Wind Ensemble Concert

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

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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 Concert Hall
Saturday, February 29, 2020
4:00 PM
Program

Symphony No. 4: Bookmarks From Japan (2013)  
III. The Great Wave off Kanagwa  
- “The Life of One Wave”  
V. Evening Snow at Kambara  
- “Light is the Touch”  
VI. Hakone - “Drifting”  

Children’s March “Over the hills and far away” (1918)  
Percy Aldridge Grainger (1882 - 1961)  

Warren Murray, conductor

Fantasia in G Major (1714)  
J.S. Bach (1685-1750)  
arr. Richard Franko Goldman

Robert Rutherford, conductor

Bells for Stokowski (2002)  
Michael Daugherty (b. 1954)

In June 2020, the Central Washington University Band Program will be welcoming the Tamana Girls High School Band from Japan! Over the course of three-days, the CWU Band Program and Tamana will share music, culture, food, and so much more. Such an undertaking is only possible with the support from the Ellensburg, Kittitas, and surrounding communities. We can only do this event and other future events with your continued support of the CWU Band Program!

If you are interested in donating or offering support, please contact lewis.norfleet@cwu.edu or visit https://www.cwu.edu/music/support-opportunities
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 depicts 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.

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.

- Program Notes from composer

Children’s March “Over the hills and far away” by Percy Aldridge Grainger

Children’s March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band’s instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds -- especially the low reeds -- during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger’s works, the march demonstrates both the fierceness and the tenderness of the composer’s personality. It was dedicated to “my playmate beyond the hills,” believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother’s jealousy. In 1933, 48 years after they first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be be performed by Dr. Fai Holton, Karen’s brother.

- Program Notes for Band

Fantasia in G Major by J.S. Bach arr. Richard Franko Goldman

The Great G Major Fantasia for organ was composed between 1703 and 1707 during Bach’s residence in Arnstadt. It was here, at the beginning of his career, that his music was found to be too full of “wonderful variations and foreign tones”; and certainly the Fantasia is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the Fantasia one of the grandest of all Bach’s compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band. The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band’s concert repertoire, and who did so much to introduce the music of this great master to wide audiences. In this transcription, an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The first performance of this transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

- Note by MusicExpert.com
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 they might 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 Varèse, 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.

–Michael Daugherty

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### Wind Ensemble Personnel

#### Piccolo
- Emma Lindemeier
- Jennifer Rhee

#### Flute
- Emily Kraynak
- Mao Oizumi
- Emma Lindemeier
- Jennifer Rhee
- Jordan Johnson

#### Oboe
- Hayley Monk
- Elizabeth Harvey

#### Bassoon
- Brian McCarthy
- Danny Ramirez

#### Contra Bassoon
- Sam Viebrock

#### Eb Clarinet
- Stephen Higbee

#### Bb Clarinet
- Mikaela Rink
- Sunny Lee
- Steven Higbee
- Mike Roach
- Katelin Crowner
- Max Gross-Shader
- Lexi Magistrale
- Liam Cameron
- Noah Pettibon
- Caelan Chan

#### Bass Clarinet
- Noah Pettibon
- Caelan Chan

#### Saxophone
- Jessica McCready
- Henry Fernstrom
- Brad Bjorn
- Joe Walrath
- Cole Van Gerpen

#### Horn
- Henry Nordhorn
- Kyle Olsen
- Laura Cornwell
- Nathan Miles
- Evan Hagen

#### Trumpet
- Spencer Manning
- Ben Ellis
- Max Jones
- Jacob Sanders
- Donaven Witt
- Jacob Batchelder

#### Trombone
- Mya Wagner
- Cole Lobdell
- Quinn Vicars
- Josh Gentile

#### Bass Trombone
- Logan Borchard

#### Euphonium
- Blethany Howe
- Omar Garcia

#### Tuba
- Lucas Cook
- Calvin Stipe

#### Bass
- Brea Pierce
- Lexi Harkrider

#### Piano
- Mikala Kim

#### Percussion
- Thomas Snedeker
- Aaron Rausch
- Aaron Tuchardt
- Zack Mautz
- Chaiya Odle
- Andy Schmidt
- Cassie Jennings

#### Sound Engineer
- Max Miller

#### Graduate Conductors
- Warren Murray
- Robert Rutherford
- Stephen Pickard

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*Principal/Section Leader*