PRIZED: MEMORIES

With the

UNIVERSITY OF WASHINGTON
WIND ENSEMBLE
Timothy Salzman, conductor

And the

UNIVERSITY OF WASHINGTON
SYMPHONIC BAND
Dr. Steven Morrison, conductor

7:30 PM
April 20, 2015
Meany Theater
PROGRAM

UNIVERSITY OF WASHINGTON WIND ENSEMBLE
Timothy Salzman, conductor

1 SCENES FROM THE LOUVRE (1966) .................. 11:19 NORMAN DELLO JOIO (1913-2008)
   The Portals
   Children’s Gallery
   The Kings of France
   The Nativity Paintings
   Finale

   The Portals
   Children’s Gallery
   The Kings of France
   The Nativity Paintings
   Finale

2 remarks, Salzman

3 AMERICAN SCRIPTURE (2011) ....................... 11:27 ANDREW RINDFLEISCH (b. 1963)
   Cory Meals, conductor

4 FUNERAL MUSIC FOR QUEEN MARY (AFTER PURCELL) (1991) .................. 7:37 STEVEN STUCKY (b. 1949)
   Lewis Norfleet, conductor

INTERMISSION

UNIVERSITY OF WASHINGTON SYMPHONIC BAND
Dr. Steven Morrison, conductor

5 O MENSCH, BEWEEIN’ DEN SÜNDE GROS (1942) .......... 6:28 J. S. BACH (1685-1750)
   (arr. P. Grainger (1882-1961)
   Cory Meals, conductor

6 TO REMARKS, MEALS

7 CHEATING, LYING, STEALING (1993) ................... 9:35 DAVID LANG (b. 1957)
   Cory Meals, conductor

8 REMARKS, MORRISON

9 FANTASY IN EARTH TONES (2012) .................... 6:33 JAMES MOBBERLEY (b. 1954)

10 THE PURPLE CARNIVAL (1993) ...................... 3:30 HARRY L. ALFORD (1879-1939)
PROGRAM NOTES

A descendent of three generations of Italian organists, NORMAN DELLO JOIO grew up in New York City surrounded by musicians and music in his home. He began working as a church organist and choirmaster at the age of 12 and later studied at Juilliard, Tanglewood and the Yale School of Music. Besides teaching, he was a prolific composer, with works for chorus, orchestra and band, along with many solo pieces. He won the Pulitzer Prize in 1957 and an Emmy Award for The Louvre in 1965. SCENES FROM THE LOUVRE is derived from the original score of an NBC television special about the museum that aired in 1964. It covers the period of the museum’s development during the Renaissance, with each movement based on themes of Renaissance composers.

Composer ANDREW RINDFLEISCH has enjoyed a career in music that has also included professional activity as a conductor, pianist, vocalist, improviser, record producer, radio show host, educator, and concert organizer. As a composer, he has produced dozens of works for the concert hall, including solo, chamber, vocal, orchestral, brass, and wind music, as well as an unusually large catalog of choral music. His committed interest in other forms of music-making have also led him to the composition and performance of jazz and related forms of improvisation. Mr. Rindfleisch is the recipient of the Rome Prize, a John Simon Guggenheim Fellowship, the Aaron Copland Award, and the Koussevitzky Foundation Fellowship from the Library of Congress. Over forty other prizes and awards have followed honoring his music. He has participated in dozens of renowned music festivals and has received residency fellowships from the Bogliasco Foundation (Italy), the Czech-American Institute in Prague, the Charles Ives Center for American Music, the June in Buffalo Contemporary Music Festival, the MacDowell Colony, and the Pierre Boulez Conductor’s Workshop at Carnegie Hall. He holds degrees from the University of Wisconsin at Madison (Bachelor of Music), the New England Conservatory of Music (Master of Music), and Harvard University (PhD). As a conductor and producer, Mr. Rindfleisch’s commitment to contemporary music culture has brought into performance and recording over 500 works by living composers over the past 20 years. He has founded several contemporary music ensembles and currently heads the Cleveland Contemporary Players Artist in Residency Series at Cleveland State University, and the Vertigo Ensemble at the Utah Arts Festival in Salt Lake City. He has made guest conducting appearances throughout the United States and abroad with many diverse musical organizations; from opera and musical theatre, to orchestral, jazz, improvisational, and contemporary avant-garde ensembles. Of this evening’s composition the composer writes:

AMERICAN SCRIPTURE is a work composed as a reverent, timbrel ballad of sorts, to the early American sacred hymn. As a basis for the work’s construction, three well-known sacred hymns (of significant popularity in 19th Century America) are used, combined and manipulated throughout: 1) Be Thou My Vision, 2) Abide With Me, and 3) Now the Day is Over. Explicit quotations within the work, however, are few. Rather, materials from the known hymns are both fragmented and dissected, often placed in a kind of hybrid hymn-like musical context. The result, I hoped, would be a very slowly unfolding work of shifting colors, static motion, and quiet reverence. AMERICAN SCRIPTURE was commissioned by Dr. Damon Talley, the Shenandoah Symphonic Winds, and a consortium of twenty one American collegiate wind ensembles.

