



MICHAEL COLGRASS (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a

degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60). Colgrass has received commissions from the New York Philharmonic and The Boston Symphony

(twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among his recent works are *Crossworlds* (2002) for flute piano and orchestra commis-

sioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliker. *Pan Trio* was commissioned and premiered by Soundstreams Canada in 2005 and premiered by them with Liam Teague, steel drums, Sanya Eng, harp and Ryan Scott, percussion. *Side by Side* (2007) for harpsichord and altered piano with Joanne Kong as soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP) and the Richmond Symphony Orchestra. *Zululand* (2010) for wind ensemble, was commissioned and premiered by the University of Wisconsin at River Falls.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

He is the author of a book on performance preparation called "My Lessons with Kumi" which is based on his Excellence in Performance workshops, and also a memoir called "Adventures of an American Composer."



BRIAN LAMB is a Professor of Conducting and Director of Bands at the University of Central Oklahoma, where he conducts the Wind Symphony, teaches conducting and instrumental music education courses, and guides all aspects of the UCO band program.

Lamb made his Carnegie Hall debut in May 2005, performing with Tess Remy-Schumacher, UCO friend and colleague, in the Weill Recital Hall. In March 2006, Lamb and the UCO Wind Symphony performed for

a full house in the Isaac Stern Auditorium at Carnegie Hall. The UCO Wind Symphony with Lamb as conductor, has garnered national attention and acclaim from audiences, composers, and critics alike for outstanding and creative performances and for playing an active role in commissioning projects and consortiums, including works with Carolyn Bremer, Richard Danielpour, Susan Botti, Michael Daugherty, David Maslanka, Michael Colgrass, Samuel Magrill and the National Wind Ensemble Consortium Group. The Wind Symphony performed the Oklahoma premiere of David Maslanka's Symphony Number 9 on March 28, 2012.

Lamb received the bachelor's degree in music education from Baylor University, the master's degree in trumpet performance and literature from the University of Notre Dame, and the doctor of musical arts degree in conducting from the University of North Texas. He has studied conducting with Eugene Corporon, Michael Haithcock, Larry Rachleff, Allan McMurray, and Jack Stamp; and his

trumpet teachers have included John Haynie, Barry Hopper, and William Scarlett.

Still active as a trumpet performer, Dr. Lamb currently plays in the UCO Faculty Brass Quintet, and he has been a member of the Texas Wind Symphony, the Waco Symphony and the South Bend Symphony. Having taught in Texas, Missouri, Indiana, and now Oklahoma, Dr. Lamb is very active as a clinician and guest conductor all over the country, and his groups have received acclaim for performances at regional, state, and national conventions. He has contributed several published works to various journals and textbooks, and he is the author of "Music is Magic," a children's radio program that aired on KCSC-90.1 FM.

DAVID HANAN is the Associate Director of Bands at the University of Central Oklahoma where he conducts the Symphonic Band and directs the Marching and Pep Bands. In addition, Hanan teaches Marching Band Techniques, Music Technology, and

Instrumental Music Education courses. Mr. Hanan received his Bachelor of Music Education from Missouri Western State University, a Master of Music in trumpet performance from the Conservatory of Music at the University of Missouri Kansas City, and he is currently pursuing doctoral studies in music education at the University of Oklahoma. He has been a member of the St. Joseph Symphony, and he has performed with the Kansas City Philharmonia. Hanan has taught in Missouri, Kansas, and Oklahoma, and he is in demand both as a clinician and as a marching music arranger. Mr. Hanan is a member of the Oklahoma Music Educators Association, the National Association for Music Education (NAfME), and he is the UCO faculty sponsor for the Collegiate Chapter of NAfME.

