Central Washington University
Department of Music

presents:

Jerilyn S. McIntyre Music Building
Dr. Wayne S. Hertz Concert Hall
Saturday, February 23, 2019
4:00 PM

Winter 2019 Music Department
Calendar of Events

February 24, 4:00 pm  Choir Concert+$
February 25, 6:00 pm  Heather Moore, trumpet recital*
February 26, 7:00 pm  Symphonic Bands Concert+
February 27, 8:00 pm  “Budapest Nights”
                         Mark Goodenberger composition recital*
March 2, 12:00 pm     Ana DeWitt, violin recital*
March 2, 2:00 pm      Josh Terry, viola recital*
March 3, 12:00 pm     Viola Bach Recital*
March 3, 1:00 pm      Kris Prak, composition recital+
March 3, 2:00 pm      Michael Roach, clarinet recital*
March 3, 4:00 pm      Tori Casebeer, voice recital*
March 3, 5:00 pm      Trombone Choir Concert+
March 4, 6:00 pm      Mary Adamski, trumpet recital*
March 5, 6:00 pm      Maximillian Jones, trumpet recital*
March 5, 7:00 pm      Percussion Ensemble Concert+
March 6, 6:00 pm      Jazz Combo 1*
March 6, 8:00 pm      Jazz Combo 2*
March 7, 7:00 pm      Kairos Concert with Tatjana Rankovich*
March 8, 7:00 pm      Jazz Band 4 & Vocal Jazz 3 Concert+
March 8, 8:00 pm      Daniel Hendrick, trumpet recital*

All dates and times subject to change. For the most recent
calendar of events, visit www.cwu.edu/music

* Recital Hall     + Dr. Wayne S. Hertz 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

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duration of your visit to our facility. Thank you.

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contributions from alumni, parents, and friends. While there are many ways to offer support
that will best meet your philanthrophy 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.

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

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Wind Ensemble Concert

Ellensburg High School
Robert Rutherford, conductor

Central Washington University
Lewis Norfleet, conductor
Warren Murray, graduate conductor
Robert Rutherford, graduate conductor

Central Washington University

125 CWU MUSIC

Jerilyn S. McIntyre Music Building
Dr. Wayne S. Hertz Concert Hall
Saturday, February 23, 2019
4:00 PM
Program

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<th>Work</th>
<th>Composer</th>
<th>Birth Year</th>
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<td><strong>Fortress</strong> (1988)</td>
<td>Frank Ticheli</td>
<td>(b. 1958)</td>
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<tr>
<td><strong>Sheltering Sky</strong></td>
<td>John Mackey</td>
<td>(b. 1973)</td>
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<tr>
<td><strong>Puszta</strong> (1988)</td>
<td>Jan Van der Roost</td>
<td>(b. 1956)</td>
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I. **Oratio**. The Gregorian chant *Gloriosa* begins with the words, “O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.” The first movement, Oratio, opens with bells sounding the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians.

II. **Cantus**. The second movement, Cantus, showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on San Juan-sama no Uta (The Song of Saint John), a 17th-century song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622.

III. **Dies Festus**. The third and final movement, Dies Festus, takes as its theme the Nagasaki folk song Nagasaki Bura Bura Bushi, where many Crypto-Christians lived. *Gloriosa*, fusing Gregorian chant and Japanese folk music, displays the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra.

introduced to Japan in those days. The second movement is Sanjuan sama no uta (“song of Saint Juan”) sung by Hidden Christians. The third movement is based on Nagasaki Bura-bura Bushi, a folk song of the Nagasaki district, where many hidden Christians lived.
one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school music textbook. His Festal Scenes (TRN) saw its US premiere with Ito himself conducting, marking his first international appearance at the 1987 ABA-JBA joint convention. Ito’s compositional talent covers a variety of musical media. His piano ensemble series, Guru-guru Piano (Ongaku No Tomo Sha, 8 volumes) expands the scope of four-handed performance. His 2001 opera Mr. Cinderella received much critical acclaim and greatly impacted the Japanese opera scene. By request from his hometown of Hamamatsu, he composed music for the official city song rededicated in 2007. In honor of those affected by the tragic East Japan Earthquake, Ito collaborated with famous poet Ryoichi Wago, offering songs of gifts and prayer. His kindness and generosity through music has touched many lives.

Ito’s distinguished musical career includes guest conducting the Tokyo Kosei Wind Orchestra for their ‘Asian Concert Tour 2002’ on behalf of maestro Frederick Fennell, and the International Youth Wind Orchestra at WASBE 2005 in Singapore. He is in high demand as a guest conductor, clinician, lecturer, and educator in Asian countries such as Taiwan, Hong Kong, Korea and Singapore, and gives clinics for WASBE and other band festivals worldwide.

Ito was born in Hamamatsu, Shizuoka Prefecture, Japan in 1960. His musical career began with concert childhood piano lessons and later compositional studies while in high school. He graduated from the Tokyo University of Fine Arts and Music with a bachelor of music degree in composition.