— ANDREW RINDFLEISCH

STEVEN STUCKY is one of America’s most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his Second Concerto for Orchestra, he is a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher. Stucky describes the genesis of FUNERAL MUSIC FOR QUEEN MARY (AFTER PURCELL):

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on December 28, 1694: a solemn march, the anthem “In the Midst of Life We Are in Death,” and a canzona in imitative polyphonic style. In working on the project
I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on February 6, 1992.

—STEVEN STUCKY

For the first half of the twentieth century, PERCY GRAINGER retained a reputation as one of the century's foremost composers of light and genial compositions (Irish Tune from County Derry, Molly on the Shore, Country Gardens, and Shepherd's Hey) and for his brilliant pianistic prowess. In actuality, he was a pioneer in the collection and transcription of folk songs, being among a small number of proto-ethnomusicologists to utilize the wax cylinder phonograph for this purpose. Whether based on folk-songs or original themes, his boldly conceived compositions explore new sonorities within a novel structural and rhythmical problems. He anticipated the possibilities of electronic music, designing and building a series of electronic tone-producing machines in his own living-room. Additionally, Grainger was one of the first composers to embrace the wind band as a viable medium for artistic expression. His innovative approach to wind-band scoring led to the formation of a host of techniques still in use today.

The Chorale prelude: O MENSCH, BEWEIN' DEIN SÜNDE GROS (O, Man, now weep for thy great Sin) is taken from Bach's Orgelbichlein (Little Organ Book) collection. Grainger created the setting between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940s.

Although Grainger's arrangement was designated 'set for wind-band', the orchestration formula follows his principles of elastic scoring. Elastic scoring duplicates organ registration by assigning instrumental lines—referred to as 'Tone Strands' by Grainger—to various organ octaves. It suggests the possibility of performing the work with a variety of instrumental combinations.

DAVID LANG is one of the most highly-esteemed and-performed American composers writing today. Lang won the 2008 Pulitzer Prize in music for the little match girl passion, based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's St. Matthew's Passion. The recording of the piece on Harmonia Mundi was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and was Musical America's 2013 Composer of the Year.

Lang's tenure as 2013-14 Debs Chair Composer's Chair at Carnegie Hall saw his critically-acclaimed festival, "collected stories," showcase different modes of storytelling in music. This season Lang sees the premiers of a string quartet for the 10th anniversary of Sage Gateshead, a choral piece for the 75th anniversary of Tanglewood Music Center, a new piece for musikFabrik, a new composition for the Bamberg Symphony, and just (after song of songs) for Trio Mediascal and Saltarello. Lang's compositional range is highlighted as the 2014-15 Composer-in-Residence at de Doelen in Rotterdam; many of the pieces receive their European premières.

Lang's music is used regularly for ballet and modern dance around the world by such choreographers as Twyla Tharp, Susan Marshall, Edouard Lock, and Benjamin Millepied, who choreographed a new piece by Lang for the LA Dance Project at BAM in 2014. Lang's film work includes the score for Jonathan Parker's (Untitled), the music for the award-winning documentary "The Woodmans," and the string arrangements for "Requiem for a Dream," performed by the Kronos Quartet. His music is also on the soundtrack for Paolo Sorrentino's Oscar-winning "La Grande Bellezza" and the director's upcoming film, "Youth." In addition to his work as a composer Lang is Professor of Composition at the Yale School of Music.

