Spring 2017 Music Department
Calendar of Events

June 2, 5:00pm  Katie Regier, clarinet recital*
June 2, 7:00pm  David McLemore, faculty tuba-euphonium recital*
June 2, 8:30pm  Warren Murray, graduate percussion recital+
June 3, 10:00am Hannah Bryan & Jasmine Gilbert, joint voice recital*
June 3, 12:00pm Sarah Lee, violin & Oliver Hartman, bass, joint recital*
June 3, 2:00pm  Michael Ash, voice recital*
June 3, 4:00pm  An Afternoon of Jazz+$
June 3, 6:00pm  Sami Ruiz, voice recital*
June 3, 7:00pm  An Evening of Jazz+$
June 4, 12:00pm Victoria Busby, voice recital*
June 4, 2:00pm  Holly Osborne, voice recital*
June 4, 4:00pm  Chamber Orchestra Concert+
June 4, 6:00pm  Mel Senter & Shaylynn Gould, joint voice recital*
June 4, 8:00pm  Rachael McIntire, piano recital*
June 26, 2:00pm  Valerie Campbell, piano recital*

* Recital Hall + Concert Hall $ Ticketed

Parking 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.

Central Washington University Music Department continues to excel because of generous contributions from alumni, parents, and friends. While there are many ways to offer support that will best meet your philanthropy goals, we invite you to join us in celebrating the 125th anniversary of our beloved CWU by giving a $125 to support our students. This support will allow us to continue to provide top-tier teaching and training for our students. For more information on how to achieve your giving goals, visit us at www.cwu.edu/give.

Thank you for all that you do to advance Central’s commitment to excellence and connecting our world through music.

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Program
Symphonic Band
Mark Lane, conductor
Lewis Norfleet, conductor

Fanfare and Flourishes (1991)  
James Curnow  
(b. 1943)  

La Mezquita de Córdoba (2005)  
Julie Giroux  
(b. 1961)  

Third Suite for Band (1966)  
Robert Jager  
(b. 1939)  

Symphony for Band (1956)  
Vincent Persichetti  
(1915-1987)  

October (2000)  
Eric Whitacre  
(b. 1970)  

Give Us This Day (2006)  
David Maslanka  
(b. 1943)  

Program
Symphonic Winds
Mark Lane, conductor
Symphony for Band (1956) by Vincent Persichetti (1915-1987)

Vincent Persichetti was an American composer, teacher, and pianist. An important musical educator and writer, Persichetti was a native of Philadelphia. He was known for his integration of various new ideas in musical composition into his own work and teaching, and for training many noted composers in composition at the Juilliard School. His students at Juilliard included Philip Glass, Michael Jeffrey Shapiro, Kenneth Fuchs, Richard Danielpour, Robert Dennis, Peter Schickele, Lowell Liebermann, Robert Witt and Thelonious Monk.

Persichetti was born in Philadelphia and remained a resident of that city throughout his life. Even though neither of his parents were musicians, his musical education began at the age of 5 when he was enrolled in the Combs College of Music. Originally a student of piano, organ, and double bass, he later studied music theory and composition with Russel King Miller, whom he considered a great influence. By the time he reached his teens, he was paying for his own education by accompanying and performing.

By the age of 20, Persichetti was simultaneously head of the theory and composition department at Combs, a conducting major with Fritz Reiner at the Curtis Institute and a student of piano and composition at the Philadelphia Conservatory. He earned a master’s degree in 1941 and a doctorate in 1945 from Philadelphia, as well as a conducting diploma from Curtis. In 1941, while still a student, Persichetti headed the theory and composition department as well as the department of postgraduate study at Philadelphia. In 1947, William Schuman extended an offer of professorship at Juilliard.

Persichetti’s music draws on a wide variety of thought in 20th century composition. His own style was marked by use of two elements he refers to as “graceful” and “gritty”: the former being more lyrical and melodic, the latter being sharp and intensely rhythmic. He frequently used polytonality in his writing and his music could be marked by sharp rhythmic interjections. This trend continued throughout his compositional career; his music lacked sharp changes in style over time. Persichetti is also one of the major composers for the concert wind band repertoire, with his 14 works for the ensemble; the Symphony No. 6 for band is of particular note as a standard larger work. - https://windbandlit.wordpress.com

The Symphony for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled Symphony for Winds, following, as it did, his Symphony No. 5 for Strings. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 Journal of Band Research, he wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.” According to Jeffrey Renshaw, “The Symphony for Band…was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.”

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on “Round Me Falls the Night,” from the composer’s Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale. - program Note from San Luis Obispo Wind Orchestra concert program, March 2, 2010

Fanfare and Flourishes (1991) by James Curnow (b. 1943)

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan where he received his initial musical training in the public schools and The Salvation Army Instrumental Programs in these cities. He lives in Nicholasville, Kentucky where he is president, composer, and educational consultant for Curnow Music Press, Inc. of Nicholasville, Kentucky, publishers of significant music for concert band and brass band. He also serves as Composer-in-residence (Emeritus) on the faculty of Asbury College in Wilmore, Kentucky, and is editor of all music publications for The Salvation Army in Atlanta, Georgia.