Ito’s musical talent has been recognized through awards at the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987) and the Bandmasters Academic Society of Japan (the Academy Prize, 1994; Research Branch Prize, 2012).

Christianity was introduced into Japan in mid sixteenth century. It consequently brought a variety of western music. While Christianity was forbidden by the Tokugawa Shogunate, there were Christians called “Hidden Christians”, who tried to advocate sermons and secret songs. In those songs, sad to say, melodies and lyrics like those of the Gregorian Chants were obliged to be “Japanized”. For example, the Latin word “gloriosa” was changed to “gururiyoza”. The difference between the “Japanized” melodies and the original ones induced Ito to write this piece, with which to solve the mystery. The first movement consists of variations on a Gregorian Chant which was

### Personnel

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<thead>
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<th>Alto Sax</th>
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<tr>
<td>Annie Kang</td>
<td>James Kirkham</td>
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<td>Ava Adams</td>
<td>Elizabeth Shoda</td>
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<td>Flute</td>
<td>Tenor Sax</td>
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<td>Ava Adams</td>
<td>Chloe Cairns</td>
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<td>Felice Bello</td>
<td>Bassoon</td>
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<td>Madyson Eason</td>
<td>Annika Repsher</td>
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<td>Katarina Edie</td>
<td>Cooper Ricard</td>
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<td>Oboe</td>
<td>Bari Sax</td>
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<td>Cooper Ricard</td>
<td>Cristian Caballero-Barajas</td>
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<td>Ashlyn Rominger</td>
<td>Horn</td>
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<td>Bassoon</td>
<td>Emily Carter</td>
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<td>Annika Repsher</td>
<td>Connor Schwarz</td>
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<td>Clarinet</td>
<td>Gillian Sigle-Hall</td>
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<td>Sarahlyn Gatley</td>
<td>Trumpet</td>
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<td>Taylor Perez</td>
<td>Leo Cabrera-Perez</td>
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<td>Morgan Whitemarsh</td>
<td>Logan Cook</td>
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<td>Bass Clarinet</td>
<td>Elliot Sander</td>
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<td>Andrew Hull</td>
<td>Abby Whitemarsh</td>
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<td>Tuba</td>
<td>Trombone</td>
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<tr>
<td>Ben Lombardi</td>
<td>Aidan Gallagher</td>
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<td>Dominic Singh</td>
<td>Ruben Munguia</td>
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### Percussion

| McKenzie Bandy | Adam Blackwood |
| Thomas Lonowski | Soren Lundquist |
| Tess Preppernau | Breanna Smith |
| Nick Zimny |
Fortress (1988) - Frank Ticheli (b. 1958)
Frank Ticheli’s music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (The New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Fortress was composed in 1988 and received its premiere performance in Iron County, Michigan, by the Batawagana Youth Camp Band. Ticheli wrote the piece while serving on the faculty of Trinity College in San Antonio, Texas, making Fortress one of his earlier compositions for the wind band. The piece is based upon short motive ideas, which Ticheli develops, layers, and sets in imitative textures throughout the piece. Each work can be traced back to the interval of a tritone, an important trend throughout the work.

John Mackey (b. 1973) is an American composer of contemporary classical music, with an emphasis on music for wind band, as well as orchestra. He holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House, Carnegie Hall, the Kennedy Center, and throughout the world. Mackey has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, the Juilliard School, Concert Artists Guild, and many others, including several college wind ensembles. As a frequent collaborator, he has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey’s music.) Sheltering Sky has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the band repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Theatre. The Bolshoi’s management naturally turned to him to provide a suitable piece for its celebration, though it waited until the eleventh hour to do. Shostakovich’s friend and sometime colleague Lev Lebedinsk recalls the circumstances under which the work was composed (his recollections are published in Elizabeth Wilson’s fascinating compilation Shostakovich: A Life Remembered): “The speed with which [Shostakovich] wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down. Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne.” Although the music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece, and of course it is not an overture to anything. It is simply a vivacious and thoroughly Russian celebratory gesture, in the bright key of A major. The exultant mood is exhibited in passages alternately grandiose, lyrical and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

Immersion (2011) – Alex Shapiro (b. 1962)
Immersion brings listeners on a sonic journey into a private, aquatic realm. Beneath the surface of the ocean is a world of liquid beauty and grace hidden from our eyes and from our imagination. Even in this habitat of life and hope, exquisite creatures remain vulnerable to events triggered from beyond their fragile sanctuary. Follow your ears and your heart to the depths of a place we sometimes forget to look. Immersion is a three-movement symphony that can be presented as one longer piece, or modularly, in any combination of movements together or separately. Depth, and Beneath, are moderate in tempo, while Surface is very fast and percussive, and even suitable as an encore.

