



School of Music

*“Timepieces and
Pieces for Our Time”*

Wind Symphony

Gary W. Hill, Conductor
Cindy McTee, Guest Composer
Robert Spring, Guest Artist
James Walker, Guest Artist
James Smart, Guest Conductor

Thursday, November 15, 2001
7:30 p.m.
Gammage Auditorium

 Herberger College
of Fine Arts

The logo for Herberger College of Fine Arts, featuring a stylized, dark, brushstroke-like graphic element to the left of the text. The text 'Herberger College' is in a large, serif font, and 'of Fine Arts' is in a smaller, sans-serif font below it.

Program

Timepiece (2001)Cindy McTee
(b. 1953)

“Medusa,” from *Concerto for Clarinet, Opus 137* (1986) Hardy Mertens
(b. 1960)

Robert Spring, Clarinet

“Engram,” from *Prism* (1980)Jacob Druckman
(1928-1997)

James Smart, Guest Conductor

INTERMISSION

The Leaves are Falling (1964)Warren Benson
(b. 1924)

American Flute Salute (1997)David Mairs

James Walker, Flute

“The Stars and Stripes Forever” (1896)John Philip Sousa
(1854-1932)

Notes

Timepiece (2001)

Cindy McTee

Cindy McTee was born in Tacoma, Washington, in 1953, where she grew up surrounded by music. Raised in a family of amateur musicians who encouraged her interest in music and the arts, McTee began piano studies at age five with a teacher who encouraged her to improvise, and also studied saxophone with her mother who taught her to transpose from sheet music. This background provided a foundation for her later interest in jazz and composition.

McTee completed her undergraduate work at Pacific Lutheran University (B.M. 1975) where she studied composition with David Robbins and Thomas Clark. In the spring of 1974, she met composer Krzysztof Penderecki, when he was a guest at a contemporary music festival held at the university. This meeting resulted in McTee spending a year in Poland at the Academy of Music in Cracow (1974-1975) studying with Penderecki. She credits him as both a musical and professional influence, and it was Penderecki who encouraged his pupil to express humor in her music. While in Poland she also had lessons with Marek Stachowski and Krystyna Moszumanska-Nazar at Cracow's Higher School of Music. She earned her master's degree from the Yale School of Music (M.M. 1978) where her teachers included Penderecki again, as well as Jacob Druckman and Bruce MacCombie. She received a doctorate from the University of Iowa (Ph.D. 1981), studying under Richard Hergiv.

From 1981 to 1984, McTee taught at Pacific Lutheran University and subsequently joined the faculty at the University of North Texas, where she is Regent's Professor of Music Composition. McTee has received a number of prestigious commissions and awards, including a Guggenheim Fellowship (2001), a Fellowship from the National Endowment for the Arts (1994), a Goddard Lieberston Fellowship from the American Academy of Arts and Letters (1992) and a Fulbright-Hayes Senior Lecturer Fellowship (1990). She is currently completing her first symphony, a commission from the National Symphony Orchestra for its 2001-2002 season and European tour.

Timepiece denotes the celebration of the Dallas Symphony orchestra's 100th anniversary and the beginning of a new millennium. However, the title also refers to the manner in which the composer sees musical time and how that time shapes the work. According to McTee, musical time is not like ordinary clock time, but "...more like the kind of time experienced when reading a story. It's almost imaginary – repeating, reversing, accelerating, decelerating, and possibly stopping." The work begins slowly, "before" time, and then emerges into a highly energized, clock-like pulse. This energized pulse lasts for the remainder of the work's eight-minute duration. The piece begins and ends on "D" for Dallas, and pitch materials are derived from octatonic and 12-tone scales. Of *Timepiece*, McTee states:

"Much of my recent thinking about music is informed by the writings of Carl G. Jung who, in the words of Anthony Storr, 'felt that the whole energy of mental function' sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work: the frequent use of circular patterns, or ostinatos, offer both the possibility of suspended line and the

opportunity for continuous forward movement; carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and perhaps most importantly, humor takes its place comfortably along side the grave and earnest. I wish both to enlighten and to entertain, to communicate wholeness, and above all, to celebrate life!”