His formal training was received at Wayne State University, B.M. (Detroit, Michigan) and at Michigan State University, M.M (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone, and a conducting student of Dr. Harry Began. His studies in composition and arranging were with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

James Curnow’s Fanfare and Flourishes was composed in 1991 and features a prominent musical theme from Marc-Antoine Charpentier’s Te Deum. As the title suggests, an exciting fanfare opens the piece, giving way to renaissance-inspired melodies that feature multiple sections of the ensemble in turn.

Third Suite for Band (1966) by Robert Jager (b. 1939)

Robert Jager was born in Binghamton, New York in 1939 and received his education at The University of Michigan. For four years, he served as the Staff Arranger at the Armed Forces School of Music while a member of the United States Navy. Currently, he is Professor of Music and Director of Theory and Composition at Tennessee Technological University in Cookeville, Tennessee. Jager has over 65 published compositions for band, orchestra and various chamber groupings, with more than thirty-five comissions including the United States Marine Band and the Tokyo Kosei Wind Orchestra. He has won a number of awards for his music, being the only three-time winner of the American Bandmasters Association’s "Ostwald Award." In addition, he has won the “Roth Award” twice (National School Orchestra Association); received Kappa Kappa Psi’s “Distinguished Service to Music Medal” in the area of composition in 1973 and won the 1975 “Friends of Harvey Gaul” bicentennial competition. He is a member of Phi Mu Alpha Sinfonia, the American Bandmasters Association, ASCAP. He is a former composer, conductor, and lecturer throughout the United States, as well as in Canada, Europe, and Japan.

The Third Suite is a tuneful work for band, yet it has built into it certain elements that provide a challenge for the players and conductor as well as added interest for the listener. In the first movement, for example, the steady feel and rhythm of a march are somewhat distorted by measures of unequal time values.

In the Waltz [movement II], the same kind of distortion of time occurs as in the previous movement, but now it is the familiar 3/4 that receives the treatment. Color and contrast are added important features in this movement. Near the end of the waltz, the opening flute theme is repeated and cut short before the movement closes with a spirited coda.

The Rondo [movement III] opens with a five-chord introduction in the full band. This introduction serves as an important connecting idea throughout the movement. A solo cornet states the first theme, which is repeated by the woodwinds. Then the mood shifts to minor, with the next theme played by the full band. After a repeat of the first melody, the piccolo introduces a third theme. This, too, is repeated, and again the five big chords are heard, followed by another statement of the first theme. Suddenly, the tonal level shifts, and the last statement of the second melody is heard, within the context of a developmental section incorporating all three themes of the movement. After a loud timpani crash, the first melody is heard presto, building to a climactic finale based on the five chords of the introduction.

--notes adapted from the Composer’s “Notes to the Conductor”


Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the prestigious Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK.
As conductor of the Eric Whitacre Singers he has released several chart-topping albums including 2011’s bestselling Light and Gold. A sought after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

October began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn’t find the finances. If I remember correctly I didn’t immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska, 30 bands! I’ve dealt with institutional bureaucracy for a while now and I can’t possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together. ~Notes by the Composer

Give Us This Day (2006)
by David Maslanka (b. 1943)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana.

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hahn (pronounced “Tik Nat Hahn”) entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakening and awareness. Give Us This Day gives us this very moment of awakening and awareness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle, “Short Symphony for Wind Ensemble,” because the music is not programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody “Vater Unser in Himmelreich” (“Our Father in Heaven”) – No. 110 from the 374 four-part chorales by Johann Sebastian Bach. ~Notes by the Composer

La Mezquita de Córdoba (2005)
by Julie Giroux (b.1961)

Julie Ann Giroux attended college at Louisiana State University receiving her bachelors degree in music performance, all the while continuing to compose band and orchestra works. At this time, she also began composing commercially. In 1981 she published her first band work. Literally days after college graduation, Julie had the opportunity to arrange & conduct several arrangements for a live ESPN broadcast for the National Sportsfest held in Baton Rouge, Louisiana. Composer Bill Conti had also been hired to compose and conduct music for the same event. Shortly after that, Mr. Conti invited Julie out to Hollywood to work on the mini-series “North and South.”

Julie went on to compose & orchestrate music for many Television and Films and received her first of three Emmy nominations in 1989-1990. In 1991-1992, Julie won an Emmy Award for “Outstanding Individual Achievement in Music Direction” for the 64th Annual Academy Awards, ABC. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category.

