



# SONOKLECT

A CELEBRATION OF MODERN MUSIC

Terry Vosbein, director

## OREGON WIND QUINTET

Jacqueline Cordova-Arrington – flute

Dieter Koch – oboe

Wonkak Kim – clarinet

Justin Stanley – horn

Steve Vacchi – bassoon

8 October 2022

8:00 PM

Wilson Concert Hall

DEPARTMENT OF MUSIC  
WASHINGTON AND LEE UNIVERSITY



## PROGRAM

### ***Portraits of Josephine***

Valerie Coleman

I. Ol' St. Louis

II. Les Milandes

III. Paris 1925

IV. Thank you, Josephine (J'ai Deux Amours)

### ***Stop for Equity***

Gary Powell Nash

### ***Vonnegut Trilogy***

Terry Vosbein

*World premiere*

I. Player Piano

II. Who Am I This Time?

III. Breakfast of Champions

Intermission

### ***Room to Breathe***

Mark Thomas Taylor

### ***Quintet***

Endre Szervánszky

I. Adagio – Allegro moderato

II. Allegro scherzoso – Trio

III. Andante

IV. Allegro vivace

*You are cordially invited to a reception in the atrium  
immediately following the concert.*



The **Oregon Wind Quintet** is an ensemble comprised of the acclaimed faculty at the University of Oregon School of Music and Dance. The ensemble has performed throughout the west coast, including tours in the Seattle, Los Angeles, and San Francisco metropolitan areas. The group has been sponsored in educational residencies in southern Oregon by the Britt Festival as well as several live performances on Portland's All-Classical radio *Thursdays at Three* broadcasts. In September 2018, the Oregon Wind Quintet toured South Korea, performing and presenting masterclasses at universities across Seoul and in Daegu and Daejeon. They also collaborated with Korean traditional music group Shinakoe at the Oregon Bach Festival composer's symposium and again during their Korea tour. The Quintet was featured in a residency at Texas A&M University in spring 2018, where they performed and collaborated with composers Eric Ewazen, Peter Lieuwen, and Jordyn Gallinek. The group explores traditional and new repertoire for wind quintet as well as other combinations with colleagues from the UO faculty. The Oregon Wind Quintet regularly performs at the Oregon Music Educators' Association Conferences, and they were featured in recital during Portland's *March Music Moderne IV* in 2014. Available on CD are two recent works recorded by the Oregon Wind Quintet: Alex Temple's *Thick Line* (2012; with saxophonist Idit Shner) and Kenji Bunch's *Shout Chorus* (2006).

## COMPOSERS

**Valerie Coleman** is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the “Top 35 Women Composers” by The Washington Post, she was named Performance Today’s 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the “Top 101 Great American Ensemble Works” and is now a staple of woodwind literature.

**Gary Powell Nash** holds a Ph.D. in Music Composition from Michigan State University. His former teachers include Jacob Druckman, Jere Hutcheson, Bernard Rands, Charles Ruggiero, Mark Sullivan, George Tsontakis and Ramon Zupko. As a composer of Western classical music, Nash has written musical works for orchestra, band/wind ensemble, choir, art songs (four in Chinese), electroacoustic works and instrumental chamber compositions, including two short film scores. His music has been performed in all major regions of the United States and abroad on the continents of Asia and Europe.

Nash has received numerous grants, commissions and awards for his compositions including Vanderbilt University Wind Symphony to compose *On the Battlefield, With Certainty* (2022) commemorating the opening of the National Museum of African American Music. Nash’s scores are published by Art of Sound Music, MusicaNeo and Tuba/Euphonium Press. 11 of his compositions are featured on compact disc with five of those appearing on Albany, Centaur and Citadel Records labels.

**Terry Vosbein** was born into a musical family in the musical city of New Orleans. He spent his first decades immersed in the world of jazz composition and performance, playing and writing and learning. Somewhere along the way he got a few degrees, wrote some symphonies and found himself in Lexington, Virginia, teaching at Washington and Lee University. His compositions have been performed all over the world.

Vosbein is the founder and curator of the Stan Kenton Research Center, the only center dedicated solely to the music and career of the legendary big band icon and music educator. And he is the co-leader of the Vosbein Magee Big Band, an ensemble made up of the top musicians in the area, performing his compositions and arrangements.

He received his Masters in Composition from James Madison University under the tutelage of John Hilliard, and his Doctorate in Composition from the Cleveland Institute

of Music, where he was a student of Donald Erb. He resides in Staunton, Virginia with his wife, Shannon, and their Alaskan husky, Luna. Vosbein's music is available at [maxfrankmusic.com](http://maxfrankmusic.com)

Composer/Performer **Mark Thomas Taylor** has written new music for theatre, dance, film and the concert stage. In addition to several new chamber works, including "3 Songs About Puppetry" (commissioned by the principal Hornist of the Michigan Philharmonic), Mark has written and recorded the score for "Last Days of Coney Island" for famed animator/director Ralph Bakshi, placed two songs in the Dollface Productions independent feature film "The Girl" and scored the documentaries "9/11 Fear In Silence" for JadeFilms and Camille Billops' "A String of Pearls". Other projects include "It's Not Like He's Never Been There Before", a multi-movement orchestral work, commissioned by the Tri-Centric Foundation and a series of transcriptions of the work of seminal jazz bandleader James Reese Europe's 369th "Hellfighters" military band for the Brooklyn Repertory Ensemble. Mark has released four CDs of all original material, QuietLand, Circle Squared, At What Age and Live At The Freight (co-led with composer/saxophonist Jessica Jones).

