

# WILD NIGHTS!

**Frank Ticheli • David Dzubay • Steven Bryant**

**Roshanne Etezady • John Mackey**

**Vince Gnojek, Soprano Saxophone**

**University of Kansas Wind Ensemble • Scott Weiss**



## Wild Nights!

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Frank Ticheli (b. 1958)

Frank Ticheli joined the faculty of the University of Southern California's Thornton School of Music, where he is Professor of Composition, in 1991. He is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schlading, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

## Wild Nights!

*Wild Nights!* is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem: *Wild Nights!... Numerous composers have set the words of Wild Nights!* to music. However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "*Done with the compass, / Done with the chart*" and "*Rowing in Eden! / Ah! the sea!*" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work. Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through the final cadence.

Frank Ticheli

David Dzubay (b. 1964)

David Dzubay is currently Professor of Music, Chair of the Composition Department, and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington. He was previously on the faculty of the University of North Texas in Denton. Dzubay has conducted at the Tanglewood, Aspen, and June in Buffalo festivals. He has also conducted the Pittsburgh New Music Ensemble, the Greater Dallas Youth Symphony Orchestra, Music from China, Voices of Change, an ensemble from the Minnesota Orchestra, the Kentuckiana Brass and Percussion Ensemble and strings from the Louisville Orchestra at the Maple Mount Music Festival. From 1995 to 1998 he served as Composer-Consultant to the Minnesota Orchestra, helping direct their "Perfect-Pitch" reading sessions, and during 2005-2006 he was Meet the Composer/American Symphony Orchestra League Music Alive Composer-in-Residence with the Green Bay Symphony Orchestra.

## Shadow Dance

Pérotin, a choirmaster at the cathedral of Notre Dame, composed the first known works of music written in four parts at the end of the twelfth century. His *Viderunt Omnes*, circa 1199, is an organum based on a Gregorian chant sung at both Christmas and New Year. Pérotin's organum can be thought of as a lengthened shadow of the original chant. That is, individual notes of the chant are sustained in the bottom part for long periods of time, during which the three upper parts have active melodic sequences, often with a rather dance-like lilt. The upper parts playfully shadow each other with imitative melodic lines in the same register, constantly crossing back and forth. Contrasting with the sustained-note sections are more active discant sections, called *clausulae*, where the bottom part is also rhythmically active.

*Shadow Dance*, then, is a further shadowing of the chant, taking *Viderunt Omnes* as a base, or *cantus firmus*, and adding newly composed music above, below, and in between phrases of the Pérotin, which is most evident during the first half of the composition. At the midpoint, “the rhythm of the dance changes” and the Pérotin recedes, except for momentary glimpses back in time. Players in the ensemble are asked to sing portions of the original chant, namely the first and the last two words - *Viderunt*, and *justitiam suum*. Like the age in which we live, the character of this dance is unstable: by turns ominous, peaceful, celebratory, reflective, frantic, joyful, raucous, anxious, hopeful.

**David Dzubay**

### **Steven Bryant (b. 1972)**

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. In 2007, the National Band Association awarded his *Radiant Joy* the William D. Revelli Composition Award. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as “orchestrated like a virtuoso,” had its première with The Juilliard Symphony. Steven Bryant studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University.

### **Dusk**

A simple, chorale-like work, *Dusk* captures the reflective calm of the title, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

**Steven Bryant**

### **Roshanne Etezady (b. 1973)**

Roshanne Etezady holds academic degrees from Northwestern University, Yale University and the University of Michigan, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. As one of the founding members of the Minimum Security Composers Collective, Etezady has helped expand the audience for new music. Etezady’s works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary’s College, and the Crane School of Music at SUNY Potsdam.

### **Anahita**

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous – each mural approaching eighteen feet in length – and together were considered the crowning glory of the artist’s career. One of these murals, *The Flight of Night*, depicts the magnificent Zoroastrian goddess of the night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*; two years after Hunt completed the giant murals (and only one year after his death), the vaulted ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the ceiling had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today all that remains visible of the mural are the lowest inches of the painting. The bulk of the mural languishes above the false ceiling, succumbing to the time and the elements, deteriorating more with each passing day.