ABOUT THE ENSEMBLES
THE UNIVERSITY OF CENTRAL OKLAHOMA WIND SYMPHONY, under the direction of Dr. Brian Lamb, is the premier performing ensemble in the Winds & Percussion Division

of the UCO School of Music. During the last decade, they have performed for audiences at three Oklahoma Music Educators Conventions, a College Band Directors National Association Convention, the Society of Composers National Conference, and have played on both of the famed stages at New York's Carnegie Hall. Since 2009, they have recorded three CD's including the newly released commercial recording, "American Byways: The Music of Michael Daugherty." Regarding the UCO Wind Symphony, critic David Yeagley wrote, "The level of performance of the college students is quite stunning...the clarity and accuracy of the wind symphony is stellar in and of itself," and in Fanfare magazine, Lynn Bayley said, "The University of Central Oklahoma forces, both the Wind Symphony and the Chamber Collegium, play extremely well with great enthusiasm and fine style." Regarding their most recent CD release, composer Michael Colgrass summed up his reaction simply by saying, "It doesn't get any better than this!"

THE UNIVERSITY OF CENTRAL OKLAHOMA CONCERT CHORALE, under the direction of Dr. Karl Nelson, was created in 1992 to sing the highest quality choral literature from all style periods. As UCO's premier choral ensemble, the Concert Chorale is chosen each year from the UCO student population, including music majors and non-music majors. Members of this ensemble have performed at the 2012, 2010 and 2009 Oklahoma Music Educators Conferences, the 2010 College Music Society National Conference in Minneapolis, MN, and three international tours (Italy, 1999, 2008, and Ireland, 2001). They have also toured Texas, Louisiana, Kansas, New Mexico, Colorado, and Missouri as well as Oklahoma.

THE UNIVERSITY OF CENTRAL OKLAHOMA CHAMBER COLLEGIUM provides a unique opportunity for the most advanced students in the UCO School of Music to collaborate in performance and recording with the world-class faculty. The group first performed during a composer residency with Michael Daugherty in the Fall of 2012, later

releasing several tracks on the recording, "American Byways: The Music of Michael Daugherty." The group met with immediate acclaim by composers and critics and the project has been continued for the Michael Colgrass residency and recording project.

ABOUT THE MUSIC

(all notes by the composer)

GOLDBERG VARIATIONS My arrangement of the aria and 18 selected variations of Bach's Goldberg Variations was inspired by Glenn Gould's 1981 recording. Gould's touch on the keyboard suggests instruments to me. I hear a clarinet here, a viola there, now an alto flute, instrumental colors and textures I don't usually hear when other pianists play Bach. Gould sang while he played, and often his free hand would shape phrases in the air, like a composer orchestrating the sounds as he goes.

I think this creative process accounts for Gould's conception of this work, and might explain some of his extraordinary tempi. For example, the opening Aria is extremely

slow; some would say too slow for the piano and certainly too slow for the usual andante feeling of a Bach slow movement. But if you imagine that different instruments are sharing these notes, talking to each other in a musical dialogue, it makes a new kind of sense, because the phrases need more time to breathe. Imagining this interchange between instruments inspired me to orchestrate this music as I think Gould might have enjoyed hearing it.

Glenn Gould was an experimenter, an innovator who took ownership of a piece of music and had the audacity to re-create it. And he was playful, which inspired my approach to some of the fast music. His pixie nature came out in the late night phone calls this reclusive man would make to my wife, Ulla, with whom he loved conversing. He would regale her with anecdotes and entertain her with imitations, a la Rich Little, of popular political figures and movie stars.

It seemed quite natural, then, to create this arrangement to celebrate Ulla's 65th birthday, hopefully as Gould himself might have liked to hear the Goldberg Variations for chamber orchestra. In keeping with his mischievous nature, the premiere performance by members of the Toronto Symphony Orchestra and others on 25 March 2003 was a surprise performance for Ulla in our living room, with the 10 musicians plus an audience of friends. I could just imagine Gould's delight at this musical surprise party that he had inspired.

I invite the listener to share this enjoyment.

ZULULAND is a province of the Republic of South Africa. I was inspired by watching films of ritual dances by Zulu tribes celebrating major events in their lives with dancing and singing. I took a short Zulu refrain and repeated it in as many different ways as I could imagine. The challenge was to create as many different combinations of instrumental sound as I could without repeating any one texture, so that we hear

this theme change from quiet and simple to a maximum level of celebration. Originally, I thought of having band members also sing when not playing, to provide the sounds of ritual celebrations. But finally I decided to use a small chorus instead so they could use their vocal experience to replicate native sounds in an almost improvisatory manner.

