

NETWORK

Puts • Britten • Mahler • Bryant

The Ohio State University Wind Symphony

Russel C. Mikkelsen



NETWORK

Music for Wind Band

①	Kevin Puts (b. 1972): Network (1997/2013) (transcr. Ryan Kelly)	6:59
	Benjamin Britten (1913-1976): The Sword in the Stone – Incidental Music) (1939) (Suite compiled by Oliver Knussen and Colin Matthews)	10:05
②	Introduction and Boys’ Tunes	2:05
③	Merlyn’s Tune and Tree Music	1:46
④	Merlyn’s Spell and Witch Tune	1:07
⑤	Bird Music	1:07
⑥	Lullaby	1:33
⑦	Water Theme and End Music	2:27
⑧	Gustav Mahler (1860-1911): Um Mitternacht (1901) from <i>Rückert-Lieder</i> Text by Friedrich Rückert (1788-1866)	6:31
	Steven Bryant (b. 1972): Concerto for Wind Ensemble (2007-2010)	34:59
⑨	Movement I –	8:07
⑩	Movement II –	6:20
⑪	Movement III	5:48
⑫	Movement IV –	10:04
⑬	Movement V	4:40

Network: Music for Wind Band

Kevin Puts • Benjamin Britten • Gustav Mahler • Steven Bryant

Kevin Puts (b. 1972): Network (1997/2013)

Winner of the 2012 Pulitzer Prize for the opera *Silent Night*, Kevin Puts has been hailed as one of the most important composers of his generation. His work has been commissioned and performed by leading orchestras in the United States and abroad, including the New York Philharmonic, the Tonhalle Orchestër (Zurich), the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, Utah, St. Louis, the Boston Pops, and the Minnesota Orchestra which commissioned his *Sinfonia Concertante*, and by leading chamber ensembles such as the Miró Quartet, the Eroica Trio, eighth blackbird, the Pittsburgh New Music Ensemble, and the Chamber Music Society of Lincoln Center.

A native of St. Louis, Missouri, Mr. Puts received his bachelor's degree from the Eastman School of Music, his master's degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music.

About *Network*, the composer writes:

Network was written while I was a student at the Eastman School of Music in 1997. I was interested in writing an explosive concert opener in which all the material of the piece came out of a frantic eight-voice canon. Composed of a line of continuous sixteenth notes which is “stacked” on top of itself eight times at quarter-note intervals, it is this incessant canon to which the title refers. This network or grid of melodic lines, lasting eight beats, repeats itself constantly as the piece progresses although only parts of the network are heard at any given moment.

Flats and sharps added to the canon cause the overall soundworld to ‘change color,’ and I decided to let these color changes determine the shape and orchestrations of the piece before me. For example, the last section of the piece is in a key which is celebratory and optimistic, and I therefore chose to use bright,

staccato chords in the brass. This section serves as a contrast to the previous one in which the underlying canon emphasizes a whole-tone scale (the mode often associated with Impressionist composers such as Debussy). This rather ambiguous soundworld suggested muted brass swells and metallic washes of sound provided by cymbals and tam-tams of various sizes.

This system of working – of drawing music from a pre-composed grid of notes – provided many challenges, not the least of them creating a flowing and engaging musical narrative out of material which is essentially unchanging and repetitive. In spite of the compositional approach I had chosen, my primary aim was to write music which was energetic, driving, and immensely extroverted.

Benjamin Britten (1913-1976): The Sword in the Stone (1939)

Benjamin Britten composed the incidental music for a BBC radio ‘Children’s Hour’ six-part dramatization of T.H. White’s Arthurian story in the spring of 1939. He provided fifteen numbers: *Introduction*, *Boys’ Tunes*, *Merlyn’s Tune*, *Merlyn’s Spell*, *Lullaby*, *Water Theme*, *Jousting Music*, *Jousting Song*, *Bird Music*, *Bird’s Song I*, *Bird’s Song II*, *Witch Tune*, *Witch’s Song*, *Tree Music* and *End Music*. Oliver Knussen and Colin Matthews compiled this suite for a performance at the 1983 Aldeburgh Festival, using ten of the numbers with a minimum of editorial change, but linking them to form four separate movements.

Britten was unable to supervise the recording of the music, which was broadcast in June and July 1939, as by then he was in Canada. But the manuscript score (in private possession) contains detailed instructions to the producer and conductor as to how this ‘deep and subtle music’, as the composer describes it, was to be performed.

