Central Washington University
Department of Music

presents:

Jerilyn S. McIntyre Music Building Concert Hall
Wednesday, May 23, 2019
7:00 PM

Wind Ensemble Concert

Lewis Norfleet, conductor

Warren Murray, graduate conductor

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.

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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.

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

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Program

   Warren Murray, conductor

   Dr. Adam Pelandini, *alto saxophone
   Jacob Krieger, *tenor saxophone
   Joe Walrath, *baritone saxophone

Irish Tune from County Derry (1911)  Percy Grainger (1882-1961)

Lincolnshire Posy (1937)  Percy Grainger (1882-1961)
   I. Lisbon
   II. Horkstow Grange
   III. Rufford Park Poachers
   IV. The Brisk Young Sailor
   V. Lord Melbourne
   VI. The Lost Lady Found

Wind Ensemble Personnel

Piccolo
   Jack Pritchard
   *Josephine Wells
   Noah Pettibon

Flute
   *Elliott Westom
   Emily Kraynak
   Lindy Elggren
   Emma McGuire

Contra Alto Clarinet
   Steven Higbee

Oboe
   *Hayley Monk
   Erin McGranaghan

Saxophone
   *Ryan McKnight – *Alto
   Chloe Pierce – *Alto, Sop.
   Jacob Krieger – *Alto
   Lane Wilkinson – *Tenor
   Henry Fernstrom – *Bari
   Joe Walrath – *Bass

Bass Clarinet
   Kris Prak
   *Sophie Mortensen
   Joseph Bagdovitz
   Ian Monahan
   Evan Hagen

Bass Trombone
   *Cole Lobdell
   Dillon Alas
   John Joy
   Sam Howard

Contra Alto Clarinet
   Steven Higbee

Euphonium
   *Riley Lord
   Omar Garcia

Trumpet
   *Joshua Bell
   Tim Goei
   Max Jones
   Hailey Wagner
   Spencer Manning
   Chandler Little

Bass
   Brea Pierce

Bb Clarinet
   Kris Prak
   *Mikaela Rink
   Joseph Bagdovitz
   Ian Monahan
   Evan Hagen

Bass Trombone
   Seth McAlister

Eb Clarinet
   Michael Roach
   Sunny Lee
   Katelin Crowner
   Kyle Brooks

*Principal/Section Leader

Trombone
   *Cole Lobdell
   Dillon Alas
   John Joy
   Sam Howard

Contra Bassoon
   Sam Viebrock

Tuba
   *Lucas Cook
   Hannah Reed

Bass Clarinet
   Kris Prak

Bass
   Brea Pierce

Bass Clarinet
   Kris Prak

Euphonium
   *Riley Lord
   Omar Garcia

Eb Clarinet
   Michael Roach
   Sunny Lee
   Katelin Crowner
   Kyle Brooks

Trombone
   *Cole Lobdell
   Dillon Alas
   John Joy
   Sam Howard

Euphonium
   *Riley Lord
   Omar Garcia

Bass
   Brea Pierce

Euphonium
   *Riley Lord
   Omar Garcia

Tuba
   *Lucas Cook
   Hannah Reed

Bass
   Brea Pierce

*Principal/Section Leader
Irish Tune from County Derry

Percy Grainger (1882-1961)
The tune now recognized as “Danny Boy” was virtually unknown when Grainger came across it in The Petrie Collection of the Ancient Music of Ireland, a work first published in 1855. His discovery of the tune most likely occurred in 1901, shortly after he moved to England to embark upon a career as a solo pianist, and several years before he began collecting folksongs on his own. Grainger’s first setting was for a six-part a cappella chorus, an arrangement made between 1902 and 1904. As is often the case in his folk music settings, Grainger credits his source, including George Petrie’s annotation to the melody:

For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Linludy, in the County of Londonderry, a lady who has made a large collection of the popular unpublished melodies of the county . . . . The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was “very old,” in the correctness of which statement I have no hesitation in expressing my perfect concurrence.

The setting for chorus was later adapted by the composer for a variety of ensembles, including string orchestra, concert band, and full orchestra. Around 1920, in the midst of creating these orchestrations of essentially the same beautiful but straightforward arrangement, the composer decided upon a radically different approach in a version he conceived for chorus, harmonium, and an “elastic” combination of orchestral and/or band instruments. It is a highly chromatic and haunting treatment that reveals Grainger at his idiosyncratic best. In a 1944 letter to friends, the composer wrote, “Ella & I have just come from Oberlin College, Ohio, where I gave . . . my seldom-done ‘County Derry Air’ (which is the setting of ‘Irish Tune from County Derry’ written in 1920 for sing-band [chorus], organ & band—a setting which has nothing in common with the 1902 setting. The 1920 setting has a Handel-like breadth & grandness about it.)” Although the need for an alternate title to differentiate between Grainger’s two divergent treatments is easy to understand, the reason for the slightly suggestive title “County Derry Air” remains a mystery, although noted Grainger authority Barry Ould reports that the composer’s copious writings contain a few “ribald comments relating to the ‘Derry Air’ portion of the title!”