(MC)

GHOST RIVER is intended to create an atmosphere of a mysterious and timeless river in a forest, shrouded in mist, where we wonder if what we see and hear are really there. A theme emerges gradually through quiet dissonances that represent sounds of water and nature. This piece is another of my attempts to write richly orchestrated music for young band, using textures that we would usually hear only in symphony orchestras. To achieve the ghostly effect of sound emerging through a mist, I have created special subdivisions of instruments, where some of the musicians improvise according to certain cues. Though mostly quiet and still, the music

suddenly erupts into a turbulent moment. A storm perhaps? Or a violent wind? Then everything is peaceful again and we hear the distant murmuring of voices—or is it the memory of souls long departed coming from the river? A soft rainfall ends this watery dreamscape. (MC)

GOTTA MAKE NOISE A school band director told me recently that he was having trouble rehearsing an unusually subtle piece of music with his middle school band. The children complained about the piece and didn't pay attention in rehearsals or practice their parts at home. Finally he got exasperated at their attitude and said one day in rehearsal, "You guys only like music that's loud and fast," to which they responded, "YEAH!"

When he told me this story I remembered when I was in eighth grade, full of energy and itching to escape the confines of the conservative pieces we usually played in band. So I thought to myself, "What would I have loved to play when I was 12 or 13

years old?" As a percussionist, I would have preferred a piece featuring the percussion of course, one that pulled out all the stops and went for broke.

With this thought in mind, I wrote *Gotta Make Noise*, a concerto for middle-school band and percussion ensemble, commissioned by the Longmeadow public schools in Longmeadow, Massachusetts, under a grant from the Longmeadow Educational Excellence Foundation (LEEF).

I was a mischievous kid, dedicated to "livening things up" for the teachers who required us to stay in school all day studying that dull stuff. (One report card of mine from fourth grade said, "All play and no work is Michael's formula for no success in music class." Maybe, like today's kids, I was programmed for noise.)

So, *Gotta Make Noise* is dedicated to that irrepressible energy and spirit in children, and in the adults who remember how much fun it was. (MC)

SPECIAL THANKS TO:

KEITH WHITE, not only a visionary leader for our School of Music, but also a mentor and friend to many. **GREG WILSON**, Director, and the UCO Office of Research and Grants. **AMY JOHNSON**, who is the epitome of a great colleague, through her abilities, her passion, and her service. **KARL NELSON**, for being a collaborative colleague and embracing new music. **NICK WILLIAMS**, for his amazing ears, great sense of humor, and for being a problem solver. **DAVID HANAN, SAM MAGRILL, MEGHAN BRASUELL, SUN HEE KIL, BRYAN MITSCHHELL, DAWN LINDBLADE, MAT EVANS, BARBARA CAPRILLI, CURTIS HANSEN, SALLIE POLLACK, LAURIE FLEWELLIN & JANA NICKEL**. And **JIM JACKSON**: Thanks for your technical wizardry and depth of understanding!

CREDITS:

RECORDED: March 9 & 10, 2013, Mitchell Hall Theatre, UCO, Edmond, OK

EXECUTIVE PRODUCER: Brian Lamb

RECORDING PRODUCER: Nicholas Williams

RECORDING & EDITING ENGINEER:
Jim Jackson

PRODUCTION ASSISTANT/SLATING:
John Shell

ART DIRECTION AND DESIGN: Amy Johnson

PROGRAM NOTES: Michael Colgrass

TECHNICAL SPECS: Sennheiser MKH 20 and 40 microphones, Beyerdynamic M-160 and 260 microphones, True Systems Precision 8 microphone pre-amplifiers, RME analog to digital conversion, recorded to hard disc in multi-track, SawStudio software used for recording, mixing, and mastering.