–Note by Diana Hollinger

“Medusa” from *Concerto for Clarinet, Opus 137* (1986)

Hardy Mertens

Hardy Mertens was born in 1960 in Nieuwenhagen, the Netherlands. He studied musicology at the Utrecht University, where he also studied composition and wind band conducting. From 1984 to 1985, while in the Netherlands Royal Military Band, he was an arranger and a clarinetist. Since 1990, Hardy Mertens has been a regular guest conductor with the Singapore Wind Symphony and the Sardinian Symphonic Band, Lao Silesu. He also conducts the Netherlands Police Band, the Philips Symphonic Band and several Dutch community bands, and teaches band conducting at the Tilburg Conservatory.

Compositions by Mertens are rooted in the European orchestral tradition and often influenced by folk music from different continents. Traditional tonality, extended melody lines, and percussive patterns are often combined with humorous surprises and unusual sounds. This complexity usually results in a high grade of difficulty which sometimes causes controversy with conductors and musicians.

The third movement of Mertens’ *Clarinet Concerto* is no exception. This programmatic movement pictorializes the ancient creature Medusa through texture and timbre in the clarinet, as well as the supporting materials in the ensemble. According to myth, Medusa was the daughter of Phorkys and Keto, the children of Gaia (Earth) and Okeanos (Ocean). She was one of the three sisters known as the Gorgons; the other two sisters were Sthenno and Euryale. The only mortal of the three, Medusa was very beautiful and lived far in the north where the sun didn’t visit. Being very curious, she wanted to see the sun, and asked the Goddess Athena for permission to visit the south; Athena refused. Medusa became enraged and dared to say that Athena hadn’t given her permission because she was jealous of her beauty. Angered at these remarks, Athena punished Medusa by turning her hair into snakes and cursing her, making her so ugly that who ever looked into her eyes would be turned to stone.

– Note by Christopher Cicconi

“Engram” from *Prism* (1982)

Jacob Druckman

Jacob Druckman, (1928-1997), was a leading force in contemporary music in the last half of the twentieth century. He taught composition at the Juilliard School, Brooklyn College, Yale University, the Tanglewood Festival, and the Aspen Music Festival and School. He received grants and awards from the Throne, Guggenheim, and Fulbright foundations. Most notably, he was honored in 1969 by the American Academy of Arts and Letters, and in 1970, his composition *Windows* won the Pulitzer Prize. Mr. Druckman was composer in residence with the New York Philharmonic, where he was artistic director of the Horizons Music Festivals.

His music is often categorized as “collage style,” taking bits of various musical materials and assembling them into a cohesive whole. “Engram” is a prime example of this technique. Originally

written as the third movement, “After Luigi Cherubini,” of his orchestral piece *Prism*, Druckman layers his own materials, repeatedly building to a climax then giving way to a thinly scored quotation from Cherubini’s 18th-century opera *Medea*. The thematic material quickly becomes distorted, dissolving into luminous washes of sound or stamped out by lightening bolt brass entrances. Druckman says that the musical references to Cherubini are ultimately cast aside as the work “drives relentlessly toward its tragic conclusion.”

– Note by James Smart

The Leaves are Falling (1964)

Warren Benson

Warren Benson has distinguished himself in the world of contemporary music as a composer, conductor, lecturer and writer. He is a musician who is as interested in writing music for orchestras, singers, chamber players and children as he is in exploring the complexities of the world of the artist. In his compositions and international recordings, Benson is most noted for his song cycles and pioneering work in behalf of percussionists and wind ensembles. As a conductor, an author and a lecturer, Benson has been in demand worldwide. His writings have been translated into Spanish and Japanese and he has lectured in Spanish and Greek. He also sits on the board of directors of numerous musical organizations, including the Minuscule University Press, the Chestnut Brass Company, the American Wind Ensemble Library and the World Association for Symphonic Bands and Ensembles.

Born in 1924, he was a professional performer by age 14. Early in his career he played timpani in the Detroit Symphony, graduated from the University of Michigan, organized the first touring percussion ensemble in the eastern United States (1953), received four Fulbright grants, and was the author and director of the first pilot project of the Contemporary Music Project (funded by the Ford Foundation). More recently, he has been commissioned by over 80 major artists and ensembles, including the United States Marine Band, the International Horn Society, the Rochester Philharmonic Orchestra, the New York Choral Society, the Bishop Ireton Symphonic Wind Ensemble and the Kronos Quartet. He has received numerous distinguished international awards, including the John Simon Guggenheim Composer Fellowship, three National Endowment for the Arts composer commissions and the Diploma de Honor from the Ministry of Culture of the Republic of Argentina.