Colin Matthews

Gustav Mahler (1860-1911): Um Mitternacht (1901)

The German Romantic poet Friedrich Rückert (1788-1866), was one of Gustav Mahler's favorite poets, and he set a number of his poems to music, including the *Kindertotenlieder* (Songs on the Death of Children). Mahler composed four of the five *Rückert-Lieder* in 1901, initially with piano accompaniment, but immediately orchestrated them. Mahler's *Rückert-Lieder* do not form a cycle and there is no conventional order in which they are to be sung. Each song is distinct from the others in subject matter, structure and orchestration. Although the musical form is strongly conditioned by the poetic structure, Mahler uses different ways to vary the traditional strophic organization.

Um Mitternacht (At Midnight) recounts the poet's battle with darkness (in both its literal and figurative sense) until he finally gives up his search and commends himself into the hands of God. Three central instrumental motives are introduced in the opening bars and form the foundation for much of the song: a three-note dotted figure in the clarinets; a rising and falling dotted figure in the flute and an even descending scale in the horns, mirrored by an ascending scale in the voice. While the poem has five regular six-line stanzas (the first and last line of each are "*Um Mitternacht*"), Mahler sets each of them to different music. In musical imitation of the poet's persistent striving, he sets each stanza with new music. The final stanza, the transcendent moment in which he finds his answer through surrender to the "Lord of death and life," concludes with triumphant brass fanfares, harp glissandi and a resounding plagal cadence.

Elizabeth and Joseph Kahn

Steven Bryant (b. 1972): Concerto for Wind Ensemble (2007-2010)

My *Concerto for Wind Ensemble* came into existence in two stages, separated by three years. The first movement came about in 2006, when Commander Donald Schofield

(then director of the USAF Band of Mid-America) requested a new work that would showcase the band's considerable skill and viscerally demonstrate their commitment to excellence as representatives of the United States Air Force. From the outset, I decided against an outright depiction of flight, instead opting to create a work that requires, and celebrates, virtuosity. Initial discussions with Commander Schofield centered on a *concerto grosso* concept, and from this the idea evolved into one of surrounding the audience with three groups of players, as if the concertino group had expanded to encompass the audience. These three antiphonal groups, along with the onstage ensemble, form the shape of a diamond which, not coincidentally, is a core formation for the USAF Thunderbirds Air Demonstration Squadron. As a further analog, I've placed trumpet 5 and clarinet 5 in the back of the hall, serving as an 'inversion' of the ensemble onstage, which mirrors the role of the No. 5 pilot who spends the majority of the show flying inverted. The musical material consists of a five-note ascending scale-wise motive and a repeated chord progression (first introduced in the vibraphone about 2'30" into the work). The rhythm of this chord progression (inspired by a Radiohead song) informs the rhythmic makeup of the remainder of the movement.

As the piece took shape, I realized I wanted to write much more than the "five to seven minutes" specified in the original commission, so I intentionally left the end of the work "open," knowing I would someday expand it when the opportunity presented itself. That chance came in 2009, thanks to Jerry Junkin: shortly after his fantastic 2009 performance of *Ecstatic Waters* at the College Band Directors National Association conference in Austin, we discussed my desire to write more movements, and he graciously agreed to lead a consortium to commission the project.

In expanding the work, I planned to reuse the same few musical elements across all five movements. "Economy of materials" is a guiding principle of my approach to composing, and I set out to tie this work together as tightly as possible. The original ascending five-note motive from *Movement I* returns often (in fact,

the number 5 insinuates itself into both the melodic and rhythmic fabric of the entire work).

In *Movement II*, this scalar passage is stretched vertically, so that its total interval now covers a minor seventh instead of a perfect fifth. The F# Phrygian harmony eventually resolves upward to G major, acting as a five-minute expansion of the F#-G trills introduced in the clarinets at the beginning of *Movement I*. The second movement exploits the antiphonal instruments for formal purposes, as the music gradually moves from the stage to the surrounding instruments. Extended flute solos permeate the movement.

Movement III is bright, rhythmically incessant, and veers toward jazz in a manner that surprised me as it unfolded. The accompaniment patterns revisit the vibraphone rhythm from *Movement I*, which various scalar threads swirl around the ensemble. The melodic material for this movement comes from a trumpet solo my father played years ago, and which I transcribed in 2006, while composing the first movement. I knew from the beginning that this would end up in the work, though my original plan was to set it "in toto" in the fourth movement. Instead, it wound up in the much brighter third movement, and led the music into a completely unexpected direction.