One of the few performers to successfully integrate the notoriously difficult French Horn into the landscape of jazz and improvised music, Taylor's broad musical background includes performing, composing and arranging. In addition to leading his own ensembles, Mark has also performed and recorded with an array of modern jazz giants including: Max Roach, Henry Threadgill, Wadada Leo Smith, Muhal Richard Abrams and Anthony Braxton.

**Endre Szervánszky** was born in Kistétény (now Budatétény) on December 27, 1911. Between 1922 and 1927 he studied clarinet at the Academy of Music in Budapest, then played in several orchestras until 1931. Between 1931 and 1936 he studied composition with Albert Siklós at the Academy of Music in Budapest. Until 1941 he taught music theory in music schools and made orchestrations for Hungarian Radio. From 1941 to 1948 he taught composition and music theory at the National Music School in Budapest. From 1949 until his death he was a professor of composition at the Academy of Music in Budapest. In addition to his work as a composer and teacher, between 1945 and 1949 he wrote music criticism for the *Szabad Nép*. He died in Budapest on June 25, 1977.

From the beginning of his career his art was strongly influenced by the heritage of Bartók. After World War II his inclination towards experimentation and his individual character as a composer became apparent at first in serene and idyllic works. Later the darker tones of more sombre expressivity appeared in his music alongside the pentatonic or modal, tonal sound inspired by folk music, and the shaping became freer. Szervánszky was the first composer in Hungary to compose twelve-tone music.

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# LENFEST CENTER *for the ARTS*

## **Box Office and Ticket Information**

The Lenfest Box Office is accessible from either the fan parking lot in front of the building on the corner of Nelson and Glasgow Streets or from the W&L parking garage. The Box Office will be open from 9 a.m.–11 a.m. and 1 p.m.–3 p.m. Monday through Friday, and one hour prior to any performance where tickets are required or sold. The Lenfest Box Office follows the University Academic Calendar.

Individual tickets for upcoming events will go on sale approximately six weeks prior to opening night. All sales are final. There are no refunds or exchanges. Seating for events is by general admission. There is no reserved seating; however, patrons may call the Box Office to reserve handicapped seating. Our goal is to start all performances at the time indicated. Latecomers will be seated in the nearest seats available at a suitable pause in the performance.

Patrons are encouraged to call the Box Office for information concerning the suitability of events for children.

## **Parking**

Parking is reserved in the Lenfest Center fan for drop-offs and handicapped parking only. The W&L parking garage is open to all patrons for Lenfest Center event parking.

## **Assisted Listening System**

An assisted listening system has been installed in the Keller Theatre, Johnson Theatre and the Concert Hall. The receivers can be coupled to headphones or neck-loops to accommodate the widest variety of users possible. Receivers and headphones are available for all programs in the Lenfest Hall. Please see the House Managers at least 15 minutes prior to the performance.

## **Tours**

Tours of the Lenfest Center are available upon request.

## **Lost and Found**

Articles should be reported or turned into the Box Office.

## **Wheelchairs**

Patrons in wheelchairs will find Lenfest Center entrances easily accessible. There is also handicapped parking in the fan.

## **Contact Information**

100 Glasgow Street, Lexington, VA 24450  
(540) 458-8000

# LENFEST CENTER *for the* ARTS

## UPCOMING MUSIC EVENTS

### **Concert Guild: Juliani Ensemble**

Saturday, October 22, 2022 at 8:00 PM

*Tickets are required.*

*Adult: \$25, Senior: \$20, Faculty and Staff: \$15, W&L*

*Student/Student: No Charge ID Required.*

*Taxes and processing fees included in ticket pricing.*

### **Fall Choral Concert**

Tuesday, October 25, 2022 at 8:00 PM

*Performance will be streamed.*

*<https://livestream.com/wlu>*

*Tickets are free, but required.*

### **Faculty Recital: Winterreise (A Winter Journey)**

**Anna Billias, piano/Scott Williamson, tenor**

Saturday, October 30, 2022 at 3:00 PM

*Performance will be streamed.*

*<https://livestream.com/wlu>*

*No tickets are required.*

### **Marlbrook Chamber Players: “Favorite Contemporary Compositions: Music of the Modern Generation”**

Sunday, November 6, 2022 at 3:00 PM

*Performance will be streamed.*

*<https://livestream.com/wlu>*

*No tickets are required.*

### **University Wind Ensemble Fall Concert: Premieres**

Monday, November 7, 2022 at 8:00 PM

*Performance will be streamed.*

*<https://livestream.com/wlu>*

*No tickets are required.*

*All events take place in Wilson Concert Hall unless otherwise noted.*

*A complete schedule can be found online at [lenfest.wlu.edu](http://lenfest.wlu.edu).*