Of the work, the composer shares,

A couple of years ago, I started thinking about how so often when classical composers write a piece of music, they are trying to tell you something that they are proud of and like about themselves. Here's this big gushing melody, see how emotional I am. Or, here's this abstract hard-to-figure-out piece, see how complicated I am, see my really big brain. I am more noble, more sensitive, I am so happy. The composer really believes he or she is exemplary in this or that area. It's interesting, but it's not very humble. So I thought, What would it be like if composers based pieces on what they thought was wrong with them? Like, here's a piece that shows you how
miserable I am. Or, here’s a piece that shows you what a fiend I am, what a cheater I am. I wanted to make a piece that was about something disreputable. It’s a hard line to cross. You have to work against all your training. You are not taught to find the dirty seems in music. You are not taught to be low-down, clumsy, sly and underhanded. In CHEATING, Lying, STEALING, although phrased in a comic way, I am trying to look at something dark. There is a swagger, but it is not trustworthy. In fact, the instruction in the score for how to play it says: Ottós anf.
UNIVERSITY OF WASHINGTON WIND ENSEMBLE

FLUTE
Sabrina Bounds, So., Music Performance, Seattle
Laura Colmenares, Jr., Music Performance, Redmond
Roxanne Fairchild, Sr., Music Education, Vancouver
Joyce Lee, Sr., Music Performance, Tacoma*
Leanna Keith, Grd., Music Performance, Omaha, NE

OBOE
Galen Chen, Fr., Statistics, University Place
Jessy Ha, Fr., Pre-Engineering, Bothell
Megan McCormick, So., Undecided, Snohomish*

BASSOON
Boone Hapke, Fr., Physics, Issaquah*
Jamael Smith, Jr., Music Performance/Microbiology, Mukilteo

CLARINET
Ben Jensen, So., Environmental Science, Silverdale
Reyn Kenyon, Sr., Biochemistry/Physiology, Napa, CA
Angelique Poteat, Community Member, Whidbey Island*
Alexander Tu, So., Music Performance, Renton
Mo Yan, Fr., Music Education, Beijing, China

BASS CLARINET
David Bissell, Community Member, Bellevue

SAXOPHONE
Amy Chiu, Fr., Chemical Engineering, Mill Creek
Sy, Sr., Music Performance, Tacoma
Brandon Pifer, Fr., Music Education, Colville
Evan Smith, Grad., Music Performance, Davenport, IA*

TRUMPET
Erin Howard, Grad., Music Education, St. Charles, MO
Andy Pendergrass, So., Psychology, Seattle
Erik Reed, Alumni, Owasso, OK
David Sloan, Grad., Music Performance, Pasadena, TX*
Betsy Solon, So., Music Performance, Cedar Falls, IA
Tyler Stevens, Sr., Music Education, Mercer Island

HORN
Matthew Anderson, Grad., Music Performance, Los Angeles, CA*
Kelly Brown, So., Musical Performance / Mathematics, Snohomish
Trevor Cosby, Sr., Music Performance, Kent
Renee Millar, Grad., Music Performance, Stoughton, WI
Alex Zhou, Fr., Economics, Redmond

TROMBONE
Elizabeth McDaniel, Grad., Music Performance, Riverside, CA*
Caroline Harbitz, alumni, Oslo, Norway
Zachary Wendt, Grad., Music Education, Pittsfield, WI
Mike Dobranski, Community Member, Newcastle

EUPHONIUM
Sunjay Cauligi, Sr., Comp. Engineering/Mathematics, Vancouver
Dalton He, Fr., Computer Science, Mercer Island*

TUBA
Andrew Abel, So., Music Performance, Issaquah*
Julio Cruz, Grad., Music Performance, Lindenhurst, NY

BASS
Ramon Salumbides, Sr., Music Performance, Kearney, NE*
Tyler Cigić, Jr., Music Performance, Orange, CA

PERCUSSION
Evan Berge, So., Music Performance, Woodinville
Peyton Levin, So., Music Education, Vashon Island
Declan Sullivan, Sr., Percussion Performance, Lake Forest Park
Chris Trimis, Sr., Music Performance, Woodinville*

PIANO
Pei-Jung Huang, Grad., Music Performance, Taiwan, Taipei

HARP
Brianna Spero, alumni, Gig Harbor

GRADUATE STUDENT Conductors
Erin Howard, MA Music Education, St. Charles, MO
Anita Kiner, PhD Music Education, Skokie, IL
Cory Meak, PhD Music Education, Titusville, PA
Lewis Norfleet, DMA Conducting, Grants Pass, OR
David Sloan, DMA Trumpet Performance, Pasadena, TX
UNIVERSITY OF WASHINGTON SYMPHONIC BAND

PICCOLO/FLUTE
Brendan Carlquist, So., Computer Science, Austin, TX
Yun Fang, Fr., Biochemistry, Tainan, Taiwan
Sarrah Flynn, Fr., Music Performance, Marysville*
Saralyn Santos, Fr., Undeclared, Auburn
Anna Kornfeld Smith, Grad., Computer Science and Engineering, San Diego, CA
Barrie Sugarman, So., Biology, Kalispell, MT