Ms. Giroux is an extremely well rounded composer with works for Symphony Orchestras (including chorus), Chamber music, Wind Ensembles, Soloists, Brass and Woodwind Quintets and many other serious and commercial formats. Her first published work “Mystery on Mena Mountain” with Southern Music Company was composed while still in college. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges, public schools and professional orchestras.

In 169 B.C., the Romans founded Cordoba. After the fall of Rome, it existed under the rule of the Visigoths and became the capital of Al Andalus, Muslim Spain in 716. The Moors conquered Cordoba in the 8th Century and by the tenth century the city boasted a population of 500,000, compared to about 38,000 in Paris. According to the chronicles of the day, the city had 700 mosques, some 60,000 palaces, and 70 libraries - one reportedly housing 500,000 manuscripts and employing a staff of researchers, illuminators, and book binders. Cordoba also had some 900 public baths as well as Europe’s first street lights. Reigning with wisdom and justice, the rulers of Cordoba treated Christians and Jews with tolerance. They also improved trade and agriculture, patronized the arts, made valuable contributions to science, and established Cordoba as the most sophisticated city in Europe.

When the Moors conquered Cordoba they found a Visigoth cathedral, promptly pulled it down and built a mosque complex whose walls enclose about four acres and was over 40 years in the making. Over the centuries, the Moors roofed-over and developed more and more within this complex. Muslim, Christian and Jewish faiths alike were practiced within its walls, an unprecedented feat then and literally unheard of today. When the Christians re-conquered Cordoba in 1236, the new rulers were so awed by its beauty that they left it standing, building their cathedral in the midst of its rows of arches and columns. Thus it is preserved to this day, fondly referred to in Spain as La Gran Mezquita. La Mezquita contains over 500 marble, granite, and alabaster columns. Mixed into the califal styles, you can see the Byzantine and oriental influences, as well as Hispano-romanic and Visigothic elements throughout the mosque. The grandeur of La Mezquita and its colorful political and religious history has earned its place as a true wonder of the civilized world. La Mezquita de Córdoba opens with the destruction of the original Christian church in 716 A.D. and proceeds as a musical celebration of La Mezquita and its multi-cultural, religious and artistic accomplishments. ~Notes by the Composer
**Symphonic Band Personnel**

**Piccolo**
- Sydney Johnson

**Flute**
- Lexi Hayes*
- Maggie Arnett
- Sydney Johnson
- Cheryl Nitta

**Oboe**
- Austin Bastrom*
- Aspen Borisch

**Bassoon**
- Brian McCarthy*
- Maddie Bogart

**Clarinet**
- Rachel Baily*
- Caelan Chan
- Nate Crites
- Mike Powers
- AJ Mehal
- Steven Higbee
- Katelin Crowner
- Katherine Kinert

**Bass Clarinet**
- Katherine Shogren

**Saxophone**
- Ariana Maurmann*, alto 1
- Brad Bjorn, alto 1
- Cole Van Gerpen, alto 2
- Chelsea Johnson, alto 2
- Lane Wilkinson, tenor
- Bret Deford, baritone

**Trumpet**
- Heather Moore*
- Chandler Little
- Nick Yau
- Mary Adamski
- Matthew Nguyen
- Jordan Alexander
- Asante Williams
- Josef Neri
- Austin Carl
- Jacob Houser

**Bass Trombone**
- Ben Bogle

**Euphonium**
- Omar Garcia*
- David Stewart

**Tuba**
- Calvin Stipe*
- Dean Millett
- Lane Zimbelman
- Alex Nein

**Percussion**
- Alyssa Haigh*
- Dylan Lahue
- Maverick Kajita
- Clara Cranney
- Thomas Leonard

*Principal/Section Leader

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**Symphonic Winds Personnel**

**Piccolo**
- Brooke Rundle*

**Flute**
- Emma McGuire
- Jack Pritchard
- Elliott Westom
- Nick Novy

**Oboe**
- Megan Cathany*
- Raven Kammeyer

**Bassoon**
- Kirsten Kennedy*
- Danny Ramirez
- Erica Sanidad

**Clarinet**
- Michael Roach*
- Kyle Brooks
- Kris Prak
- Aaron Kibbee
- Abigail LeRich
- Allison Lambrecht
- Jordan Braedt
- Megan Griffin

**Bass Clarinet**
- Owen Evans
- Aaliyah Barnes
- Kai Amerson
- Domi Edson

**Trombone**
- Brooke Rundle*
- John Joy*
- Cole Lobdell
- Sam Howard
- Ryan Whitehead
- Gabriela Garcia
- Isaac Hurtado
- Zach Teply

**Bass Trombone**
- Ben Bogle

**Euphonium**
- Eric Diehl
- Nick Colletto
- Emily Suter

**Tuba**
- Lucas Cook*
- Jackie Vandeman
- Hannah Reed

**Percussion**
- Andrew Samuelson*
- Khaner Gross
- Tyler Ussery
- Travis Waggoner
- Elijah Moffatt
- Sora Oizumi

*Principal/Section Leader