Movement IV's weighty character, then, comes from that initial plan to set my father's solo. However, I realized it wasn't going to sound as I had anticipated – I had envisioned something similar to Ives' *The Unanswered Question*, but it simply wasn't working. Once I let go of the solo and focused on the surrounding sonic landscape, the music formed quickly, recalling various fragments from earlier in the piece. The movement also pays homage to Webern's *Six Pieces for Orchestra* (elements of which appear in other movements), and John Corigliano's score to the film *Altered States*. Both of these have been early, powerful, lasting influences on my compositional choices.

Movement V returns to the opening motive of the entire work, this time with a simmering vitality that burns inexorably to a no-holds-barred climax. Where the first four movements of the work only occasionally coalesce into *tutti* ensemble passages, here, the entire band is finally unleashed.

I owe a debt of gratitude to Jerry Junkin and the consortium members for allowing me the opportunity to create this work – all 54,210 notes of it.

Steven Bryant

📖 Um Mitternacht

Friedrich Rückert (1788-1866)

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken;
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzens
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr über Tod und Leben,
Du hältst die Wacht
Um Mitternacht.

📖 At Midnight

Friedrich Rückert (1788-1866)

At midnight
I awoke
And looked up at Heaven;
No star in the galaxy
Smiled at me
At midnight.

At midnight
I thought about
The outer limits of space.
No luminous thought
Brought me comfort
At midnight.

At midnight
I listened to
The beating of my heart;
A single pulse of pain
Was sparked
At midnight.

At midnight
I fought the battle,
O Mankind, of your sorrows;
I could not triumph
With my strength alone
At midnight.

At midnight
I put my strength
Into your hands, Lord!
Lord over death and life,
You keep watch
At midnight.

Katherine Rohrer



Mezzo-soprano Katherine Rohrer has garnered critical acclaim in recent performances as Nicklaus/Muse in *Les Contes d'Hoffmann* with Opera Colorado and Florida Grand Opera, and Marguerite in *La Damnation de Faust* with Oper Frankfurt, the Malaysian Philharmonia, and the Saint Louis Symphony. She also featured in the role of Clara in Prokofiev's *Betrothal in a Monastery* in Valencia, Spain as well as the Pilgrim in Saariaho's *L'Amour de Loin* with Vlaamse Opera. Previous engagements include Carmen with Glyndebourne on tour and Mercédès at the Festival, Stephano in *Romeo and Juliet* with Chicago Lyric, Princess Clarice in *L'amour des trois oranges* with Théâtre de Genève, and Teseo in New York City Opera's production of *Flavio*. Additional performances include roles in *Rigoletto*, *Così fan tutte*, *The Queen of Spades* and *Cavalleria rusticana* at San Francisco Opera. She has collaborated with many of the world's leading directors and conductors and holds a B.M. in Music Education from Stetson University and an M.M. in voice performance from New England Conservatory. She is a former Adler fellow at San Francisco and was a finalist in the Metropolitan Opera National Council Auditions. In the academic year 2012-2013 she was visiting Assistant Professor of Voice and Pedagogy at Ohio University.

The Ohio State University Wind Symphony

Conducted by Professor Russel Mikkelsen, the Ohio State University Wind Symphony is widely recognized as one of the country's elite wind bands. This ensemble comprises the finest woodwind, brass, and percussion musicians in the OSU School of Music. Committed to the creation of new music for winds, this ensemble has commissioned new music by William Bolcom, Aaron Jay Kernis, Robert Beaser, Steven Mackey, Frank Ticheli, Steven Bryant, David Maslanka, John Stevens, John Mackey, Carter Pann, Dana Wilson, James Stephenson and many other distinguished composers. Visitors have included such notable musicians as John Corigliano, Joseph Schwantner, Lukas Foss, Krzysztof Penderecki, Jennifer Higdon, Gunther Schuller, Augusta Read Thomas, Michael Daugherty, Jonathan Newman, and Percy Grainger biographer John Bird. Graduates of the Wind Symphony hold positions as professional orchestral musicians, soloists, conductors, members of the Washington-based military bands, university professors, and some of the world's leading music educators. Since 1998 the Wind Symphony has performed at the 2003 and 2015 College Band Directors National Association Conventions, the 2014 CBDNA North Central Conference, the 2001, 2004, 2006, 2008, 2011 and 2013 Ohio Music Educators Association Conventions, and has made six recordings: *Network* (Naxos 2016), *Rest* (Naxos 2012), *Southern Harmony* (Naxos 2009), *Winds of Nagual* (Naxos, 2007), *Jubilare!* (Mark Records, 2003) and *Sounds, Shapes and Symbols* (Mark Records, 2000).