Lincolnshire Posy

Percy Grainger (1882-1961)

Lincolnshire Posy is considered to be Grainger’s masterwork for wind band. It is based on folk songs that he and Lucy Broadwood collected in Lincolnshire in 1905-06. He intended it as a collection of “musical wildflowers” reflective not only of the songs but of the singers who sang them to Grainger and their personalities. Thus style plays a big role in each movement. Grainger uses every compositional device at his disposal to great effect: harmonies move unpredictably, meter is unstable or absent, countermelodies creep in and out of prominence, melodies go willfully in and out of phrase, all in service of the singer’s implied interpretation of each folk tune. Grainger recorded each singer on wax cylinders, using those recordings as reference to faithfully recreate each tune. He began the process of assembling the various tunes into Lincolnshire Posy in 1937. It was premiered by the Pabst Blue Ribbon beer factory worker’s band in Milwaukee that same year on March 7. This premier was incomplete: as is often the case today, the PBR band was not up to the challenge of the harder movements.

Wind Ensemble Composer Biographies

Cindy McTee (b. 1953)

Hailed by the Houston Chronicle as a composer whose music reflects a charging, churning celebration of the musical and cultural energy of modern-day America, Cindy McTee (b. 1953 in Tacoma, WA) brings to the world of concert music a fresh and imaginative voice.

The works of Cindy McTee have received performances by leading ensembles in important venues throughout the world, including Carnegie Hall on five separate occasions. Among the many ensembles to have performed her music are: the Aspen Festival Orchestra, the Buffalo Philharmonic, the Chamber Music Society of St. Louis, the China Philharmonic Orchestra, the Cleveland Orchestra, the Eastman Wind Ensemble, the Finnish Radio Symphony Orchestra, London’s Philharmonia Orchestra, the Lone Star Wind Orchestra, the Los Angeles Philharmonic, the Maryland Symphony, the Moscow Philharmonic Orchestra, the National Symphony Orchestra, the New World Symphony, the North Texas and Dallas Wind Symphonies, the Orchestre National de Lyon, the Orquesta Simfonica Illes Balears, the Pacific Symphony, the Philadelphia Orchestra, the Pittsburgh New Music Ensemble, the President’s Own U.S. Marine Band, the Showa Wind Symphony, Tokyo’s NHK Symphony Orchestra, the United States Army Field Band, Voices of Change, the Washington Metropolitan Philharmonic, and the symphony orchestras of Baltimore, Bern, Billings, Boston, Chicago, Colorado, Columbus, Dallas, Detroit, Flagstaff, Ft. Worth, Hartford, Hawaii, Houston, Indianapolis, Nashville, Novosibirsk, Omaha, Pittsburgh, Puerto Rico, Rochester, San Antonio, Seattle, Shanghai, St. Louis, and Sydney.

Cindy McTee enjoyed a 30-year teaching career alongside her activities as a composer – 3 years at Pacific Lutheran University and 27 years at the University of North Texas where she retired as Regents Professor Emerita in 2011. Later that year, she married conductor, Leonard Slatkin. Their principal place of residence is in Saint Louis, Missouri.

David Maslanka (b. 1943-2017)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Kjos.
Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

**Percy Grainger (1882-1961)**

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 idiiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include Lincolnshire Posy, Handel in the Strand, and Molly on the Shore.

Adam Pelandini

Saxophonist Dr. Adam Pelandini is currently based in the pacific northwest where he serves as professor of saxophone and music theory at Central Washington University. He is an active performer and clinician appearing as soloist with the South Puget Sound Community College Orchestra, Mid-Columbia Symphony Orchestra, Seattle Wind Symphony and as saxophonist with the Boston Symphony Orchestra in Boston, MA. Recent performances with the BSO include the Leonard Bernstein Centennial Celebration at Tanglewood in August, 2018 as well as soprano and alto saxophonist on Heinz Karl Gruber’s Aerial with soloist Håkan Hardenberger at Carnegie Hall in November, 2018. His collaborations with the BSO have been described by the Boston Globe as “sinuous” and “richly Hued, with tonal richness” by the Boston Musical Intelligencer.