TRUMPET
Jeff Alcock, Sr., Electrical Engineering, Silverdale*
Sean Fleming, Fr., Music Education, Irvine, CA
Kyle Johnson, Fr., Computer Science, Auburn
Nicholas Rubland, So., Computer Science, Shoreline
Jonathan Vence, Jr., Mathematics, Mountlake Terrace

HORN
Nadia Ahmed, Fr., Undeclared, Boise, ID*
Karen Alftergott, So., Computer Science, Elmhurst, IL
Lisa Mansfield, Grad., Music Education, Los Alamos, NM
Toni Ruo, So., Finance, Shawnee, KS

TROMBONE
Tyler Fost, Fr., Computer Science, Pound Ridge, NY
Bonnie Henwood, Jr., Biology: Ecology, Evolution, and Conservation, Seattle
Gene Kim, Sr., Computer Science, Bellevue
Ariana Kupai, Fr., Biology, Auburn*
Christian Read, So., Civil Engineering, Graham
Nicholas Knof, Jr., Physics / Astronomy, Torrance, CA

EUPHONIUM
Sunjay Canligi, Sr., Computer Engineering / Mathematics, Vancouver*
Molly Kercheval, Fr., Computer Science and Engineering, Lake Forest Park

TUBA
Andrew Abel, Soph., Music Performance, Issaquah*
Matthew Braun, Jr., Electrical Engineering, Bothell
Sarah Kim, Fr., Intended Biology, Bellevue

PERCUSSION
John Aguilar, Jr., Music Education, Seattle*
Melanie Anderson, Jr., Electrical Engineering, Union City, CA
Shannon Horst, Fr., Music, Seattle
T. J. Orgovan, So., Drama Performance, Bellevue
Annika Veis, Fr., Psychology, Olympia

PIANO
Hua Ma, Community Member, Shanghai, China

CLASSICAL

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UPCOMING EVENTS: (Unless otherwise noted, performances are at 7:30 PM)

Performance Location Key
BA - Brechemin Auditorium  MST – Meany Studio Theater
BH – Benaroya Hall  MU 213 – Rm. 213 Music Building
ECC – Ethnic Cultural Center  SJC – St. James Cathedral
HUB – Hub Lyceum  SMC – St. Mark’s Cathedral
MT – Meany Theater

April 24, University Symphony & Seattle Symphony. Side by Side. MT.
April 25, Faculty Recital: Craig Sheppard, piano. MT.
April 26, Littlefield Organ Series: Iain Quinn. 3:00 PM, WA.
April 28, Guest Artist Recital: Wendy Yamashita, piano. BA CANCELLED
April 29, Guest Artist Masterclass: Wendy Yamashita, piano. 4:30 PM, BA CANCELLED
May 1, IMPFest VII. ECC.
May 2, IMPFest VII. ECC.
May 3, Guitar Master Class: Marcin Dylla. 10:00 AM, MU 213.
May 3, Music from the War to End All Wars, PART III. 4:30 PM (Steven Morrison lecture at 4:00 PM), BA.
May 3, IMPFest VII. Time to be announced, ECC.
May 7, Brechemin Piano Series. BA.
May 8, UW Opera: Mozart, The Magic Flute. MT.
May 9, UW Opera: Mozart, The Magic Flute. MT.
May 10, UW Opera: Mozart, The Magic Flute. 2:00 PM, MT.
May 10, Barry Lieberman & Friends: American String Project Chamber Players. 2:00 PM, BA.
May 11, Music of Today. MT.
May 13, UW Chamber Orchestra, After Mozart. BA.
May 18, Voice Division Recital. BA.
May 20, Jazz Innovations, Part I. BA.
May 21, Jazz Innovations, Part II. BA.
May 21, Ethnomusicology Visiting Artists Concert: Music of Zimbabwe. MT.
May 22, Mallethead Series: Collier & Dean 50th. MST.
May 27, Percussion Ensemble: World Percussion Bash. MST
May 27, Chamber Singers & University Chorale. MST.
May 28, Wind Ensemble, Symphonic & Concert Bands. MT.
May 28, Brechemin Piano Series. BA.
May 29, Modern Music Ensemble/Inverted Space. MST.
May 29, Guitar Ensemble. BA.
May 30, Barry Lieberman & Friends: Joe Kauffman master class. 2:00 PM, BA.
May 30, Trio Andromeda. BA.
June 1, Studio Jazz Ensemble/Modern Band. MST.
June 1, Gospel Choir. MT.
June 2, University Choirs: UW Sings. MT.
June 5, University Symphony & Combined University Choirs. MT.