idea of a sphere, a circle, the earth, evolution, the cycle, the journey, and returning to the origin seem to take hold. I thought how every culture has beliefs about creation and that somehow they are all based on a similar idea - that of returning to the origin, the full circle. Through my research on this subject I became most interested in three particular stories of creation all from very diverse cultures: The western (1.Genesis), American Indian (2. Earth Canto), and Hindu (3. Rajas). These stories became the motivation for Hemispheres in that the music itself also takes on a cyclical form with reoccurring themes throughout and short motifs that develop into larger groups.

Much of the music was complete by the time the horrific events of September 11, 2001 had occurred. Although there was more composing to be done, these events had a profound effect not only on me, but consequently, on the music as well. I began to look at the piece from a completely different perspective. As I continued writing, I decided to expand previous sections, cut, refine, and add new material until the work took on a new shape - something larger and more potent. What had started out as three culturally diverse stories coming together into one larger unison had now become an homage to life, earth, creation and the divine forces that drive the sphere of existence. In the shadow of September 11, 2001, I realized that I had written a memorial piece. Not as a melancholy elegy, as one might expect, but a work that is driving, forceful, exuberant, and a celebration of life itself.

The following quotes and narratives are the inspiration for each of the movements.

1. Genesis
Where were you when I laid the foundations of the earth? Tell Me, if you have understanding. Who determined its measurements? Surely you know! Or who stretched the line upon it? To what were its foundations fastened? Or who laid its cornerstone, When the morning stars sang together, And all the sons of God shouted for joy? The Book of Job, 38:4-7
In the beginning of the world, all was water. The Great Chief lived in the sky alone. When he decided to make the world, he went down to the shallow places in the water and threw up great handfuls of mud that became land. He piled some of the mud so high that it froze hard and became the mountains. The Great Chief made trees grow on earth, and also roots and berries. He made man out of a ball of mud and told him to take fish from the waters and deer and other game from the forests. But in spite of all the things the Great Chief did for them, the new people quarreled. They bickered so much that Mother Earth was angry and she shook the mountains so hard that they fell on to the earth. Many people were killed and buried under the rocks and mountains. Someday the Great Chief will overturn those mountains. Then the spirits that once lived in the bones buried there will go back into them. At present those spirits live on the tops of the mountains, watching their children on earth and waiting for the great change which is to come. The voices of these spirits can be heard in the mountains at all times. No one knows when the Great Chief will overturn the mountains. We do know that the spirits will return only to the remains of people who in life, kept the beliefs of their grandfathers. Only their bones will be preserved under the mountains. ("Creation of the Yakima World" from Indian Legends of the Pacific Northwest by Ella E. Clark) [Joseph Turrin]

JOSEPH TURRIN is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres. Among the many commissioned works in his catalogue, highlights include Hemispheres commissioned for Kurt Masur's final concert with the New York Philharmonic in May 2002 and taken on tour by Masur and the orchestra to Europe and Asia in June 2002, his concertos for flute (commissioned for Carol Wincenc and the New Jersey Symphony) and for trumpet (the latter commissioned by the New York Philharmonic for Philip Smith, its principal trumpet, and conducted at its 1989 premiere by Erich Leinsdorf), the chamber works Riffs and Fanfares (The Chamber Music Society of Lincoln Center), Arcade (New Jersey Chamber Music Society), Quadrile (West Point Military Academy), Chronicles (twelve American Universities for Philip Smith), Modinha (Orpheus Chamber Orchestra) and numerous other commissions. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to the new Hemispheres, the Trumpet Concerto (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned Two Gershwin Portraits (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including Jazzalogue No. 1 (featured on the Orchestra's 1997 Latin American tour) and West Side Story Suite (commissioned and premiered at Carnegie Hall in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. Most recently his Trombone Concerto Illuminations was recorded by Joseph Alessi for Summit Records. His Fanfardo was performed on "Live From Lincoln Center" in July, 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. What the NY Times said about his work Hemispheres: "Mr. Turrin's music is nervous, loud, swift and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. Mr. Turrin's music is young: no past, only future."