Gloriosa (1990) – Yasuhide Ito (b. 1960)
Yasuhide Ito (b. 1960), professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositional endeavors. His more than 1000 works include 90-plus wind band scores. Gloriosa (1990 Ongaku No Tomo Sha; Bravo Music, international distributor) is
Program

**Festive Overture** (1954)  
Dmitri Shostakovich  
(1906-1975)

**Immersion** (2011)  
1. Surface  
2. Beneath  
3. Beneath

Robert Rutherford, *conductor*

**Gloriosa** (1990)  
1. Oratorio  
2. Cantus  
3. Dies Festus

Personnel

**Piccolo**  
Jack Pritchard

**Flute**  
Emma McGuire*  
Jennifer Rhee  
Mao Oizumi  
Elliott Westom

**Oboe**  
Samuel Ellibee*  
Erin McGranaghan

**English Horn**  
Erin McGranaghan

**Bassoon**  
Danny Ramirez*  
Brian McCarthy

**Eb Clarinet**  
Erik Poehlman

**Clarinet**  
Mikaela Rink*  
Sam McLung  
Erik Poehlman  
Steven Higbee  
Katelin Crowner  
Kris Prak  
Michael Roach  
Josephine Wells  
Sunny Lee

**Bass Clarinet**  
Sam McLung*  
Josephine Wells

**Alto Sax**  
Ryan McKnight*  
Chloe Pierce  
Jacob Krieger  
Henry Fernstrom

**Horn**  
Henry Nordhorn*  
Sophie Mortensen  
Joseph Bagdovitz  
Ian Monahan

**Trumpet**  
Geoff McKay*  
Daniel Hendrick  
Josh Bell  
Tim Goei  
Max Jones  
Ben Ellis

**Trombone**  
Cole Lobdell*  
Dillon Alas  
John Joy  
Jake Bean  
Seth McAlister (bass)

**Euphonium**  
Omar Garcia*  
Riley Lord

**Tuba**  
Lucas Cook*  
Calvin Stipe

Percussion  
Aaron Rausch*  
Cassie Jennings  
Aaron Tuchardt  
Eli Moffat  
Thomas Snedeker
Festive Overture (1954) by Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich (1906-1975) was one of the great composers of the 20th century, and certainly the greatest to emerge from the Soviet Union. His relationship with the Soviet government, especially Soviet premier Joseph Stalin, defined nearly every aspect of his life. He was born in St. Petersburg and grew up in the last years of tsarist rule in Russia. The Bolshevik revolution of 1917 came when Shostakovich was 11, but its influence stayed with him the rest of his life. His rise to fame came at the hands of an aid to Leon Trotsky, a father of the revolution. Shortly thereafter, Trotsky’s exile and the death of Vladimir Lenin left Stalin in charge, and he ruled with an iron fist and no patience for dissent or criticism of any kind. The arts were to reflect the official reality of Soviet existence, and thus “Formalist” works (that is, any work that displayed hints of modernism or abstract content) were at least frowned upon, if not banned outright. Shostakovich made something of a game of pushing as far towards this line as possible, sometimes even drifting past it. He was officially denounced by the regime twice, only to later rehabilitate his reputation through new, more apparently pro-Soviet works. At times the regime used him as a mouthpiece, and he seemed only too willing to comply. Yet his works often show signs of weariness or outright contempt for his government. His controversial memoir, Testimony, seems to confirm the notion that Shostakovich did not wish to support the Soviet regime. However, the memoir’s emergence 4 years after his death and the murky circumstances of its creation, not to mention its appearance at the height of the Cold War, all call into question its truthfulness. Still, Shostakovich undeniably made beautiful music, including 15 symphonies, an equal number of string quartets, large quantities of film music, and 2 operas which he held dear for his entire life. After Stalin’s death in 1953, the Soviet government stopped bullying artists quite so much. But by then Shostakovich, who spent his career falling in and out of favor with the Communist authorities, had grown traumatized and paranoid. He retreated to a somewhat conservative creative stance and until 1960 contented himself with writing generally lighter fare, keeping his musical behavior in check as if he suspected the Soviet cultural thaw were simply an illusion that might reverse itself at any moment.

Shostakovich composed his Festive Overture in 1954 for a concert at the Bolshoi Theatre celebrating the thirty-seventh anniversary of the October Revolution. Things were looking up for the composer, who had recently been hired as an artistic consultant for the Bolshoi.

Puszta (1988) - Jan Van der Roost (b. 1956)

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age he was introduced to the prominent names in the concert band, fanfare band and brass band repertoire which inspired him to put something on paper himself. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer he is also very much in demand as an adjudicator, lecturer, holder of clinics and guest conductor. His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world. This suite of four gypsy dances was written in 1987. While having the definite sound of authentic folk dances, the themes and melodies are all original. The dances alternate from bright and colorful to tranquil and melancholic, moods typical of gypsy music. Lying to the south and east of the Danube, the Puszta is the great Hungarian plain or prairie country that was home to nomadic shepherds and fierce horsemen. The region is noted as the home of the celebrated Lipizzaner stallion.