This piece of music, *Anahita*, is inspired by photographs of Hunt's masterpiece before it was destroyed, as well as by the Persian poem that inspired Hunt himself. The first movement *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with distant trumpets heralding the dawn.

### Roshanne Etezady

#### John Mackey (b. 1973)

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed at the Sydney Opera House; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Italy's Spoleto Festival; Alice Tully Hall; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States. John Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His work, *Redline Tango* was recorded by the University of Kansas Wind Ensemble in 2005 and received both the Walter Beeler Memorial Composition Prize and the ABA/Ostwald Award from the American Bandmasters Association.

#### Concerto for Soprano Sax and Wind Ensemble

To me, the saxophone is a kind of hybrid instrument; it is essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the

sax has keys like a woodwind. So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one of those "categories." The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called Felt, Metal, and Wood, and with instrumentation chosen essentially to match those materials for each movement. The outer movements would be scored for the entire ensemble.

The piece starts with *Prelude*, a very brief overture to the concerto, with material that foreshadows each of the movements to come. Movement two is *Felt*. This movement is a study of the keys of the instrument, so it includes lots of runs, lots of pitch bending, and a bit of alternate fingering. The other question – besides "what is a sax made of" – that I wanted to consider when writing the concerto was, "what does a sax do?" Movement 2, "Felt," answers that question with, "well, the sax can play some weird sounds." With that pitch bending and crazy fingering, it is a peculiar five minutes. Movement three, *Metal*, answers that same question with, "the sax can play high and pretty." This movement, scored primarily for metal percussion and brass, is a calm, lyrical contrast to the weirdness that preceded it. It seemed silly to write a sax concerto and not deal with the fact that the sax is often heard simply playing a song in an intimate setting – say, at a jazz club. Movement four, *Wood*, is really just that: a simple song. The piece of mine that led to the commission of the sax concerto was a piece called *Redline Tango*, and specifically, the soprano sax solo that anchors that work. To acknowledge that, this movement, yes, is a tango. Finally we reach the *Finale*. Here my answer to the question "what does a sax do?" was simply, "well, the sax can play some monster-difficult stuff."

John Mackey

## Vince Gnojek



Photo: David Gnojek

As a saxophone soloist, Vince Gnojek has appeared with orchestras, wind ensembles, and jazz ensembles in Singapore, Costa Rica, Lithuania, Latvia, Estonia, Switzerland, Germany, Macau, Thailand, China, and throughout the United States. He has also performed in 42 states and in Mexico, Canada, Portugal, and Thailand as the alto saxophonist with the highly acclaimed Harvey Pittel Saxophone Quartet. Gnojek has been a member of the Denver Symphony Orchestra, the Colorado Music Festival Orchestra, the Denver Chamber Orchestra, the Kansas City Symphony Orchestra, and the Topeka Symphony Orchestra. In addition to his solo recording, *CROSSINGS*, he has recorded compact discs with the Harvey Pittel Saxophone Quartet, as a member of Steve Reich's Contemporary Music Ensemble, as the alto saxophonist with the Kansas Woodwinds, and with the Kansas City Boulevard Big Band. Gnojek is an active saxophone clinician at academies/conservatories of music, universities, colleges and high schools throughout the world. A dedicated educator, he is currently the Professor of Saxophone at the University of Kansas.

## Scott A. Weiss



Photo: Ann Schertz

Scott A. Weiss is the Director of Bands and Associate Professor of Music at the University of Kansas where he conducts the KU Wind Ensemble and guides all aspects of the band and graduate wind conducting programs. He was previously on the conducting faculties at the Indiana University Jacobs School of Music, Lamar University and Emory University. The national recipient of the UMI Award for outstanding conducting and teaching, in 2005 Scott Weiss also received the University Merit Award from Lamar University. Ensembles under his direction have performed throughout North America and Asia and at prestigious conferences such as the Midwest International Band and Orchestra Clinics and the Western International Band Conference. A champion of original music for winds – both new and old – he has commissioned and given premières of numerous works, and he has presented research on wind band history and literature in both Austria and Luxembourg. Scott Weiss holds an undergraduate degree from the Indiana University Jacobs School of Music and both a master's and a doctoral degree from the University of Illinois.

