Central Washington University
Department of Music
presents:

Symphonic Band &
Symphonic Winds Concert

Lewis Norfleet, conductor
Paul Bain, conductor
Warren Murray, graduate conductor
Robert Rutherford, graduate conductor
Stephen Pickard, graduate conductor

December 6, 5:00 pm
December 7, 12:00 pm
December 7, 4:00 pm
December 8, 12:00 pm
December 8, 2:00 pm
December 8, 4:00 pm
December 13, 7:00 pm

Kris Prak, composition recital+
Gregory Eggleston and Joey Pomeroy, joint string recital*
An Afternoon of Jazz+$
Cole Lobdell, trombone recital*
Joe Walrath, saxophone recital*
Orchestra Concert+$
Jazz Nutcracker+

January 8, 7:00 pm
January 9, 7:00 pm
January 10, 6:00 pm
January 11, 7:00 pm
January 13, 6:00 pm
January 15, 8:00 pm
January 21, 8:00 pm
January 29, 7:00 pm
February 1, 7:00 pm
February 2, 2:00 pm

Maria Newman, guest artist recital+
Maria Newman, Silent Movie with Live Music*
Spencer Manning, trumpet recital*
Musica Antiqua Concert*
David McLemore, faculty tuba recital*
Daniel Lipori, faculty bassoon recital*
Voice Studio Recital*
Kairos with Duane Funderburk*
Over-the-TOPera+
Sydney Johnson, flute 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

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.

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

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Jerilyn S. McIntyre Music Building Dr. Wayne S. Hertz Concert Hall
Thursday, December 5, 2019
7:00 PM
Symphonic Band

Caccia and Chorale (1976)  Clifton Williams  
(1923 - 1976)

Shenandoah (1999)  Frank Ticheli  
(b. 1958)

Stephen Pickard, conductor

Mock Morris (1950)  Percy Grainger  
(1882 - 1961)

Robert Rutherford, conductor
Symphonic Band Program Notes

**Caccia and Chorale (1976) by Clifton Williams**
Clifton Williams (1923–1976) was a pianist, French hornist, music theorist, conductor, prominent music educator, and leading composer of instrumental music. He attended Louisiana State University and the Eastman School of Music. He also served in the Army Air Corps band as a drum major, composing in his spare time. He taught at the University of Texas and at the University of Miami where he was chairman of theory and composition.

Clifton Williams provided the following program note on this work: "While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with Caccia and Chorale, two title words borrowed from Italian because of their allegorical significance. The first, Caccia, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts."

Knowing the seriousness of his illness when he began this work and feeling that he might not survive an impending operation, Williams intended to write only the Caccia. However the surgery seemed to be successful and the Chorale movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind.

**Shenandoah (1999) by Frank Ticheli**
Frank Ticheli (b. January 21, 1958) is an American born composer. His works are diverse and include pieces for concert band, orchestra, chorus, and various chamber groups. Upon graduating high school, he attended Southern Methodist University in University Park, Texas. Here he studied with Donald Erb and Jack Waldenmaier and earned his Bachelor of Music in Composition. Ticheli then studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson and the University of Michigan, where he earned both his Master’s and Doctorate degrees in Composition. Following completion of his degrees, Ticheli became an Assistant Professor of Music in San Antonio, Texas at Trinity University.

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler’s love for a Native American woman. The composer writes:

In my setting of Shenandoah I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation.

- Program Note by Frank Ticheli
Mock Morris (1950) by Percy Grainger

Percy Grainger (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers.

Many of Grainger’s works feature folksongs that he and others gathered, however, Mock Morris is an original work. Despite the work using original thematic material, the listener might find it difficult to believe that it is indeed original. Grainger had to convince many skeptical listeners of its originality, but did admit that one theme from Mock Morris was taken from an early Magnificat of Cyril Scott. Mock Morris is a buoyant, jaunty romp, inspired by the traditional English Morris folk dance. There have been several settings of the work, but it was originally written for a small string ensemble.

Firefly (2008) by Ryan George

Ryan George (b. 1978) is an American composer. Ryan graduated from the University of Kentucky with a degree in music education. While a student he sat principal horn for four semesters in the wind ensemble, was a drum major for the Wildcat Marching Band, and also performed with various other ensembles including the UK orchestra. George completed his first concert commission in 2007 and since then his works have been performed regularly throughout North America, Europe, Asia, and Australia.

I’m amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and even insects -- can take on mythic identities when viewed through the eyes of a child.

The idea for Firefly was born one night as I watched my four-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the “firefly” she looked at me with a puzzled look and said with a corrective tone, “Dad, that is not a firefly... that’s Tinkerbell, and she’s come to take me with her on an adventure!”

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.
- Program Note by composer

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Symphonic Winds Program Notes

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One Life Beautiful (2010) by Julie Giroux
Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13. She is best known as a composer for modern Wind Ensemble and Symphonic Band music. Her television, film and video game credits date back to 1984 and continue to this day. She is an accomplished orchestrator, composer, arranger, clinician and guest conductor. Her music has been represented on hundreds of CDs and is played by concert bands around the world.

“One Life Beautiful” - The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare’s “sweet sorrow”, the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

First Suite in E-flat for Military Band (1909) by Gustav Holst
Gustav Holst’s First Suite in E-flat for Military Band occupies a legendary position in the wind band repertoire and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with Chaconne, a traditional Baroque form that sets a series of variations over a ground bass theme. These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the Chaconne, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations. The Intermezzo, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. The March that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before joyfully closing.

Symphonic Winds

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