OVER THE HILLS AND FAR AWAY

WIND ENSEMBLE
Gerard Morris, conductor
Judson Scott, guest artist, trumpet

Wednesday, Oct. 13, 2010 • 7:30 p.m. • Schneebeck Concert Hall
University of Puget Sound • Tacoma, WA

PROGRAM

Festive Overture, Opus 96 .................................................. Dimitri Shostakovich
(1906–1975)
Donald Hunsberger, arr.

Petite Symphonie ..................................................................Charles Gounod
I. Adagio et Allegretto (1818–1893)

Concert Etude, Opus 49..................................................Alexander Goedicke
(1877–1957)
Michael Allen, arr.

Judson Scott, trumpet
Laura Erskine ’12, trumpet
Evan Eckles ’11, trumpet
Kallie Huss ’11, flugelhorn

Children’s March “Over the Hills and Far Away” ................. Percy Grainger
(for my playmate beyond the hills) (1882–1961)
Mark Rogers, ed.

INTERMISSION
Trauermusik, WWV 73 ................................................................. Richard Wagner
(1813–1883)
Michael Votta and John Boyd, ed.

Suite Française ................................................................. Darius Milhaud
I. Normandie
II. Brittany
III. Ile-de-France
IV. Alsace–Lorraine
V. Provence

As a courtesy to the performers and fellow audience members,
please take a moment to turn off all beepers on watches, pagers, and
 cellular phones. Flash photography is not permitted during the performance.
Thank you.

2010–2011
WOODWIND, BRASS, AND
PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Saturday, Oct. 23, 4 p.m.
Brassworks Concert with guest artist Matt Guilford, bass trombone

Wednesday, Nov. 3, 7:30 p.m.
Jazz Band

Friday, Dec. 3, 7:30 p.m.
Concert Band and Wind Ensemble

Monday, Dec. 6, 7:30 p.m.
Percussion Ensemble
WIND ENSEMBLE
Gerard Morris, conductor

Flute
Jennica Bisbee ’12
Melissa Gaughan ’13
Erin Happenny ’13
Emily Levandowski ’11
Anna Moeller ’12
Emily Strong ’11
Matt Zavortink ’12

Contra Bass Clarinet
Liesl Bryant ’13

Saxophone
Chester Baughman ’11
Joseph Bozich ’13
David Cohn ’11
Elizabeth Newton ’11
Laura Strong ’13
Michael Volz ’12

Horn
Danielle Acheampong ’11
Nia Jennings ’13
Sarah Murray ’11
Christopher Scofield ’12
Kyle Swayze ’13
Chloe Thornton ’14
Matt Wasson ’14

Trumpet
Evan Eckles ’11
Laura Erskine ’12
Kallie Huss ’11
Noah Jacoby ’14
Spencer Larson ’14

Trombone
Kyle Brooks ’13
Steven Coburn ’13
Kevin Nuss ’12
Adam Guzek ’12

Euphonium
Dan Actor ’12
Nicolas Fraire ’12

Tuba
Jessica Harris ’11
Charlie Iwata ’14
Kyle Monnett ’13

Percussion
Jay Herman ’12
Paul Hirschl ’13
Taylor Long ’13
Annamarie Nelson ’11
Kirsten Ourada ’13
Matthew Price ’12
Gordon Robbe ’11
Nico Sophiea ’11
Cassie Woolhiser ’11

Bassoon
Joan Hua ’12
Chelsea Jaeger ’13
Kathryn Murdock ’12
Emily Neville ’14
Audrey Smith ’12

Clarinet
Andrew Friedman ’14
Jason Lazur ’13
Anna Lindquist ’13
Megan Ostermick ’11
Rebecca Pollack ’13
Sam Walder ’13

String Bass
Heidi Coe ’14

Bass Clarinet
Jenna Miller ’13

Clarinet
Andrew Friedman ’14
Jason Lazur ’13
Anna Lindquist ’13
Megan Ostermick ’11
Rebecca Pollack ’13
Sam Walder ’13

Trumpet
Evan Eckles ’11
Laura Erskine ’12
Kallie Huss ’11
Noah Jacoby ’14
Spencer Larson ’14

String Bass
Heidi Coe ’14

Clarinet
Andrew Friedman ’14
Jason Lazur ’13
Anna Lindquist ’13
Megan Ostermick ’11
Rebecca Pollack ’13
Sam Walder ’13

Harp
Margaret Shelton ’11

Piano
Thomas Crouch ’11
Katie Shaw-Meadow ’13
THE CONDUCTOR

GERARD MORRIS, assistant professor, director of bands, earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education from University of Colorado at Boulder. He recently completed a Doctor of Music degree in conducting from Northwestern University, where he studied with Mallory Thompson.