As professor of saxophone at CWU, Adam maintains a studio of sixteen students along with numerous saxophone quartets and choir. During his first year, he was invited to perform as soloist with the CWU Symphonic Wind Ensemble conducted by Emeritus Professor Larry Gookin at the 2015 Canadian Cantando Festival in Whistler, BC. Outside of CWU, he has appeared as a clinician across the state of Washington working with students of all ages and as saxophone instructor at the Young Musicians and Artists music camp in Salem, OR in June, 2017. Most recently, Adam hosted the North American Saxophone Alliance (NASA) Regional Conference here at CWU and has appeared in concert at several other NASA conferences in Portland, OR (2017); Bellingham, WA (2015); Salem, MA (2013) and at the West Point Academy in West Point, NY (2011).

After earning his Bachelor of Arts degree in saxophone from Central Washington University in 2009, he earned a Master of Music degree in saxophone from the New England Conservatory of Music in 2011 where he graduated with academic honors and was a recipient of the George Frederick Jewett Memorial Scholarship. He then earned his Doctor of Musical Arts degree in saxophone from the Boston University College of Fine Arts in 2014. He is a Conn-Selmer endorsing artist.

**Finish Line (2006)**

**Cindy McTee (b. 1953)**

*Finish Line* was inspired by several paintings of Futurist artist, Giacomo Balla, suggesting the transformation of landscape by the passage of a speeding automobile.

McTee decided to use the work of futurist artist, Giacomo Balla, as a point of departure for the creation of *Finish Line* and chose several paintings suggesting the transformation of landscape by the passage of a speeding automobile. The title of one work in particular, *Abstract Speed + Sound*, suggests that Balla sought to render on canvas the whirling noise of the automobile itself.

In *Finish Line*, the use of repeated fragments (ostinatos), a steady pulse, and a spirited tempo attempt to portray the swirling gestures and mechanized agitation of Balla’s paintings. Multiple points of view (characteristic of futurist art) are represented by the simultaneous presentation of two tempos at the beginning and end of the work, and also by a seamless, temporal transformation process analogous to gear shifting, where the speed, or RPM, of the engine modulates smoothly to a new frequency.

There are also three short sections in *Finish Line* during which forward momentum and time are slowed down and ultimately suspended. This is achieved by inserting varying amounts of silence between the repetitions of melodic fragments which are therefore heard in ever changing relationships to create a non-linear texture of circles within circles and a dreamlike, hovering, effect.

Italian Futurists were, of course, not the only artists affected by the dawn of the machine age. Russian composer, Igor Stravinsky, is actually the composer credited with having produced the first important piece of “machine music,” the *Rite of Spring*, its rhythmic pulsations depicting not just prehistoric, ritualistic dance, but also the nervous energy of a modern, mechanized city. There are references to this famous work at the beginning and end of *Finish Line*.

**Hell’s Gate (1997)**

**David Maslanka (1943-2017)**

*Hell’s Gate* was commissioned by the Hellgate High School Symphonic Band, John H. Combs, conductor. The title “Hell’s Gate” started as a simple twist on the name “Hellgate”. “Hellgate” is the name given to a section of Missoula, Montana where the Clark Fork River flows through a mountain pass. Local Indians suffered many surprise attacks by rival tribes at this place, leading French settlers to give it the name “Hell’s Gate”. Over the years the “s” has been dropped, and the name has become a local commonplace, losing much of its psychic and cosmic force.

Having come up quickly with a title for my piece, I had to muse for a long time on its implications. The immediate picture that comes to mind is “The Flaming Gates of Hell”, and the desire to avoid these at all costs! Whatever one’s religious beliefs, the “gates of hell” can be taken psychologically to mean any extremely difficult point of transition in the maturing process of a person, one that cannot be avoided but must be gone through. These occur throughout the life, but one of the scariest is the transition into young adulthood. And so I offer this piece as a gift to my young friends who are at that point of life. I offer it as well to anybody making a hard transition of any kind.

The piece is something of a soul journey, the soul being represented by the trio of solo saxophones, and especially the solo alto saxophone. The soul is plunged willy-nilly into the fierce struggle of life. It survives, and responds with a deeply mournful and upwardly struggling and yearning attitude. With this attitude come first visions of the religious nature of the human being, and first hints of wholeness. Life overtakes, and the struggle is joined in earnest. The soul is driven to the extremes of its ability to endure, until in the middle of this there is a memory of the early vision of wholeness. The soul responds in agony, and then bursts into full and passionate awareness of its own nature. Reconciled to its connection, the soul opens to the full power of its earthly life. At this point of opening I have placed the Lutheran hymn tune “Christ,