Spring 2016 Music Department
Calendar of Events

May 27, 6:00pm  Pavel Spichak, trumpet recital*
May 27, 8:00pm  Brass Choir Concert+
May 28, 10:00am Mary Jarvis, senior project horn recital*
May 28, 12:00pm Amanda Dickenson, piano recital*
May 28, 2:00pm  Sarah Newlin, piano recital*
May 28, 4:00pm  Victoria Gust, voice recital*
May 28, 8:00pm  Drew Medak, senior project jazz recital*
June 1, 7:00pm  Percussion Ensemble Concert+
June 2, 7:00pm  Symphonic Bands Concert+
June 3, 6:00pm  Nathan Jacobsen, senior project voice recital*
June 3, 7:00pm  Composition Studio Recital+
June 3, 8:00pm  Nathaniel Heard, voice recital*
June 4, 10:00am Adam Benabid, trombone recital*
June 4, 4:00pm  An Afternoon of Jazz+$
June 4, 7:00pm  An Evening of Jazz+$
June 5, 12:00pm Pharron Fodé, voice recital*
June 5, 2:00pm  Besaret Tafesse, tuba recital*
June 5, 4:00pm  Orchestra & Chamber Choir Concert+$
June 5, 6:00pm  Brianna Eddy, piano recital*
June 5, 8:00pm  Ben Lundgren, voice recital*

* Recital Hall  + Concert Hall  $ Ticketed Event
Pricing is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

The Calendar of Events changes frequently. For the 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 facility. Thank you.

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.

Follow us on:

Central Washington University
Department of Music
presents:

Wind Ensemble Concert

Lewis Norfleet, conductor
Matt Vegh, graduate assistant conductor

Jerilyn S. McIntyre Music Building Concert Hall
Thursday, May 26, 2016
7:00 PM
Chester, Overture for Band

William Schuman

The Immovable Do

Percy Grainger

with brightness round about it

Nancy Galbraith

Matt Vegh, conductor

Kingfishers Catch Fire

John Mackey

I. Following falls and falls of rain

Pavel Spichak, trumpet

II. Kingfishers Catch Fire

Intermission

Ecstatic Waters

Steven Bryant

I. Ceremony of Innocence

II. Augurs

III. The Generous Wrath of Simple Men

IV. The Loving Machinery of Justice

David Stewart, clarinet

V. Spiritus Mundi

Graduating Students

Drew Baddeley, Master of Music, Double Bass Performance
Lauren Causby, Bachelor of Music Education
Sierra Hawthorne, Bachelor of Arts in Music
Catherine Higgins, Bachelor of Arts in Music
Jake Juhl, Bachelor of Music, Saxophone Performance
Brian Lawrence, Bachelor of Music Education
Pavel Spichak, Bachelor of Music Performance, Horn & Bachelor of Music Education
Josh Supkoff, Bachelor of Music Education
Ecstatic Waters is music of dialectical tension – a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant – the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, Augurs, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat’s gyre, until “the center cannot hold,” and it erupts with supreme force into The Generous Wrath of Simple Men.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses. – Steven Bryant

Chester by William Schuman

Born in the Bronx, William Schuman (1910-1992) dropped out of business school to pursue composition after hearing the New York Philharmonic for the first time. He became a central figure in New York’s cultural institutions, leaving his presidency of the Juilliard School to become the first director of Lincoln Center in 1961. All the while he was active as a composer. He received the inaugural Pulitzer Prize for music in 1943. He shared a fondness for wind music with his Juilliard contemporaries Vincent Persichetti and Peter Mennin, from which came many classic works for wind band.

Chester is the third movement of the New England Triptych, a collection of three pieces based on tunes by the colonial-era New England composer William Billings. Schuman wrote the collection in 1956 on a commission from Andre Kostelanetz and the orchestra at the University of Miami. Schuman created his own versions for band later, one movement at a time. Chester came first, right on the heels of the original. The orchestration of the two versions is obviously different in important ways, and unlike the other movements, Schuman actually expands his treatment of Chester in the band version. It begins as a chorale before being broken into pieces in an intense development that comprises most of the piece. Much later (1988) Schuman also produced a set of piano variations on the tune.

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master’s Assistant. This book became known as “Billings’ Best” following as it did his first book called The New England Psalm Singer, published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom that sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,  
And Slav’ry clank her galling chains,  
We fear them not, we trust in God,  
New England’s God forever reigns.

