

Fall 2007 Music Department Calendar of Events



Central Washington University
Department of Music
Presents:

Flute Force

Elizabeth Brown
Sheryl Hener
Rie Schmidt
Wendy Stern

October 7, 4 PM	Musica Antiqua+
October 9, 7 PM	Jon Hamar: faculty string bass recital+
October 10, 3PM	Duncan Ceremonies+
October 10, 7 PM	Joe Brooks: faculty saxophone recital+
October 10, 8 PM	David Friesen & Uwe Kropinski
October 13, 7 AM to 6 PM	Suzuki Fest, Entire Building
October 14, 4 PM	Nicholas Caoile and Friends+
October 20, All Day	Sonata-Sonatina Festival, Entire Building
October 21, 4 PM	Hal Ott: faculty flute recital+
October 24, 7 PM	Kairos String Quartet*
October 25, 7 PM	Presidential Series: Pacific Baroque Orchestra*
October 26, 8 PM	John Pickett, piano and guest Joshua Roman, cello*
October 27, 4 PM	Samantha Baker: junior clarinet recital+
October 27, 8 PM	Guest Bass Clarinet Recital: Gareth Davis+
October 28, 1 PM, 3 PM, 5 PM & 7 PM	Flute Fete+
October 29, 7 PM	Octubafest I+
October 30, 7 PM	CWU Symphony Orchestra/Chamber Choir Halloween Concert*
October 31, 7 PM	Octubafest II+
November 1, 7 PM	Patricia McCarty: student violin recital+
November 2-3, evening of 11/2, all day 11/3	NATS Conference
November 4, 2 PM	Sean McClanahan, Senior Trombone Recital+
November 4, 4 PM	Early Jazz Nite with Curtis Peacock, Bret Smith and Friends+
November 6-7, All Day	Fall Choral Classic, festival, Entire Building
November 8, All Day	Trumpet Fest, Band/Orch. room, Concert and Recital Halls
November 9, 7 PM	Guitar Ensemble Concert+
November 13, 7 PM	Jazz Combo Nite+
November 14, 7 PM	Single Reed Nite+
November 16, 7 PM	Combined Choral Concert*
November 17, 1 PM	Becky Smith: senior trumpet recital+
November 17, 4 PM	Allison Spray & Katie Miller: junior joint trumpet recital+
November 17, 7 PM	Horn Studio Recital+
November 18, 12 PM	Burke Anderson: horn recital+
November 18, 2 PM	Brian Rascon: junior trumpet recital+
November 18, 4 PM	Chamber Orchestra Concert*
November 18, 7 PM	Brass Choir Concert*
November 19, 7 PM	IAJE Combo Night+
November 25, 7 PM	Faculty Woodwind Quintet+
November 27, 7 PM	String Studio Recital+
November 28, 7 PM	Percussion Ensemble Concert*
November 29, 7 PM	Wind Ensemble/Symphonic Band Concert*
November 30, 7 PM	Jazz Nite: Jazz Bands and Choirs*

*Concert Hall
+ Recital Hall

*The Calendar of Events changes frequently.
For our most up-to-date calendar,
visit our website at www.cwu.edu/~music or call (509)963-1216*

Please turn off your cell phone and refrain from the use of any electronic devices through the duration of your visit to our new facility. Thank you.

Music Building Recital Hall
Wednesday, October 3, 2007
7:00 PM

You can further the excellence of our Music Department!
A contribution of \$250 will contribute to the program of your choice, and inscribe your name, or the name of a loved one, on a chair in our beautiful Concert Hall. Find out more about "La Sedia"
(The Music Chair) at www.cwu.edu/~music.

Program

Pastorale Igor Stravinsky

Jour d'été à la montagne Eugène Bozza
I. Pastorale
II. Auz bords du torrent
III. Le chant des fôrest
IV. Ronde

Silver Halo Joseph Schwantner*§

Intermission

The Baths of Caracalla (2007) Elizabeth Brown*
for four alto flutes and recorded sound

Grand Quartet in E Minor, opus 103 Friedrich Kuhlau
Andante Maestoso
Scherzo
Adagio molto Con Espressione
Rondo

Flute Quartet Roupen Shakarian
Prelude
Simple Song
Finale
Night
Dance

* World Premiere

§ commission made possible with a grant from the Brannen-Cooper fund

Program Notes

Silver Halo for Flute Quartet

Silver Halo was commissioned by Flute Force with support from the Brannen-Cooper Fund and other donors to celebrate its twenty-fifth anniversary. The work was completed in August 2007, in Spofford, New Hampshire.

I find the flute's mercurial voice, its extraordinary dynamic, expressive and technical prowess, endlessly compelling. **Silver Halo** is the latest in a series of works I have written for flute, others include: **Modus Caelestis** (1973) for twelve flutes, twelve strings, piano and three percussionists, **Canticle of the Evening Bells** (1976) for flute and chamber ensemble, **A Play of Shadows** (1990) for flute and chamber orchestra for flutist Ransom Wilson and **Soaring** (1984) for Carol Wincenc.