After 14 years at Ithaca College, Benson became a Professor of Composition at the Eastman School of Music where he was honored with an Alumni Citation of Excellence, the Kilbourn Professorship for Distinguished Teaching, and was named University Mentor. In 1994, he was appointed Professor Emeritus, completing a 50-year teaching career, which began in 1943 at the University of Michigan. As a freshman at Michigan, he was the major teacher for undergraduate and graduate percussionists and played third horn in the University Orchestra. He is listed in the first edition of *Who’s Who in the World of Percussion, 1980 to the present*, as well as 30 other biographical dictionaries including *Who’s Who in America* and *Grove’s Dictionary of Music*. Currently busy writing books, he is a commissioned and published poet and writer of humorous fiction. Commissions for songs, chamber music and large ensembles keep him “retired to, not from,” as he likes to put it.

One of his compositions for band, *The Leaves are Falling*, was inspired by the poem “Herbst,” or “Autumn,” from *Buch Der Lieder* by Rainer Maria Rilke. The poem itself is included here as a form of introduction to the piece.

“Autumn”

The leaves are falling, falling as from way off,
as though far gardens withered in the skies;
they are falling with denying gestures.

And in the nights the heavy earth is falling
from all the stars down into loneliness.
We are all falling. This hand falls.
And look at others: it is in them all.

And yet there is one who holds this falling
endlessly gently in his hands.

Biographies

GARY W. HILL conducts the Wind Symphony and the Chamber Winds, teaches undergraduate and graduate conducting, and is director of the Digital Conducting Laboratory. Hill also serves as conductor for iChamber, Phoenix’s professional new music ensemble. Prior to Hill’s appointment at ASU in the Herberger College of Fine Arts School of Music, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music, where he also served as Music Director for the Kansas City Youth Wind Ensemble, and conducted two professional groups: the Kansas City Symphony Brass Ensemble and newEar, a chamber ensemble devoted to contemporary music. Previously, he held a similar post at East Texas State University and was Associate Director of Bands at the University of Colorado, Boulder. Hill began his teaching career in Michigan where he served as Director of Bands for the West Bloomfield and Traverse City public schools.

High school, university and professional ensembles under Hill’s direction have given performances for the National Band Association, the Music Educators National Conference, the College Band Directors National Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America and Europe. Performances conducted by him have consistently drawn praise from composers, performing musicians and critics alike for their insightful, inspired and cohesive realizations, and for their imaginative programming. Ensembles conducted by Hill have recorded for composers, publishers, and National Public Radio, and have appeared “in concert” on PBS and CBS television networks.

As a guest conductor and clinician, appearances in ten countries and thirty states have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, at the Midwest International Band and Orchestra Clinic, and at the World Association of Symphonic Bands and Ensembles’ inaugural conference. During the last ten years, he has presented over fifty workshops on conducting and rehearsal technique for instrumental teachers of all levels and has served as a clinician for more than 800 bands and orchestras.

Hill has developed a conducting pedagogy that promotes the systematic and parallel evolution of the musical and kinesthetic perceptions and skills utilized in conducting, thereby advancing the

genuine articulation of musicianship through bodily actions. This has led to innovations in nonverbal modes of teaching from the podium and in the approach to the process of conducting. As the director of Arizona State University's Digital Conducting Laboratory, Hill is involved with the investigation of digital technologies applicable to the teaching of conducting.

A native of Michigan, Hill earned degrees in Music Education and Wind Instruments from the University of Michigan. While at Michigan, he studied with many esteemed music educators including Elizabeth A. H. Green, William D. Revelli, H. Robert Reynolds, James O. Froseth and Charles Owen.

Hill is a member of numerous professional organizations including the Music Educators National Conference, The Society for American Music, the Conductor's Guild and the College Band Directors National Association, for which he hosted the Fiftieth Anniversary National Conference (1991), as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91) and Chair of the National Commissioning Committee (1999-2001) and is currently National President-Elect.

ROBERT SPRING has been described as "one of this country's most sensitive and talented clarinetists," by *The Arizona Republic*, "dazzled his audience...flawless technique", by *The Clarinet Magazine*, and "a formidable soloist...played with great emotional life" by the Copenhagen, Denmark, *Politiken*. Spring's recording of Grawemeier Award-winning-composer Joan Tower's works for clarinet was described by *The Clarinet Magazine* as "truly outstanding... one would be hard pressed to find better performances of contemporary music...first rate music performed with the highest professional standards." *The Instrumentalist* magazine says of his recording, *Dragon's Tongue*, a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." *Fanfare Magazine* says of a new CD, *Tarantelle*, a clarinet performance of music that the famous violinist Jascha Heifetz recorded on violin, "This recording was meant to amaze and, man, it succeeds."