THE CONCERTO FOR TWO CONTINENTS FOR SYNthesizer AND Wind ORCHESTRA is Ivan Tcherepnin's fourth commission work for the American Wind Symphony Orchestra. It was premiered in Vaasa, Finland, with the composer as soloist on the synthesizer. The nine-minute, single-movement work makes extensive use of the synthesizer's possibilities. At various times it sounds like a vocal choir, a clarinet trio, horn quartet, a celesta, electric bass or a mistuned balalaika-like piano. As the synthesizer voices are timbral hybrids created by Tcherepnin, so are the motivic and melodic materials as musical materials from one culture are morphed into those of another culture. The concerto blends numerous North American and Russian folk tunes such as "Tur-}

Francaix's Rhapsodie for Viola and Wind Orchestra relies on nostalgic images of France. Opening with a melancholy theme and then a virtuosic allegro, it proceeds through a kaleidoscope of episodes including images of French peasant music, the old French cabaret, and even the sidewalk cafes of pre-war Paris.

JEAN FRANCAIX has, to a degree, suffered the fate of a prophet rejected in his homeland. He once remarked, "Tonality is not yet key in the Straw" with "My Green Fields," or Black American sources with Central Asian (Tartar) folksong. The concerto can be heard as a joyful celebration of the power of music to cross borders and bring peoples together through a commonly shared world of tones and rhythms.

IVAN TCHEREPNIN was born in Paris, France on February 5. Grandson of composer-conductor Nikolai Tcherepnin, and son of the celebrated Alexander Tcherepnin and the noted pianist and pedagogue Ming Tcherepnin, Ivan won international recognition as a composer, as had his grandfather and father before him.
AFRICA: CEREMONY, SONG, AND RITUAL is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs. African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect and reverence given to an honored living person. The drum, the featured instrument in this work, is considered a sacred object as well as a musical instrument. It is believed to be endowed with a mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope and grief.

ROBERT W. SMITH is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 500 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications.

SUITE PROVENCAL is a four-movement suite based on authentic folk tunes from Provence, a southern region of France. Each of the movement titles is in an old French/Latin language called Catalan. Every movement reflects the character of the particular folk song. "Un Ange a fa la crido" (An angel brought to the creed/credo) is like a bourrée, an old French folk song. "Adam e sa Coumpagnou" (Adam and his companion) is an old love song, "Lou Fustie" (the carpenter) is a fast dance, and finally "Lis Escoubo" (a whistle tune/popular ballad) is a farandole, another old dance form. In the latter, the old folk music tradition in which musicians play a whistle with one hand and a drum with the other hand is clearly represented in the musical setting.

BY THE LIGHT OF THE POLAR STAR is the first movement of Sousa's Looking Upwards Suite. Composed in 1902, the Suite includes Mars and Venus and Beneath the Southern Cross. Sousa composed eleven suites and most were inspired by something that impressed him during his many travels. The inspiration for By the Light of the Polar Star came from an evening train ride through South Dakota on which Sousa was taken by the clear, crisp view of the heavens. The second movement draws inspiration from an advertisement for the ship Southern Cross, and the third from simply "gazing into the heavens". In concert programs for the Sousa Band, the following printed notes were usually included for By the Light of the Polar Star, providing the listener with a mental image for the descriptive music—conjuring up images of the cold north.

Jingle bells, jingle bells,
Jingle all the way,
Oh what fun it is to ride
In a one-horse open sleigh." -Old Song

To most Americans the name of JOHN PHILIP SOUSA is synonymous with the Fourth of July. People throughout the world have been inspired by the rousing strains of the works of the "March King" and by performances of Sousa and His Band. In the 1890s his "Washington Post" march became the standard music to accompany the two-step, the dance craze that spread throughout Europe and the United States. A century later, in the 1990s, Sousa's musical offerings are heard at concerts, sporting events, through electronic media, at military and civilian ceremonies, and are an integral component of the American experience. Sousa not only entertained his large and diverse audiences, he also educated his listeners and heightened their musical experience by presenting programs of classical literature through his band transcriptions, his own original works for the medium, and through the masterpieces of other composers of distinction.