The Ohio State University Wind Symphony

Dr. Russel C. Mikkelsen, Conductor

Piccolo

Ann Green, Geneva, IL
Sabrina Raber,
Whitefish Bay, WI

Flute

*Rachel Haug, Winona, MN
Yusuke Tanaka,
Hilliard, OH
Marissa Mauro,
Jamestown, NY
Ann Green, Geneva, IL
Leah Bandman,
Springfield, VA
Sabrina Raber,
Whitefish Bay, WI
Margaret Fisher,
Granville, OH

Oboe

*Stephanie Kunz,
Mansfield, OH
Leland Greene,
Columbia, SC

Bassoon

*Erik Malmer, Houston, TX
Kaitlyn Alvarez, Houston, TX
Ashley Rohm,
Brecksville, OH
Evan Copeland, Copley, OH

Contrabassoon

Ashley Rohm,
Brecksville, OH

E♭ Clarinet

Zachary Dierickx,
Hudson, WI

Clarinet

*Evan Lynch, Tucson, AZ
Zachary Dierickx,
Hudson, WI
David Robinson, Austin, TX
Dylan Lloyd, Louisville, KY
Courtney Wales,
Decatur, AL
Melody Baker, Hubbard, IA
Manchusa
Loungsangroong,
Bangkok, Thailand
Jacob Lee, Gahanna, OH

Bass Clarinet

Laura Turkal,
Wilmington, NC

Alto Saxophone

*Jordan Reed,
Madison, OH
Aaron Dvorak,
Westlake, OH

Tenor Saxophone

Alec Priest,
Pickerington, OH

Baritone Saxophone

Colin Wood, Charleston, WV

Horn

*Jenna McBride-Harris,
Newburg, OR
Brad Granville,
Gahanna, OH
Devin Gossett, Hillsboro, OH
Reid Knuth, Cincinnati, OH
Katy Butler, Grove City, OH

Trumpet

*Ben Joy, Pickerington, OH
Brogan Reilly, Medina, OH
Matt Urbaneck, Fairfax, VA
John Vanderhoff,
Pickerington, OH
Johnathan Pearce,
Fayetteville, GA
Shawn Flowers,
Grove City, OH

Trombone

*Anthony Weikel,
Buffalo, NY
Paul Christodoulou,
Albuquerque, NM
Phil Day, Milford, OH
Tony Colella,
Youngstown, OH

Bass Trombone

Sean DeLong,
Bay Village, OH

Euphonium

*Adam Bailey, Dublin, OH
Cam Chandler,
Cincinnati, OH

Tuba

*Brandon Christie,
West Chester, OH
Hayden Biedenharn,
Hilliard, OH
Seth Justice, Waverly, OH
Nick Ater, Clarksburg, OH

Percussion

*Mario Marini, Warren, OH
Ashley Williams,
Canton, OH
Ben Haimann, Lombard, IL
Zach Koors, Gahanna, OH
Naomi Marcus,
Williston Park, NY
Lane Summerlin,
Greensboro, NC
Nicholas Dillion,
London, OH

Double Bass

Alan Mason, Olathe, KS

Piano

Scott Turner, Van Wert, OH

Harp

Jeanne Norton,
Columbus, OH
Abigail Bachelor,
Hilliard, OH

* Principal

Photo: Ed Crockett



School of Music – Instrumental Faculty

Katherine Borst Jones, Flute
Robert Sorton, Oboe
Karen Pierson, Bassoon
Caroline Hartig, Clarinet
James Hill, Saxophone
Timothy Leasure, Trumpet
Bruce Henniss, Horn
Joseph Duchi, Trombone
James Akins, Euphonium/Tuba
Paul Robinson, Double Bass
Susan Powell, Percussion
Joseph Krygier, Percussion
Steven Glaser, Piano
Caroline Hong, Piano