JAMES WALKER is one of the few musicians today who can cross stylistic borders with ease and beauty. A native of Greenville, Kentucky, he comes from a family home filled with music – at age six he began piano and flute lessons. Music continued through high school, including an interest in jazz, and at college where he focused on orchestra and classical flute. Walker graduated with honors from the University of Louisville. He holds the prestigious Distinguished Alumni Award and was also the first "Alumni Fellow" from the School of Music. Following college, Walker joined the Army and was at West Point where he was a member of the USMA Band. He went on to be Associate Principal Flute with the Pittsburgh Symphony, Principal Flute with the Los Angeles Philharmonic and Principal Flute of the New York Philharmonic Orchestra on its 1982 South American tour. However, the move to Los Angeles rekindled his interest in jazz improvisation and by 1980, he was ready to move beyond the classical world. Walker organized a quartet featuring flute, piano, bass and drums. This tradition-breaking group became Free Flight. Many recordings followed, along with successive "most valuable player" awards, a number one record, appearances on NBC's *Today* and *The Tonight Show*, and a demand for his master classes in the U.S., Canada, Europe, South America, Korea, Japan and Russia. Walker is currently a full-time lecturer and coordinator of flute at the University of South California Thornton School of Music.

JAMES SMART is in his first year at Arizona State University pursuing a Masters degree in Music Education - Wind Instruments in the Herberger College School of Music. He received his B.M. in Music Education and Trumpet Performance from the University of Michigan where he studied conducting with H. Robert Reynolds, Kevin L. Sedatole, James Tapia and Jeffrey Grogan. In 1996, Mr. Smart received a scholarship to attend the International Workshop for Orchestral Conducting in Graz, Austria, where he worked with William Larue Jones, Marvin Rabin and Robert Culver. While at the University of Michigan he played in the Concert Band and the Symphony Band and studied trumpet with Charles Daval. He has also played principal trumpet in the Marrowstone Music Festival Orchestra, the U of M Campus Symphony Orchestra, and the North Idaho Symphony. Mr. Smart taught middle school band and assisted with the Lapeer West High School Bands for four years in Lapeer, Michigan, where his ensembles consistently received First Division ratings at the district and state levels. His experience in Lapeer was highlighted by a guest conducting appearance with the Lapeer West Symphony Band at the 2001 Midwestern Music Educators Conference for Band and Orchestra Directors in Ann Arbor's Hill Auditorium. He would like to thank his family for the love, support and patience that they have always offered.

WIND SYMPHONY PERSONNEL

Flute

Kristi Ballif
 Monique Brouwer*
 Tina Kuenzel
 Ximena Mercado
 Monica Sauer
 Amy Tatum
 Andrea Urrutia
 Amy Verinder
 Carla York

Oboe

Melanie Carter*
 Anne Henneke
 Laura Medisky
 Ashley Reid

Bassoon

Ryan Maples*
 Steve Parker
 Chi-Hwa Wu

Clarinet

Adam Ballif
 Bethany Brestel
 Sean Dennison
 Kristin Garnaat
 Guillaume Grenier-
 Marmet
 Tim Haas
 Eric Hansen
 Kelly Hayes
 Heather Henderson
 James Parkinson
 Natalie Pascale
 James Quiintero
 Zeger Verhage
 Anne Watson*

Alto Saxophone

Ryan Bledsoe
 Julian Peterson*

Tenor Saxophone

Brina Bouriea

Baritone Saxophone

Daniel Powell

Trumpet

Michael Arndt*
 Erik Hasselquist
 Andrew Kissling
 Amanda Pepping
 Kristin Stoneback
 Allyn Swanson

Horn

Andrey Astaiza
 Ryan Semrau
 Nathan Stark*
 Catherine Thompson
 Andrew Vaia
 Melanie Woodward*

Trombone

Ben Dickenson*
 Chris Niileksela
 Brandt Payne
 Mario Villalobos
 Ryan Williams

Bass Trombone

Bob Cockrell

Tuba

Scott Choate
 Chuck Kerrigan*
 Brad Nueman
 Curtis Peacock

Percussion

Jesse Corona
 Tom Murphy*
 Michael Richau
 Ian Templin
 Adrian Vender
 Andrea Vinet