Fall 2018 Music Department
Calendar of Events

November 30, 8:00 pm  Ryan Whitehead, trombone recital*
December 1, 12:00pm  Sascha Burckhardt, trombone recital*
December 1, 2:00 pm  Dillon Alas, trombone recital*
December 1, 4:00 pm  Afternoon of Jazz+
December 1, 6:00 pm  Tony Nguyen, clarinet recital*
December 1, 7:00 pm  Evening of Jazz+
December 2, 2:00 pm  Kati Couch & Matthew Shreve, joint recital*
December 2, 4:00 pm  Orchestra Concert+$
December 2, 8:00 pm  Electronic Music Recital*
December 7, 7:00 pm  The Gothard Sisters+$

* 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 stellar CWU Music Department by giving $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.

Another avenue of support for CWU Music is our “Take a Seat” campaign celebrating our 125 year mark! Go to CWU.edu/Music and click on “Support CWU Music” in the left hand column or call the office 509-963-1216 for details.

Thank you for all that you do to advance Central’s commitment to excellence and

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Central Washington University
Department of Music
presents:

Wind Ensemble Concert

Lewis Norfleet, conductor
Warren Murray, graduate conductor
Robert Rutherford, graduate conductor

Jerilyn S. McIntyre Music Building Recital Hall
Thursday, November 29, 2018
7:00 PM
Program


Toccata Marziale (1924) Ralph Vaughan Williams (1872-1958)


March from Symphonic Metamorphosis (1943) Paul Hindemith (1895-1963) Transcribed for Concert Band by Keith Wilson

Sweeney has taken a select number of movements from the original 90-minute composition to create the Suite from “Mass” which was premiered in 2007. The brass quintet is employed to represent the vocal lines of the original. The result is striking yet beautiful, conveying solemnity, questioning, and belief.

March from Symphonic Metamorphosis (1943)

The year 1944 was both a turbulent time in America and a period of artistic and cultural growth. While World War II raged in Europe, Americans turned to music and art as a diversion from the omnipresent hardships of the war.

German composer Paul Hindemith immigrated to the United States in 1940 and became a citizen in 1946. He taught at Yale University in New Haven, Connecticut and was a major influence on many important composers of the latter half of the twentieth century. In early 1940, Hindemith began discussing the possibility of producing a ballet based on the music of composer Carl Maria von Weber (1786–1826) with the Russian ballet producer Leonide Massine. The idea intrigued Hindemith, but he and Massine clearly had different concepts of the project. Massine had envisioned simple arrangements of Weber’s melodies rather than Hindemith’s sharper and more colorful interpretations of the music. The ballet was dropped, but Hindemith did not let the music go to waste. He reworked his ideas into what became the Symphonic Metamorphosis. The first, third, and fourth movements are based on melodies from relatively obscure piano duets of Weber that Hindemith and his wife would often play together. The second movement is derived from Weber’s overture to his opera Turandot.

Symphonic Metamorphosis received its world premiere by the New York Philharmonic on January 20, 1944, with Artur Rodzinski conducting. Although it was written for orchestra, Hindemith immediately felt that it should also be available for band and requested that his Yale colleague Keith Wilson create the transcription. Since that time, the heroic March that serves as the fourth movement of the suite is often performed on its own.
ancient landscapes and a person’s small yet not entirely insignificant place within them.

Toccata Marziale is one of two works Vaughan Williams composed for concert band after being exposed to military bands during his service in the British Army in World War I. Completed in 1924, the “toccata” references an early Baroque genre of virtuosic keyboard music. The piece’s long melodic lines are tempered only by its martial tempo and stately character. Vaughan Williams’ skillful use of the concert band features dialogue between the woodwind and brass sections in a brilliant and constantly shifting texture.