Silver Halo's expanded instrumentation includes: C Flutes, Piccolo, Alto Flute, Bass Flute as well as a pair of Energy Chimes. The Energy Chime, a small single cylindrical metal bar approximately 5 inches long and suspended on a wooden frame, is played with a short plastic mallet and creates a high bell-like pitch of long duration. The work attempts to engage the virtuosic craft and the collective talents of these brilliant musicians.

Silver Halo is cast in three stylistically diverse movements:

- I. Processional, Incantation and Chase
- II. Moto perpetuo, and
- III. Clockworks.

Movement I: ("*misterioso*") opens with the solitary striking of Energy Chimes [Flutes 1 and 2 onstage] followed by Alto Flute and Bass Flute responses played by Flutes 3 and 4 who are positioned (*whenever possible*) behind the audience. As they play their "processional" music, Flutes 3 and 4 proceed toward the stage. The initial separation of the musicians creates a "halo-like" environment that helps to define, clarify and frame the discrete flute voices in the sonic space. The ensemble gradually coalesces around a forceful "chase" section of C Flutes whose shifting meters and interlocking parts generate a propulsive monophonic texture of rapidly articulated phrases that ultimately unravel by movement's end.

Movement II: (*capriccioso e animato*) opens with a single pitch F that abruptly expands into fast cascading wave-like gestures. The introduction is followed by a capricious and spirited calliope-like theme in Alto Flute that becomes the structural foundation for a process of continuously evolving harmonic and textural variations. These variations form the large-scale arch design that builds to the movement's midpoint, then reverses the order of those sections in a palindrome fashion.

Movement III: ("*piccante e percussivo*") drawing its materials and episodic design from both the "chase" music of Movement I and the "calliope" music of Movement II, first starts with the full ensemble in six-sixteen meter playing increasingly assertive gestures like the incessantly turning cogs of a clock. This texture progresses to a stately fanfare-like homophonic theme that gradually advances to the cumulative final climatic statement of the "chase" and "clockworks" music.

JOSEPH SCHWANTNER

Known for his dramatic and unique style, Joseph Schwantner is one of the most prominent American composers today. He received his musical and academic training at the Chicago Conservatory and Northwestern University and has served on the faculties of the Juilliard School, Eastman School of Music, and the Yale School of Music, simultaneously establishing himself as a sought after composition instructor. Schwantner's compositional career has been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity* and several Grammy nominations. Among his many commissions is his *Percussion Concerto*, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past decade.

Program Notes Continued

Schwantner currently serves on the Board of Directors of the American Academy of Arts and Letters. His music is published exclusively by Schott Helicon Music Corporation and recorded on the RCA Red Seal/BMG, Hyperion, Naxos, Koch International Classics, EMI/Virgin, Sony, Delos, New World Records, Klavier and Innova labels. Schwantner's recent commissions include works for the seventy fifth anniversary of the National Symphony Orchestra, 8th blackbird, Flute Force, and the "Ford Made in America" Commission, the largest commissioning consortium in the United States involving fifty orchestras in all fifty States and sponsored by the American Symphony Orchestra League, Meet the Composer and the Ford Motor Company Fund.

In **THE BATHS OF CARACALLA**, four alto flutists serenely emerge and recede from a recorded soundscape which includes theremin and bowed psaltery as well as a choir of prerecorded alto flutes. Together, these form imaginary reverberations from the actual Baths of Caracalla of ancient Rome, now a vast, mysterious ruin.

Composer/flutist **ELIZABETH BROWN** (b. 1953) is a 2007 recipient of the Guggenheim Foundation Fellowship and member of Flute Force. A native of Alabama and a Juilliard graduate, she began composing in her late twenties. Since then, her work has been performed at a variety of notable venues; the Library of Congress, the Kitchen, the Los Angeles Museum of Art, the Houston Center for Photography, the Ijsbreaker in Amsterdam, Bang on a Can, Lincoln Center, and Kunstlerhsaus Mousonturm in Frankfurt. The Orpheus Chamber Orchestra premiered *Lost Waltz* at Carnegie Hall in 1997; Newband premiered *Delirium* (featuring the original microtonal instruments of Harry Partch) at the Knitting Factory in NYC in 1998. Brown has been a fellow at the MacDowell Colony and at the Liguria Study Center in Bogliasco, Italy and was Artist-in-Residence at Acadia National Park in 1999. She has written for a number of unusual instruments, including viola d'amore, glass harmonica, and traditional Japanese instruments (she is an accomplished shakuhachi player). Brown's music can be heard on CRI's Emergency Music: Band on a Can Live Vol. II, Dance of the Seven Veils (Newband) on Music and Arts and The AIDS Quilt Songbook on Harmonia Mundi.