SIR MALCOLM HENRY ARNOLD (born in Northampton, England) was inspired by the trumpet playing of Louis Armstrong to leave his violin and piano studies at age 12 and concentrate on learning to play the trumpet. At age 16 Arnold attended the Royal College of Music, studying trumpet with Ernest Hall, conducting with Constant Lambert, and composition with Gordon Jacob. From 1941-1948 he was a professional trumpet and cornet player, playing with the London Philharmonic Orchestra as Principal Trumpet, the BBC Orchestra, and an army band. Arnold began to focus his career on composition when he received a Mendelssohn Scholarship in 1948 to study composition for a year in Italy. His compositions are written for a variety of large and small ensembles, include instrumental and vocal music, and

ENGLISH DANCES, Op. 27, Set 1 (1950) was composed for orchestra in response to a request from Arnold's publisher, who wanted a companion piece to Dvorak's Slavonic Dances. The first set of dances was so successful that the publisher ordered a second set of dances, which were published as Op. 33 in 1951. All the folk tunes orchestrated in the dances are original melodies composed by Arnold, written in Dorian, Mixolydian, and Aeolian modes. Arnold wrote more sets of dances throughout his career: Scottish (1957), Cornish (1966), Irish (1986), and Welsh (1989). MAURICE JOHNSTONE (1900-1976) arranged Set 1 for wind band. Johnstone spent three years working for Sir Thomas Beecham and is better known as an arranger under the pseudonym David Bowden.
are written for concert, stage, and film. He is perhaps best known for his Oscar-winning score (1958) to the film *Bridge on the River Kwai*, which included an arrangement of Kenneth Alford's *Colonel Bogey March*.

**BALI** for wind ensemble was inspired by my two summers living in Ubud, the arts and crafts center of Bali. Every morning the very first sound I would hear would be a gamelon instrument playing the five-note scale unique to that region of the island. The Balinese are warm, playful and artistic minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of the life they don’t even have a word for it, because it is simply taken for granted as the basis for a spiritual life. The Balinese are a quiet and peace-loving people who have never been successfully occupied by a foreign power. The Dutch, the Japanese, the Communists all failed to dominate this little island and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three primary parts: the bright dance rhythms of the gamelon orchestra are the outside sections and the middle is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the night club in the island’s capital, Denpassar. The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance. “Bali” was commissioned by the Bishop-Ireton Wind Ensemble and is respectfully dedicated to that band and its music director, Randy Eyles.

[Michael Colgrass]

I’ve always loved opera overtures. They tend to be fast paced, exciting, and made up from a variety of melodic material. My first experience with these overtures actually came via my father’s LPs from the 1950’s of the University of Michigan Symphony Band under the baton of Revelli. Revelli was fond of performing these overtures in arrangements, or transcriptions, for his large wind symphony. I remember many a time when my father would comment on how much better the overtures were “without all those darn strings!” PING, PANG, PONG, I have captured the essence of these opera overture transcriptions while maintaining a contemporary perspective—in a way, bridging the gap between the past and the present. The three frustrated Chinese ministers from the opera Turandot inspire the title. They have always been some of my favorite characters in all of opera. Their frustration, lamenting, and excitement are some of the best moments in Puccini’s masterpiece and seemed to me to be the perfect inspiration for my modern overture.

[Joel Puckett]

Michael Colgrass started his musical career at age 12 with his own jazz band. Only when he went to the University of Illinois in 1954 did he enter the world of symphonic music, first as a percussionist and then as composer. After composition studies with Lukas Foss and Darius Milhaud at the Berkshire Music Festival and the Aspen School, Colgrass went to New York and freelanced with a wide range of groups, including the New York Philharmonic, Dizzy Gillespie, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra’s Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. During this time he continued to study composition with Wallingford Rigger (1958) and Ben Weber (1958-60). He won the 1978 Pulitzer Prize for Music for Deja vu, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary “Soundings: The Music of Michael Colgrass.” He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. Colgrass has written much music for children and recently initiated music creativity projects in middle schools in Toronto, and Longmeadow, Massachusetts. He is currently active in networking the activities of music-loving parents and teachers throughout North America who have successfully fought to save music programs in their schools when threatened by cutbacks.