Suite from MASS (For Brass Quintet and Concert Band) (1971)

Leonard Bernstein (1918-1990) was an American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the US to receive worldwide acclaim. According to music critic Donal Henahan, he was “one of the most prodigiously talented and successful musicians in American history.” Flamboyant, inspired and voracious in his conducting style, Bernstein got his big break conducting the New York Philharmonic in 1943. He was one of the first American-born conductors to lead world-class orchestras. He composed the score for the musical West Side Story. After battling emphysema, he died at the age of 72.

Jacqueline Kennedy Onassis commissioned Leonard Bernstein to compose the inaugural piece for the 1971 opening of the newly constructed Kennedy Center for the Performing Arts in Washington, D.C. The work was to be dedicated to her late husband. Bernstein had a long interest in the elements of various religions and ancient and tribal beliefs. In a nod to the Kennedys, he chose the liturgy of the Roman Catholic Mass as the basis for his Mass subtitled “A Theater Piece for Singers, Players, and Dancers.” Bernstein was assisted by composer/lyricist Stephen Schwartz, fresh from the production of Godspell, to bring in elements of contemporary pop and rock music, including a cast of nearly 200 performers, two orchestras, a ballet company, marching band, and rock combo. Commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael
Early Light (1995)
Carolyn Bremer (1957-2018) has been dubbed a composer “driven by hobgoblins of post-modernist cant.” She came to composition on the heels of intensive training as an orchestral bassist. She studied at Eastman, Cal Arts, and received the Ph.D. from UC Santa Barbara. Carolyn was Chair of Composition at the University of Oklahoma from 1991-2000 where she held the O’Brien Presidential Professorship. Carolyn was Director of the Bob Cole Conservatory at Cal State Long Beach until her untimely passing.

Early Light was written for the Oklahoma City Philharmonic and received its premiere performance in July 1995. The material is largely derived from “The Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem: Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long homerun.

When Jesus Wept (1956)
William Schuman (1910-1992) began composing in high school, forming a jazz ensemble in which he played violin and banjo. He earned bachelor’s and master’s degrees from Columbia University Teachers College, and he studied at Juilliard with Roy Harris, who exercised a strong influence on the young composer and brought him to the attention of Serge Koussevitzky, who championed many early works. In the course of his career Schuman was Director of the Koussevitzky Music Foundation, the Walter W. Naumburg Foundation, the Chamber Music Society of Lincoln Center, National Educational Television, and the Film Society of Lincoln Center. In addition to his election to both the American Academy of Arts and Sciences and the Royal Academy of Music, Schuman received the National Medal of Arts in 1987 and, in 1989, was honored by the Kennedy Center in Washington.

When Jesus Wept is the second part of the New England Triptych, which begins with Be Glad Then America and concludes with Chester Overture. Like its triptych partners, When Jesus Wept was inspired by a William Billings hymn and was made first into a piece for orchestra (in 1956, with the band version transcribed by the composer in 1958). The hymn is a simple melody from the 1770 New England Psalm Singer that is intended to be performed as a round. It uses the following text:

When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.

Schuman states the entire tune in a beautiful (and demanding) duet of euphonium and trumpet and proceeds to develop it at his own pace, pulling fragments from the melody and treating them in his own freely tonal, contrapuntal style. He does pause in the middle to present the tune as a round before returning to his more contemporary setting, ending on a note of uncertainty.

Toccata Marziale (1924)
Ralph Vaughan Williams (1872-1958) was an influential British composer of symphonies, chamber music, opera, choral music, and film scores. In 1914 at the age of 40, Ralph (pronounced “Rayf”) Vaughan Williams enlisted as a private in the Royal Army Medical Corps and had a grueling time as a stretcher bearer before being commissioned as an artillery officer. Williams wrote that his aim in setting the songs was that they be “treated with love.” Never straying from his English roots, he sought to organically weave elements of his native music into all his compositions, rather than imitate it. Williams’ music has been said to be characteristically English. It expresses a deep regard for and fascination with folk tunes, the variations upon which can convey the listener from the down-to-earth to the ethereal. Simultaneously the music shows patriotism toward England in the subtlest form, engendered by a feeling for