## The University of Kansas Wind Ensemble

The University of Kansas Wind Ensemble is the premier wind band at the University of Kansas and enjoys an outstanding reputation both nationally and internationally. The group is among the leading ensembles of its kind and has performed at every major convention in the United States. Notable musicians that have appeared with the ensemble include Aaron Copland, Vincent Persichetti, Percy Grainger, Karel Husa, Michael Colgrass, Sir Vivian Dunn and Frederick Fennell. In 2005 the ensemble toured the People's Republic of China, and in 2006 the group inaugurated the Naxos Wind Band Classics series with its CD entitled *Redline Tango* (8.570074). In addition to performing works from the standard wind band repertoire, the ensemble is committed to new music and regularly commissions and records new works for winds. In 2007 Scott A. Weiss was appointed Director of Bands and Conductor of the University of Kansas Wind Ensemble, becoming only the sixth person to hold this position since 1887.



Photo: Jon Robichaud

**PICCOLO**

Ann Armstrong\*

**FLUTE**

Laura Marsh\*

Alyssa Boone

Julia Snell

Emma Casey

Ali Rehak

**OBOE**

Jaewon Park\*

Bailey Vazquez

Amanda Pence

**BASSOON**

Ben Baer\*

Joan Heupel

Taylor Smith

**CLARINET**

Pete Henry\*

Larkin Sanders

Mike Gersten

Mike Fessenger

Diana Kaepplinger

Kayla Slovak

Hannah Wagner

Elizabeth Moulton

Quin Jackson

Steven Elliott

**SAXOPHONE**

Mary Huntimer\*

Joel Wagoner

Crystal Alexander

Eric Beahan

Bryan Cremer

**TRUMPET**

William Munoz\*

Orlando Ruiz

Emily Seifert

James Henry

Patrick

Hunninghake

Evan Hunter

**FRENCH HORN**

Allison Akins\*

Kyra Sims

Laura Goodenkauf

Lauren Kerrick

Alice Codieck

Tricia West

**TROMBONE**

Frank Perez\*

Brett Bohmann

Stuart Becker

Marie Byleen-

Higley

Julie Wilder

**EUPHONIUM**

Dan Freeman\*

**TUBA**

Brian Rose\*

Travis Hendra

Dave Chase

**TIMPANI**

Greg Haynes\*

**PERCUSSION**

Cory Hills\*

Miguel Rivera

Paul Shapker

Nick Mallin

Calvin Dugan

**PIANO**

Kwok Lui

**BASS**

Tim Patterson

**HARP**

Erin Wood

**University of Kansas Department of Music and Dance**

Steve Hedden, Dean, School of Fine Arts; Lawrence Mallett, Chair, Department of Music and Dance;

David Bushouse, Associate Chair, Department of Music and Dance; Robert Foster, Assistant Chair,  
Department of Music and Dance**University of Kansas Band**Scott A. Weiss, Director of Bands; Thomas Stidham, Associate Director of Bands; David Clemmer,  
Assistant Director of Bands; Dan Gailey, Director of Jazz Studies; Robert Foster, Director of Bands Emeritus;Cindy Koester, Administrative Assistant; Eric Posner and Frank Perez, Graduate Conducting Associates;  
Greg Haynes, Graduate Teaching Assistant**Applied Wind and Percussion Faculty**David Fedele, Flute; Margaret Marco, Oboe; Eric Stomberg, Bassoon; Stephanie Zelnick, Clarinet;  
Vince Gnojek, Saxophone; Steve Leisring, Trumpet; Paul Stevens, Horn; Michael Davidson, Trombone;

Scott Watson, Tuba and Euphonium; Julius Zilinskas, Percussion; Larry Rice, String Bass

**Special Thanks**

Colin Sean Mahoney, Paul Popiel, Eric Posner, John Mackey, Cindy Koester, Paul Tucker, Tim Van Leer,

Doug Wendel, Ann Hause, Andy Hause, the Lied Center staff, Randall Foster, Kwok Lui, Tim Patterson,

Erin Wood, The KU Applied Wind and Percussion Faculty, Larry Rice, Ellen Bottorff, John Lynch,

Robert Foster, James Barnes, Teah and John Weiss.