The Foe comes on with haughty Stride;  
Our troops advance with martial noise,  
Their Vet’rans flee before our Youth,  
And Gen’ral’s yield to beardless Boys.

What grateful Off’ring shall we bring?  
What shall we render to the Lord?  
Loud Halleluiahs let us Sing,  
And praise his name on ev’ry Chord.

– William Schuman
The Immovable Do by Percy Grainger

In November and December 1939, Grainger arranged his The Immovable Do for wind band. By putting the notes from the original score for mixed chorus (written 1933-1939 and dedicated to his ‘merry wife’ Ella) into the various families of instruments of the wind band, Grainger creates an instrumentation similar to that of the Irish Tune From County Derry. The set of parts for the wind band version consist of a multitude of parts (i.e. 7th B-flat Clarinet!), enabling it to be played by clarinet choir or saxophone choir only.

The piece was conceived coincidentally. One morning Grainger was practicing on one of his harmoniums, when the mechanism of the high C broke, so the instrument continually played the tone automatically. Grainger, being inventive as always, improvised around the drone, creating a new piece. The piece ‘draws its title from one of the two kinds of Tonic sol-fa notation. I chose the one with an ‘immovable Do’ (in which ‘Do’ always stands for C). In my composition – which is not based on any folksong or popular tune – the ‘immovable Do’ is a high drone on C which is sounded throughout the whole piece. It seemed natural for me to plan it simultaneously for different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone colour’. – Percy Grainger

with brightness round about it by Nancy Galbraith

Nancy Galbraith (b.1951) resides in Pittsburgh, Pennsylvania, USA, where she is Professor of Composition at Carnegie Mellon University. In a career that spans three decades, her music has earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression. Her compositions are featured on numerous recordings, including six anthologies. With major contributions to the repertoires of symphony orchestras, concert choirs, wind ensembles, chamber ensembles, electroacoustic ensembles, and soloists, Galbraith plays a leading role in defining the sound of contemporary classical music.

“with brightness round about it” is one of the earliest postminimalist works for wind orchestra, and has enjoyed wide popular appeal. Though not a truly programmatic composition, the title was chosen after its completion from a passage from Ezekiel (1:4) to describe the general spirit of the work. The work was composed in 1991 for a commission from the River City Brass Band, and was revised and re-scored for winds in 1993.

The work begins very softly with lush, gentle sounds that underlie a thematic line divided among several instruments. The smaller motives that are created through these divisions then combine to form a collage, which in turn becomes background material for the introduction of a dreamy, ethereal piano solo. The mood suddenly shifts with an outburst in the woodwinds as the theme is stated forcefully in the brass. After the minimalist development section, a recapitulation of this forte section is stated. Following a grand climax, the work concludes softly with the piano solo gradually fading into silence. – Nancy Galbraith

Kingfishers Catch Fire by John Mackey

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His notes on Kingfishers Catch Fire are as follows:

A “kingfisher” is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful. The first movement, “Following falls and falls of rain,” is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, “Kingfishers catch fire,” imagines the bird flying out into the sunlight. The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky’s “Firebird” at the end of the piece.

Ha! Get it? A kingfisher is a bird that looks like it’s catching fire – so I referenced (but didn’t quote) Firebird. What’s more brilliant than a musical pun!? Okay, it’s not especially clever, but it works well in the context of the piece, I think. Or at least I hope.

The slow movement is unusual for me because — well, it’s slow. Not a lot of Mackey slow music out there. The fast movement is unusual — again, for me — because it’s not driven by percussion, the meter changes are relatively straight-forward, and it’s really, really happy. And not the kind of happy where I get all cynical about how happy the piece is. No, it’s just happy. – John Mackey

Ecstatic Waters by Steven Bryant

Steven Bryant’s (b.1972) music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthral listeners and performers alike. His seminal work Ecstatic Waters, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. Recently, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. John Corigliano states Bryant’s “compositional virtuosity is evident in every bar” of his 34’ Concerto for Wind Ensemble.

Bryant’s first orchestral work, Loose Id for Orchestra, hailed by composer Samuel Adler as “orchestrated like a virtuoso,” was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. Alchemy in Silent Spaces, commissioned by James DePreist and The Juilliard School, was premiered by the Juilliard Orchestra in May 2006. The Chicago Symphony Orchestra’s MusicNOW series featured his brass quintet, Loose Id, conducted by Cliff Colnot, on its 2012-13 concert series.