Morris’ conducting credits include appearances at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He also has appeared as a guest conductor with Chicago’s Sonic Inertia Performance Group, Boulder Brass, Illinois Brass Band, and Northwestern University’s Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble.

Morris has performed as principal euphonium with Boulder Brass and Marine Forces Pacific Band, Hawai‘i. In addition he has taught public school in Michigan and Colorado, as well as appeared as a guest conductor and clinician for numerous schools and ensembles in Michigan, Hawai‘i, North Carolina, Colorado, and Illinois.

THE SOLOISTS

EVAN ECKLES ’11, is a trumpet student of Judson Scott, majoring in geology and music. He plays in the Wind Ensemble, Symphony Orchestra, Jazz Band, Jazz Combo, and Logger Pep Band. Evan is vice president of Phi Mu Alpha Sinfonia Men’s Music Fraternity, and vice president of Geology Club.

LAURA ERSKINE ’12, is a trumpet student of Judson Scott, majoring in music education. Lauren is a member of Wind Ensemble, Jazz Band, Concert Band (on horn), president of Logger Pep Band, and assistant to the director of the Puget Sound Youth Wind Ensemble.

KALLIE HUSS ’11,

JUDSON SCOTT, affiliate faculty artist, trumpet, holds degrees from Baldwin-Wallace College (B.M.’82, cum laude), New England Conservatory (M.M.’85), and University of Washington (D.M.A.’03). He is currently a member of Northwest Sinfonietta and Tacoma Symphony Orchestra.

PROGRAM NOTES

Compiled by Jessica Harris ’10, M.A.T. ’11, and Kevin Shintaku ’10, M.A.T. ’11

Festive Overture (1954) ......................................................Shostakovich

Written in 1954 Festive Overture is one of Shostakovich’s few exuberant works. The death of Joseph Stalin was followed by a pronounced relaxation of the harsh
restraints that had affected the work of composers, playwrights, poets, and other creative artists in the Soviet Union who had been vilified for the sin of “formalism.” Shostakovich, who was 47 years old at that time, was able to take out the numerous scores he had “put in the drawer” and bring them to completion and performance.

In December of 1953, Shostakovich was called upon to provide a brief orchestral piece to be performed the following year in observance of the 37th anniversary of the October Revolution. The Festive Overture he provided for that occasion has survived its original function to take its place in the international orchestral repertory. The transcription for wind ensemble by Donald Hunsberger, longtime director of the internationally acclaimed Eastman Wind Ensemble, is a remarkable rendition that is every bit as powerful as the original.

Although the music opens with the grandest of ceremonial fanfares, there are no solemn heroics in the piece. It is simply a vivacious and thoroughly Russian celebratory gesture, whose ancestry may be traced to the overture to Dmitri Kabalevsky’s opera Colas Breugnon and to the more extended Russian Overture of Prokofiev. The exultant mood is exhibited in passages alternately grandiose, lyrical, and playful, with the pomposity of the opening gesture effectively submerged under waves of high spirits whenever it recurs.

The overture begins with a brass fanfare, instigated by two trumpets. The ensuing two bars for bass instruments in many respects prefigure the melodic shape of the first presto theme. The theme bears not an insignificant resemblance to the principal theme of Mikhail Glinka’s overture to his opera Ruslan and Lyudmila (Glinka being the composer regarded by Russians and Soviets as the “father of Russian music”). With the return of the opening fanfare, the work eventually explodes into the coda—a dash for the finish line—ending an overture that, in the words of Russian musicologist Lev Lebedinsky, is a “brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne.”

