

UNIVERSITY *of* PUGET SOUND
SCHOOL OF MUSIC



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
(1818–1893)
I. Adagio et Allegretto

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
(1892–1974)
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

Oboe

Cravixtha Acheson '12
Nolan Frame '11
Rachel McFarland '13

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

Bass Clarinet

Jenna Miller '13

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 Sophia '11
Cassie Woolhiser '11

String Bass

Heidi Coe '14

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 *Eurynthe*, *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 Quell!* [*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 Eurynthe, 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 Auric, Arthur Honegger, Louis Durey, Francis Poulenc, and Germain Tailleferre). 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 impressionism. 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

Wed., Oct. 20, 6:30 p.m. Hispanic Film Series: Migration Narratives, *Entre Nos* (2009), Rausch Auditorium. Free

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

Thurs., Oct. 28-30 2010 Race and Pedagogy National Conference, www.pugetsound.edu/rpnc

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

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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