Also available:



## WIND BAND CLASSICS



# REDLINE TANGO

**Mackey • Pann • Ives • Mower • Lynch**

**David Fedele, Flute**

**University of Kansas Wind Ensemble • John P. Lynch**



8.570074





Playing  
Time:  
**60:23**

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# WILD NIGHTS!

## Music for Wind Band

- |           |  |              |
|-----------|--|--------------|
| <b>1</b>  | <b>Frank Ticheli (b. 1958):</b><br><b>Wild Nights! (2007)</b>  | <b>7:14</b>  |
| <b>2</b>  | <b>David Dzubay (b. 1964):</b><br><b>Shadow Dance (2006)</b>   | <b>9:09</b>  |
| <b>3</b>  | <b>Steven Bryant (b. 1972):</b><br><b>Dusk (2004)</b>  | <b>4:22</b>  |
|           | <b>Roshanne Etezady (b. 1973):</b><br><b>Anahita (2005)</b>  | <b>15:06</b> |
| <b>4</b>  | <b>The Flight of Night</b>   | <b>4:15</b>  |
| <b>5</b>  | <b>Night Mares</b>   | <b>3:30</b>  |
| <b>6</b>  | <b>Sleep and Repose/The Coming of Light</b>  | <b>7:20</b>  |
|           | <b>John Mackey (b. 1973):</b><br><b>Concerto for Soprano Saxophone</b><br><b>and Wind Ensemble (2007)*</b> | <b>24:32</b> |
| <b>7</b>  | <b>Prelude</b>   | <b>1:57</b>  |
| <b>8</b>  | <b>Felt</b>  | <b>5:47</b>  |
| <b>9</b>  | <b>Metal</b>   | <b>7:29</b>  |
| <b>10</b> | <b>Wood</b>  | <b>4:03</b>  |
| <b>11</b> | <b>Finale</b>  | <b>5:16</b>  |

**Vince Gnojek, Soprano Saxophone\***  
**University of Kansas Wind Ensemble**  
**Scott Weiss**

Recorded at Lied Center of Kansas, Lawrence, Kansas, USA,  
from 2nd to 7th May, 2008 • Producers: Scott Weiss and  
Paul Popiel • Assistant producer: Eric Posner  
Engineer: Colin Sean Mahoney  
Editors: Scott Weiss and Colin Sean Mahoney (tracks 1-11);  
Eric Posner (track 1); Paul Popiel (track 3)  
Publishers: Manhattan Beach Music (track 1); Pro Nova  
Music (track 2); Gorilla Salad Productions (track 3);  
Roshanne Etezady (tracks 4-6); Osti Music, Inc. (tracks 7-11)  
Cover photo by Colin and Linda McKie (iStockphoto.com)



The University of Kansas Wind Ensemble offers musically enriching and artistically outstanding performances of the finest wind band repertoire. Following *Redline Tango* (8.570074), the Ensemble here presents a diverse selection of 21st-century music which takes its name from multi-award-winning Ticheli's exuberant *Wild Nights!* Mackey's *Soprano Saxophone Concerto* pays tribute to his teacher Corigliano's *Clarinet Concerto*, the instrumentation of its inner movements matching their titles: 'Felt', 'Metal' and 'Wood'. Etezady's *Anahita* was inspired by William Morris Hunt's depiction of the beautiful and terrifying Zoroastrian night goddess, Dzubay's *Shadow Dance* elaborates on Pérotin's famous medieval organum *Viderunt Omnes*, while Bryant's chorale-like *Dusk* is illuminated by the fiery hues of sunset.

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