Born on the south side of Atlanta, Joel Puckett is the son of a Dixie-land jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both “concert” and “popular” music. He has recently completed his D.M.A. in composition from the University of Michigan. His composition teachers have included William Bolcom, Michael Daugherty, Bright Sheng, Will Averitt and Thomas Albert. Formerly a cantor at St. John's Episcopal Church in Detroit, he has also been an active performer of both contemporary and cabaret works.
GRADUATE CONDUCTING STUDENTS

Paul Bain, Puyallup
Nsé Ekpo, Sumter, SC
Scott Fry, Tacoma
Joel Heredia, Longview
Thomas Slabaugh II, Sacramento, CA
Laura Stambaugh, Portsmouth, NH
Alex Treviño, San Antonio, TX
Margaret Young-Weitzel, Redlands, CA

UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE
Hae-Won Shin, Grad., Music Perf., Seoul, S. Korea*
Zhao Rong Chen, Grad., Music Perf., Nanjing, China
Saesha Senger, Grad., Music Perf., Hailey, ID
Alysa Treber, Fr., Music Perf., Graham
Torrey Kaminski, Jr., Music Perf./Architecture, Seattle

OBOE
Jayne Drummond, Sr., Music Perf., Seattle*
Laura Stambaugh, Grad., Music Ed., Portsmouth, NH
Haley Franzwa, Jr., Music Ed., Bothell

BASSOON
Thomas Ng, Fr., Physics, Bothell*
Kirsten Alfredsen, Fr., Music Perf., Bellingham
Rebecca Solomon, Fr., Philosophy, Redmond
Bruce Carpenter, Grad., Music Perf., Houston, TX

CONTRA BASSOON
Madison Paxton, Fr., Music Perf., Elizabeth, CO

CLARINET
Kent van Alstyne, So., Physics, Chehalis*
Matthew Nelson, Grad., Music Perf., Vancouver
Jonathan Tu, Jr., Aeronautics/Math, Shoreline
Wilson Wong, Fr., Intl. Studies, Bothell
Ryan Brumbaugh, Sr., Music Ed., Port Angeles
Kate Sawatzki, So., Biology/English, Spokane
Stella Koh, Fr., Music/Poly Sci., Bellevue
Nsé Ekpo, Grad., Inst. Cond., Sumter, SC

BASS CLARINET
Ben Leis, Community Member, Seattle*
Cindy Chou, So., BioChem./Music, Seattle

ALTO SAXOPHONE
Barbara Larson, Sr., Music Perf./Anthropology, Kent*
Ryan Marsh, Sr., Music Perf., Maple Valley

TENOR SAXOPHONE
Anthony Pierce, Fr., Music Perf., Vancouver

BARITONE SAXOPHONE
Paul Swanson, Fr., Music Perf., Everett

TRUMPET
Edward Castro, Grad., Music Perf., New York City, NY*
Akash Shivashankara, Sr., Econ./Music, Bellevue
Sarah Holt, Sr., Music Ed., Lakewood
Paul Bain, Grad., Inst. Cond., Puyallup
Rachel Moore, Jr., Music Perf., Lake Forest Park
Shelly Devlin, Grad., Music Perf., LeGrand, IA

HORN
Matthew Kruse, Grad., Music Perf., Redmond*
Severn Ringland, Fr., Music Perf., Brush Prairie
Kenji Ulmer, So., Music Perf., Olympia
Andrew Cate, So., Psychology, Graham
Stephanie Reger, Sr., Sociology, Everett
Josiah Boothby, Sr., Music Perf., Seattle

TROMBONE
Vincent LaBelle, Grad., Music Perf., Spokane*
Jenny Kellogg, So., Jazz Studies, Redmond
Sean McCarthy, Jr., Comp. Sci./Music Perf., Seattle
Grant Ausley, So., Music Perf., Graham

EUPHONIUM
Phillip Brown, Grad., Music Perf., Tacoma* 
Emma Yantis, So., Music Perf., Grapeview

TUBA
Jon Hill, Fr., Music Perf., Des Moines, Iowa*
Nate Lee, So., Music Perf., Issaquah

STRING BASS
John Teske, Jr., Music Comp., Shoreline
Tracie Sanlin, Sr., Music Ed., Chicago, IL

PERCUSSION
Scott Fry, Grad., Inst. Cond., Tacoma*
Katie Hurst, Grad., Music Performance, Seattle
Rebecca Tapia, Sr., Music Perf./Music Ed., Snohomish
Everett Blindheim, Sr., Music Perf./Chem. Engr., Puyallup
Darren Meucci, Sr., Music Ed., Bothell
Maria Joyner, Grad., Music Ed./Music Perf., Olympia
Chris Lennard, Fr., Music Perf., Snohomish

PIANO
Yoonji Kwon, So., Music Perf./Medical Tech., Seoul, S. Korea

HARP
Gabrielle Holmquist, Sr., Music Performance, San Anselmo, CA
Ashley Wong, So., Music Perf., Kirkland

*Principal