Dr. Scott A. Jones



Dr. Scott A. Jones is associate professor of music and associate director of bands in the School of Music at The Ohio State University in Columbus, Ohio. In addition to conducting works for symphonic band, he also leads the undergraduate conducting curriculum. Prior to joining the faculty at Ohio State, he served as director of bands at Concordia College in Moorhead, Minnesota. He also garnered fifteen years of teaching experience in the public schools of Apple Valley (MN) and Ashville, Ohio. An ardent supporter of the "composers of today," Jones has commissioned more than thirty new compositions for wind band and chamber winds in the past decade. Commissioned composers include David R. Gillingham, Augusta Read Thomas, Libby Larsen, Clark McAllister, Michael Weinstein, Adam Gorb, Daniel Kallman, Scott McAllister, Timothy Mahr, Rolf Rudin, Lowell Liebermann, Elliott Schwartz, Shelley Hanson, Johan de Meij, Brian Balmages, and Martin Ellerby. A firm believer in creating opportunities for students to interact with great artists of our time, musicians under Jones' leadership have collaborated with artists Frederick Fennell, Eiji Oue, Aaron Jay Kernis, Frank Battisti, Seiji Ozawa, David R. Gillingham, Augusta Read Thomas, Eddie Daniels, Frank Ticheli, Mark Camphouse, The Empire Brass Quintet, The American Brass Quintet and a host of other distinguished musical figures. Jones was named "Music Educator of the Year" by the Minnesota Music Educators Association, and was one of three school band conductors from the United States selected to participate in the National Band Association International Conducting Symposium in Rome, Italy. His guest engagements regularly include All-State Bands and Honor Bands, as well as international engagements throughout Asia.

Dr. Russel C. Mikkelsen



Dr. Russel C. Mikkelsen serves as Director of University Bands, Professor of Music (Conducting) and Area Head of Conducting and Ensembles at The Ohio State University, where he conducts the Wind Symphony, chairs the graduate conducting program, and oversees all aspects of the university's band program. Under his direction, the Wind Symphony has performed at the 2003 and 2015 College Band Directors National Association Convention, the 2014 CBDNA North Central Conference, the 2001, 2004, 2006, 2008, 2011 and 2013 Ohio Music Educators Association Conventions, and has made six recordings: *Network* (Naxos 2016), *Rest* (Naxos 2012), *Southern Harmony* (Naxos 2009), *Winds of Nagual* (Naxos, 2007), *Jubilare!* (Mark Records, 2003) and *Sounds, Shapes and Symbols* (Mark Records, 2000). Director of the Ohio State Contemporary Music Festival and a staunch advocate for the creation of new works, Mikkelsen also serves on the American Bandmasters Association Commissioning Committee and has instituted a program of regular commissioning projects for the OSU Bands. He has received praise from composers Leslie Bassett, Krzysztof Penderecki, John Corigliano, Michael Colgrass, Joseph Schwanter, Aaron Jay Kernis, Jennifer Higdon, Gunther Schuller, Lukas Foss, Augusta Read Thomas, Frank Ticheli and Michael Daugherty among others, for his musical realization of their compositions. Mikkelsen is Past President of the Big Ten Band Directors Association, Vice President-Elect of the College Band Directors National Association North Central Division, a member of NAfME, Phi Mu Alpha Sinfonia, Phi Beta Mu, and is an elected member of the American Bandmasters Association. An enthusiastic advocate of public school music education, he has conducted All-State Bands, Festivals, and Honor Bands across the United States and internationally. Additionally, he serves as Music Director and Conductor of the Heisey Wind Ensemble, a highly skilled community band based in Newark, Ohio. He was the recipient of the 2005 Ohio State University School of Music Distinguished Scholar Award and has published articles in *The Instrumentalist* and *The Journal of the Conductor's Guild*. As a composer/arranger, he is published by C. Alan and Daehn Publications.

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Scott A. Jones, Guest Conductor
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A detailed track list can be found on page 2 of the booklet.
Recorded at Weigel Auditorium, The Ohio State University,
Columbus, Ohio, USA, from 20th to 21st March, 2015
Executive producer: Russel C. Mikkelson
Associate producer: Scott A. Jones
Assistant producers: Phil Day, NicholasENZ, Matthew King,
Bryen Warfield and Zachary Dierickx
Engineer and editor: Ray Dillard
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Booklet notes: Kevin Puts, Colin Matthews,
Elizabeth and Joseph Kahn, and Steven Bryant
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The Ohio State University Wind Symphony is widely recognized as one of the United States' elite wind bands. With its conductor Russel C. Mikkelson, a staunch advocate for the creation of new works, it delivers some of the most exciting programs of any band, both in the US and internationally. Pulitzer Prize-winner Kevin Puts describes *Network* as 'an explosive concert opener', while Benjamin Britten considered his incidental music for *The Sword in the Stone* to be 'deep and subtle'. Mahler's setting of *Um Mitternacht* reflects the poet Rückert's persistent battle with darkness, and Steven Bryant's *Concerto* divides the band into antiphonal groups, forming a showpiece that requires and celebrates virtuosity.

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Playing
Time:
58:36