THE CHAMBER COLLEGIUM

CONDUCTOR: Brian Lamb **VIOLIN:** Hong

Zhu **VIOLA:** Ralph Morris **CELLO:** Tess

Remy-Schumacher **FLUTE:** Emily Butterfield

CLARINET : Dawn Lindblade **BASSOON** :
Genise Morgan **TRUMPET** : Ryan Sharp
HORN : Peggy Moran **PERCUSSION** : David
Hardman **HARP** : Gaye LeBlanc

THE UCO WIND SYMPHONY

CONDUCTOR : Brian Lamb **FLUTE** : Hilary
Carden, Delara Hashemi, Kimberly Boross,
Jane Jarshaw, Collin Ferrell, Elijah Levingston
OBOE : Kathleen Wells, Jennifer Chen
ENGLISH HORN : KaDee Bramlett*

CLARINET : Jared Cathey, Abigail Pappas,
Hannah Howard, Ashlee Lippe, Joseph
Wilkes, Amanda Thomas, Sarah Kiper
BASS CLARINET : Ashlee Lippe, Dalton
Davis, Michelle Stults **BASSOON** : Genise
Morgan, Mark Kuhn, Priscilla Gray (contra)
SAXOPHONE : Nicholas Murphy (sop, alto),
Collin Ferrell (alto), Chelsea Maupin (bari),
Dalton Davis (tenor, bari), Travis Welborn
(tenor), Kelvin Guo (alto), Elijah Levingston
(alto), Daniel Ramones (alto) **HORN** : Peggy
Moran*, Mat Evans#, Christina Hagemeyer,
Helen Fairbanks **TRUMPET** : Eric Noble,

Randy Goodnight, Chad Bartlett, Dwight
Goetz, Christopher Stanley, Joshua Watley,
Marcus Shields **TROMBONE**: Katie Tolbert,
Cameron Burton, Evan Drumm, Matthew
Goodwin **TUBA** : Jeff Donnell **DOUBLE**
BASS : Tobin Lamb **PERCUSSION** : Anthony
Romano, Michael Frost, Tyler King, Sarah
James, Ray Woods, Michael Billingsley,
Garrett Johnson **PIANO** : Samuel Magrill*
HARP : Gaye LeBlanc#
(*denotes faculty #denotes guest)

UCO CONCERT CHORALE PERSONNEL

DIRECTOR : Karl Nelson
FEATURING : Shandee Allen, Micah Cain,
Jesse Cochran, Christine Couron, Zachary De
Vault, Amanda Goats, Austin Kain, Megumi
Katayama, Katherine Lavenue, Griffin
LaVictoire, Emerald Lessley, Chelsea Mayer,
Jamie Montgomery, Steven Myles, Emily
Nelson, Holly Pritchard, Samuelle Reese,
Ben Rodriguez, Troy A. Small, Sean Smalling,
Ethan Snowden, Megan Teer, Catherine
Thomas, Jessica Tielli, Ashley Wall, Chelsea
Wall, Qun Wang, Yosuke Yamamoto

1-19 Goldberg Variations (2003) 35:43

JOHANN SEBASTIAN BACH

SETTING BY MICHAEL COLGRASS

THE UCO CHAMBER COLLEGIUM

BRIAN LAMB, CONDUCTOR

I. Aria (Theme)	3:10
II. Variation I, With vigor	1:09
III. Variation 2	0:48
IV. Variation 3, Dolce (Canon on the Unison)	1:56
V. Variation 4, Stately, majestic	0:35
VI. Variation 5	0:50
VII. Variation 6 (Canon on the Second)	0:53
VIII. Variation 7	1:08
IX. Variation 8, Leisurely	
X. Variation 9 (Canon on the Fifth)	1:47
XI. Variation 10	3:15
XII. Variation 11	2:40

XIII. Variation 12 (Canon on the Seventh)	1:17
XIV. Variation 13	3:16
XV. Variation 14	0:54
XVI. Variation 15	2:08
XVII. Variation 16	1:14
XVIII. Variation 17 (Canon on the Third)	6:46
XIX. Variation 18, Majestic (Fughetta)	1:02

**THE UCO WIND SYMPHONY
BRIAN LAMB, CONDUCTOR****20 ZULULAND (2011) 9:49**

WITH SPECIAL GUESTS, THE UCO CHORALE
CHRISTINE COURON, FEMALE SOLOIST
TROY A. SMALL, MALE SOLOIST

21 GHOST RIVER (2010) 7:19

DAVID HANAN, GUEST CONDUCTOR

22 GOTTA MAKE NOISE (2003) 3:59