**Petite Symphonie (1885)** ................................................................. Gounod

The French composer, conductor, and organist Charles Gounod is probably best known for his most successful opera, Faust (1859), one of the most acclaimed French operas of the 19th century. Although the majority of Gounod’s compositional output was in this genre, he also composed a number of instrumental works: two symphonies, the charming Marche funèbre d’une marionette for orchestra (1873), three string quartets, a number of piano pieces, and two works for winds, March-Fanfare for brass band (1876) and Petite Symphonie for wind nonet (1885).

Petite Symphonie is scored for a classical octet of paired oboes, clarinets, horns, and bassoons, with the addition of a single flute in honor of Gounod’s best friend and international flute virtuoso, Paul Taffanel. Understandably the flute part plays a significant role, but the second oboe part is almost nonexistent. Speculation suggests that the second oboist was, although a valued benefactor, an inadequate performer. Petite Symphonie was first performed by the commissioning ensemble Société de Musique de Chambre pour Instruments à Vent in Paris, on April 30, 1885, with the composer present. As its name suggests, Petite Symphonie is constructed as a miniature classical symphony both in number of movements and architectural form.
Abundant with lyrical melodies, unpretentious charm, and beauty, this work provides ample opportunity for artistic interpretation and expression, making it one of the most popular chamber works for winds.

**Concert Etude, Opus 49**

Goedicke

Born in 1877, Russian composer and pianist Alexander Goedicke studied piano at the Moscow Conservatory, graduating in 1898. Upon completion of his degree, he pursued a career on four fronts as composer, pianist, organist, and teacher. His compositional efforts were rewarded when he won the Rubenstein Prize for Composition at the young age of 23.

Alexander Goedicke numbers among a sizeable group of fine Russian artists who virtually disappeared during the Soviet age. His large output of symphonies, operas, chamber music, and keyboard works remains to be explored, but, oddly, he is mostly remembered for his **Concert Etude for trumpet** and for some unusually skilful and attractive children’s piano pieces.

**Concert Etude, Opus 49**, originally written for solo trumpet and orchestra, is a popular showcase of virtuosic technique, most notably double tonguing. The piece is comprised of two distinct themes, the first of which opens the piece furiously in g minor and the second, marked “quasi cantabile,” in the relative major key (B-flat Major) contrasting in both tonality and texture. The first subject briefly reoccurs in the tonic before modulating to remote keys, which are outlined in the trumpet’s double-tongued passages. Eventually the piece returns to the opening key and closes with a brief coda, which accelerates and diminishes to the final note.

Freelance musician and arranger Michael Allen resides in the Denver Metro Area and is a founding member of the critically acclaimed Boulder Brass Inc. Hailed as bold and innovative, Allen’s arrangements have been recorded by the world’s leading brass ensembles. His masterful arrangement of **Concert Etude** features three trumpets and flugelhorn. However impressive this quartet, Allen displays the virtuosic capabilities of the entire brass consort.

**Children’s March (1919)**

Grainger

Subtitled “Over the Hills and Far Away,” many assume **Children’s March** to be a folk song setting. In fact the work is one of the few entirely original compositions by Percy Aldridge Grainger. Although the folk-like melody is presented in a generally straightforward manner, musical hallmarks of Grainger permeate the piece, from the nearly constant use of low reeds and saxophones to frequent and cheekily dissonant interjections and outbursts. The full integration of melodic percussion and piano as members of the band represents a notable innovation.

Grainger premiered a two-piano version of **Children’s March** at a Red Cross charity concert in New York, and the wind band version received its premiere on June 6, 1919, by the Goldman Band under the direction of the composer. Grainger dedicated the work “for my playmate beyond the hills.”
Trauermusik (1844) ................................................................. Wagner
On Dec. 14, 1844, the remains of Carl Maria von Weber were moved from English
to German soil. Wagner composed Trauermusik for the torch-light procession to
Weber’s final resting place, the Catholic Cemetery in Friedrichstadt. Based on Weber’s
opera Euranthe, Trauermusik borrows both melody and harmony from the opera and
is in essence Wagner’s band transcription of Weber’s music.

