Music Department
Calendar of Events

February 19, 7:00 pm  Mark Goodenberger, marimba recital*
February 20, 6:00 pm  Jacob Sanders and Gavin Treglow, joint trumpet and bass recital*
February 21, 6:00 pm  Lane Wilkinson, saxophone recital*
February 22, 12:00 pm Dr. Eduard Zilberkant, guest pianist+
February 22, 4:00 pm  Andrew Gompf, voice recital*
February 22, 7:00 pm  An Evening of Jazz+$
February 23, 6:00 pm Michelle Rahn, Faculty Viola Recital*
February 23, 7:00 pm Composition Studio Recital+
February 26, 7:00 pm Chamber Orchestra Concert+
February 27, 6:00 pm Jazz Night: John Neurohr, faculty trombone crossover recital*
February 28, 7:00 pm Beethoven Chamber Series III:
Dr. Eduard Zilberkant, guest pianist+
February 29, 2:30 pm Sophia Goodenberger, voice recital*
February 29, 4:00 pm Wind Ensemble Concert+
February 29, 7:00 pm Beethoven Chamber Series IV:
Dr. Eduard Zilberkant, guest pianist+
March 1, 2:00 pm Horn Studio recital*
March 1, 4:00 pm Choir Concert+$

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

* Recital Hall + Wayne S. Hertz Concert Hall $ Ticketed

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

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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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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.

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

Jerilyn S. McIntyre Music Building  Dr. Wayne S. Hertz Concert Hall
Thursday, February 13, 2020
7:00 PM
CWU Symphonic Winds

**Australnian Up-Country Tune (1930)**
- Percy Grainger (b. 1958)
- arr. Bainum

**Apollo Unleashed from Symphony No. 2 (2003)**
- Frank Ticheli (b. 1978)

**Symphonic Suite (1957)**
- Clifton Williams (1923-1976)

**Yorkshire Ballad (1985)**
- James Barnes (b. 1949)

**Khan (2008)**
- Julie Giroux (b. 1961)

Heritage High School Wind Symphony

VI. Hakone - “Drifting”
Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725m, it is the highest post station on the entire Tokaido offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

**Bells for Stokowski by Michael Daugherty**
Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience’s expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski’s 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous “Stokowski sound,” making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In **Bells for Stokowski** I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own “transcription” of Bach’s C Major Prelude from The Well-Tempered Klavier.

In keeping with Stokowski’s musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout Bells for Stokowski. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski’s experimental seating rearrangements. In the coda I evoke the famous “Stokowski sound,” by making the symphonic band resound like an enormous, rumbling Gothic organ.
Symphony No. 4: Bookmarks From Japan by Julie Giroux

III. The Great Wave off Kanagawa - “The Life of One Wave”

The artwork of Hokusai is well known and this particular woodblock print which was published between 1830 and 1833 is well known throughout the world. His series Thirty-six Views of Mount Fuji is Hokusai’s most famous work. Looking at this stunning print, you can see Mount Fuji in the background but the central focus is an enormous wave called an okinami (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave.

In this work, a single wave is depicted from its beginnings far out in the sparkling sun drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and French horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depics the first shaping of the great wave. This entire section peaks in measure 38 where we get the full rolling motion throughout the entire band. Just looking at the score, you can see the melodic lines and phrases going up and down the staves. From measures 40 to 45 the music winds down, ending with only 2 instruments playing. This signifies the separation of the wave from the open sea as it begins it’s final path towards landfall. Measure 45 to the end is its journey, growing in strength and volume to the final moments of this great wave.

V. Evening Snow at Kambara - “Light is the Touch”

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey’s round trip. In all, Hiroshige produced 55 prints for the series The Fifty-Three Stations of the Tokaido. Fifty three of the prints represent the 53 post stations along the way. The additional 2 prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. “Evening Snow at Kambara” was the 15th station Hiroshige visited.

The subtitle “Light is the Touch” refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple yet haunting and grows with the slow addition of players. The piece ends with the same 3 soloists it began with. It is a song in structure, a song representing the soft touch of healing.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Personnel</th>
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<tbody>
<tr>
<td>Piccolo</td>
<td>Sydney Johnson</td>
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<tr>
<td>Flute</td>
<td>*Kyel Nesitt, Dominic Dobbs, Sydney Johnson, Kiana Jacobson, Shayla Hetletvedt</td>
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<tr>
<td>Oboe</td>
<td>*Madeline Harstad, Noah Hopkins</td>
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<tr>
<td>Bassoon</td>
<td>*Connor Holtz, Taylor-Marie Mocorro, Eli Gomez</td>
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<tr>
<td>Clarinet</td>
<td>*Mikayla Black, Graceanna Littke, Rebekah Janway, Erin Moine, Gared Contawe, Steven Camacho, Nate Crites, Nicholas Sasse, Dylon Owens</td>
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<tr>
<td>Trumpet</td>
<td>*Corban Epp, Josef Neri, Nathan Fisher, Devon Brown, Will Miller, Rick Keehart</td>
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<tr>
<td>Trombone</td>
<td>*Zach Teply, Nicole Fontanilla, Tim Kuskie, Lulu Greiner</td>
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<tr>
<td>Saxophone</td>
<td>Quartet 1 *Cole Van Gerpen, Shaina Ellis, Adam Chmaj, Carter Little</td>
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<td>Quartet 2 *Lane Wilkinson, Ariana Maurmann, Kai Sorem, Max Bennett</td>
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<td>Euphonium</td>
<td>*Alyssa Acob, Grant Ingalls</td>
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<td>Tuba</td>
<td>*Kaitlyn Barlow, Max Melton, Jordan George</td>
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<td>Horn</td>
<td>*Amanda McDaniel, Jaya Swayam, Beck Bartrand, Doug Focht</td>
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<tr>
<td>Percussion</td>
<td>*Colton Decarteret, Nathan Sauther, Cameron Olsen, Hayden Bauer, Cass McClintock, Hannah Lee</td>
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<tr>
<td>Oboe</td>
<td>*Hayley Monk, Elizabeth Harvey</td>
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<tr>
<td>Trumpet</td>
<td>*Spencer Manning, Stephen Pickard, Ben Ellis, Max Jones, Jacob Sanders, Donaven Witt, Jacob Batchelder</td>
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<tr>
<td>English Horn</td>
<td>Sam Ellibee</td>
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<tr>
<td>Bassoon</td>
<td>*Brian McCarthy, Danny Ramirez</td>
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<tr>
<td>Contra Bassoon</td>
<td>Sam Viebrock</td>
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<tr>
<td>Trombone</td>
<td>*Mikaela Rink, Sunny Lee, Steven Higbee, Mike Roach, Katelin Crowner, Max Gross-Shader, Lexi Magistrale, Liam Cameron</td>
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<tr>
<td>Clarinet</td>
<td>*Blethany Howe, Omar Garcia</td>
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<tr>
<td>Bass Clarinet</td>
<td>Noah Pettibon, Caelan Chan</td>
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</tbody>
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* denotes principal player
**Australian Up-Country Tune by Percy Grainger**