The opening section of Trauermusik is an arrangement of music from the overture,
which represents the vision of Emma’s spirit in the opera. Wagner transposed the
music down one-half step to b-flat minor and added a dominant seventh chord
to connect the introduction to the main section of the work. Wagner also altered
Weber’s tempo indication, largo, to adagio.

The main section of the work is taken from the cavatina Hier dicht am Quel! [Near
To This Spring] from Act II, Scene 2 of the opera. Wagner’s choice of this passage may
have been influenced by the numerous textual references to death. Wagner transposed
this music from G Major to B-flat Major; he also added a repeat marking at the end
of this section (returning to the beginning) to allow the work to be used throughout
the two-and-a-half mile funeral procession.

The coda of Trauermusik is taken from Act II, Scene 7 (just before the final chorus)
where Count Adolar “falls on his knees before Euryanthe, then rises in prophetic
ecstasy at their reunion.” Wagner probably chose this passage because it is an altered
version of the “vision music” which opens Trauermusik. Wagner transposed this
passage from C Major to B-flat Major, adjusted the part-writing, and doubled certain
note values. In addition he eliminated repeated notes and changed the rhythm of
Adolar’s melody in Trauermusik’s final trumpet passage.

Suite Française (1945) ................................................................. Milhaud
French-Jewish composer Darius Milhaud was born in 1892, in Aix-en-Provence,
France. Although his musical training began in his native town, he later studied
with Paul Dukas at the Paris Conservatory. While there Milhaud won numerous
awards in violin, counterpoint, and fugue, and established friendships with fellow
composers that would develop into an alliance known as “Les Six” (Milhaud, George
Inspired by the music of Erik Satie and the writings of Jean Cocteau, this group
of influential composers initiated a recognizable aesthetic of simplicity in French
composition which arose from their strong opposition to the excessive sensitivity
and refinement of French impression-Due to World War II and the invasion of the
Nazi army, Milhaud fled to the United States, where he taught at Mills College until
1947, when he returned to the Paris Conservatory to teach composition. Milhaud
composed several operas, oratorios, 18 string quartets, six “little” symphonies for
small combinations of instruments, 12 full-scale symphonies, choral works, film
scores, and incidental music for the theater. His wind pieces include Petite Symphony
No. 5 “Dixtour,” Suite Française, La Creation du Mande, Fanfare, and West Point Suite.

Suite Française was commissioned by the Leeds Music publishing company as a
part of a proposed series of new wind ensemble works by contemporary composers.
Milhaud provides the following notes about the work:
Suite Française was originally written for band. In the bands, orchestras, and choirs of American high schools, colleges, and universities where the youth of the nation can be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French provinces, the very ones in which American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

The Goldman Band premiered Suite Française in 1945. Due to the overwhelming success of the piece, Milhaud later transcribed the work for orchestra.
UPCOMING ARTS AND LECTURES
Information: 253.879.3555 • www.pugetsound.edu/calendar

OCTOBER


Fri., Oct. 22, 7:30 p.m.  Jacobsen Series: *Wind and Voice*, SCH. Tickets: $12.50 general; $8.50 seniors, students, Puget Sound faculty/staff; free for Puget Sound students, available at WIC

Sat., Oct. 23, 4 p.m.  Brassworks Concert with guest artist Matt Guilford, bass trombone, and guest ensemble Puget Brass, SCH. Free

Wed., Oct. 27, 7:30 p.m.  String Orchestra, Christophe Chagnard, conductor, with guest soloist Joyce Ramée, viola, SCH. Free

Thurs., Oct. 28, 7 p.m.  *An Evening With Henry Belafonte*, Susan Resneck Pierce Lectures in Public Affairs and the Arts and the 2010 Race and Pedagogy National Conference, Memorial Field House. Tickets: $20 general, complimentary for Puget Sound faculty/staff/students and conference attendees (ticket required), available at WIC


SCH=Schneebeck Concert Hall
NCT=Norton Clapp Theatre, Jones Hall
KMC=Kilworth Memorial Chapel
CML=Collins Memorial Library
WIC=Wheelock Information Center, Ticket orders: 253.879.3419
Office of Public Events, 253.879.3555

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