Grainger’s *Australian Up-Country* Tune is based on the composer’s Up-Country Song, written for unaccompanied and wordless voices. “In the tune,” the composer wrote, “I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs.

**Apollo Unleashed from Symphony No. 2 by Frank Ticheli**

The symphony’s three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement’s title but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft’s doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

- Frank Ticheli

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**Khan 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.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony “Sun, Rain & Wind” which premiered in June, 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme “Warlord” represents Genghis Khan which is followed by the “Horseback” theme (comprised of an A and B section) starting in measure 22. These 3 musical representations are used throughout the piece creating a musical “campaign” complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his “Warlord” theme with great force, ends this work.

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**Australiann Up-Country Tune by Percy Grainger**

Grainger’s *Australian Up-Country* Tune is based on the composer’s Up-Country Song, written for unaccompanied and wordless voices. “In the tune,” the composer wrote, “I had wished to voice an Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs.
### Heritage Wind Symphony Personnel

**Flute**  
Ashley Adams  
Rylan Mosgrove  
Amanda Nguyen  
Meghan Pemberton  

**Oboe**  
Piper Lemon  

**Clarinet**  
Joshua Griffith  
Frost Honrath  
Abigail Jackam  
Kenan O’Keefe  
Bellora Robles  
Ashlyn Strodtbeck  

**Bass Clarinet**  
Lillian Smith  
Hunter Stenlund  

**Alto Saxophone**  
Lyndsey Roberts  
Lika Tanaka  

**Tenor Saxophone**  
Olivia Brown  
Zachary Bruneau  
Connor Patterson  

**Baritone Saxophone**  
Freya Stratham-Reinwald  
Mathew Thompson  

**Horn**  
Peter Perez  
Michael Snigur  
Michael Wooten  

**Trumpet**  
James Bailey  
Ashton Blair  
Brendan Gotfredson  
Bailey Lauzon  
Glenden Steinkellner  
Sean Thornton  

**Trombone**  
Paige Baber  
Nicholas Clark  
Oliver Keesee  
Ethan Kelly  
Jayden Labadie  

**Euphonium**  
Eve Faulk  
Guadalupe Herrera  

**Tuba**  
Tyler Gottbreht  
Logan Thornburg  

**Bass**  
Kamryn Gurske  

**Percussion**  
Timothy Brittain  
Lourdes Durm-Gonzalez  
David Jennings  
Logan Maus  
Rebecca Vasilache  
Mateo Vidovic  

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**Symphonic Suite by Clifton Williams**  
Clifton Williams (1923-1976) was born in Arkansas and attended high school in Little Rock, where he became an accomplished french horn player. He studied composition at Louisana State University and the Eastman School of Music. He taught composition for 17 years at the University of Texas at Austin before becoming chair of the composition and theory department at the University of Miami in 1966. He held this post until his untimely death. His first compositions were written for orchestra. His career as a wind band composer took off in 1956 when Fanfare and Allegro, his first composition for band, won the inaugural Ostwald Award given by the American Bandmasters’ Association. His *Symphonic Suite* won him the award again the following year. He went on to write over 3 dozen works for band, many of which are considered essential repertoire.

Williams wrote the 5-movement *Symphonic Suite* in 1957. It is dedicated to L. Bruce Jones, who was the band director at Louisana State University at the time. The piece uses one primary theme which is treated in a different style in each movement.

**Yorkshire Ballad by James Barnes**  
James Barnes taught music composition, orchestration, arranging, and wind band history/repertoire courses at The University of Kansas. At KU, he served as Staff Arranger, Assistant, and later, Associate Director of Bands for twenty-seven years. Barnes served as Division Director for Music Theory and Composition for ten years. His numerous publications for concert band and orchestra are extensively performed around the world. His works (including seven symphonies and three concertos) have been performed at such venues as Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, the Kennedy Center in Washington, DC, Tchaikovsky Hall in Moscow and Tokyo Metropolitan Concert Hall. Barnes twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music.

*Yorkshire Ballad* is a piece written in the folksong style, but the melody did not originate from a folksong. Barnes composed this piece for younger bands to be able to experience more challenging musical colors while being well within the technical accessibility of the performers. Barnes was thinking of “the beautiful, green Yorkshire Dales of northern England” with marvelous rolling hills and pastureland as inspiration for this work. Since being published in 1985, *Yorkshire Ballad* has become one of the composer’s most popular works and has been arranged for instrumentations beyond the traditional wind band.