

UNIVERSITY *of* PUGET SOUND  
SCHOOL OF MUSIC



# SCENES

## CONCERT BAND AND WIND ENSEMBLE

Gerard Morris, conductor

Friday, Dec. 3, 2010 • 7:30 p.m. • Schneebeck Concert Hall  
University of Puget Sound • Tacoma, WA



### PROGRAM

Mother Earth..... David Maslanka  
b. 1943

Jessica Harris, graduate student conductor

On a Hymnsong of Philip Bliss.....David Holsinger  
b. 1945

Enigma Variations.....Edward Elgar  
(1857–1934)

Theme Earl Slocum, arr.

Variation I: C.A.E. (1902–1994)

Variation II: W.M.B.

Variation IV: G.R.S.

Variation V: Nimrod

Sun Dance.....Frank Ticheli  
b. 1958

Jessica Harris, graduate student conductor

### INTERMISSION

Toccata Marziale.....	Ralph Vaughan Williams (1872–1958)
Kevin Shintaku, graduate student conductor	
Monochrome V .....	Peter Schickele b. 1935
Sleep.....	Eric Whitacre b. 1970
Scenes.....	Verne Reynolds b. 1926

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.

Monday, Dec. 6, 7:30 p.m. • Percussion Ensemble

Friday, Feb. 25, 7:30 p.m. • Wind Ensemble

Thursday, March 10, 7:30 p.m. • Jazz Band

Sunday, April 10, 7:30 p.m. • Brassworks Chamber Ensemble

Friday, April 15, 7:30 p.m. • Concert Band and Wind Ensemble

Wednesday, April 20, 7:30 p.m. • Jazz Band

Monday, May 2, 7:30 p.m. • Percussion Ensemble

Wednesday, May 4, 4 p.m. • Annual Pops on the Lawn with Student Conductors

# 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

Chet 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

# CONCERT BAND

Gerard Morris, conductor

## Flute

Melinda Abendroth '14  
Jillian Andersen '12  
Taylor Beard '13  
Annalee Davidson '12  
Kaitlynn Fix '13  
Melissa Gaughan '12  
Morgan Hellyer '14  
Alden Horowitz '14  
Julia Jacobi '11  
Desiree Kalloway '12  
Erin Laurie '12  
Charity Lehman '14  
Riley Luvaas '14  
Alisa Wallace '14

## Oboe

Lauren Hektner '14  
Amanda Thompson '12

## Bassoon

Katie Breen '11  
Kelsey Cohan '12  
Andara Frasier '11  
Krista Thompson '12

## Clarinet

Cravixtha Acheson '12  
Luke Borsten '11  
Michael Heppner '11  
Christine Hollingsworth '13  
Meghan Peterson '13  
Asha Sandhu '13  
Brianna Standlee '12  
Jacob Thom '11

## Bass Clarinet

Henry Babbitt-Cook '14  
Am=y Ferguson '14  
Alayna Schoblaske '11

## Alto Saxophone

Madeline Fahey '12  
Elizabeth Newton '11  
Amanda Ohsiek '13  
Courtney Ridgel '12  
Jeremy Tempkin '11

## Tenor Saxophone

Mitch Benning '12  
David Cohn '11  
Matt Heflin '12

## Baritone Saxophone

Mel De Priest '13  
Mark Janzer '13

## Trumpet

Michael Hall '14  
Hannah Johnson '12  
Claire Ladner '11  
Abe Landa '13  
Polly Membrino '12  
George Murphy '12  
Rafi Ronquillo '14  
  

## Horn

Laura Erskine '12  
Nicolas Fraire '12  
Nia Jennings '13

## Trombone

Walker Bohannan '14  
Emma Burnfield '11  
Steven Coburn '13  
Kyle Egerdal '12  
Tianna Katsui '14  
Emerson Quarton '14

## Tuba

Rob Eimerl '14  
Mark Mattson '11

## Percussion

Sascha Agran '14  
Aaron Altabet '14  
Daniel Bahr '13  
Jean Jutila '14  
Shannon Kilgore '14  
Kirsten Ourada '13  
Juhyun Shin '14  
Kirsten Thom '11

## 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.

## GRADUATE STUDENT CONDUCTORS

**JESSICA HARRIS '10, M.A.T.'11**, is working on her Master of Arts degree in teaching with a focus on secondary instrumental music education. Her rehearsal and conducting work with the Concert Band this semester is part of a music education course to train prospective music teachers. Jessica hopes to get a job teaching public school band at the junior high or high school level, but also enjoys working with elementary age students. She loves conducting and has been thrilled to work with the Concert Band on two pieces this semester.

**KEVIN SHINTAKU '10, M.A.T.'11**

# PROGRAM NOTES

Compiled by Jessica Harris and Kevin Shintaku

**David Maslanka** studied composition at Oberlin Conservatory of Music and later received his Ph.D. in music theory and composition at Michigan State University in 1971. He is highly regarded for his wind band compositions, which include *A Child's Garden of Dreams* (commissioned by Northwestern University Wind Ensemble in 1981) and his *Symphonies No. 2, 3, and 4*.

Maslanka describes artwork as a means for channeling the deepest forces within us and believes that everything important to him in life is linked with music. Music plays a fundamental role in the way he experiences the world and is present in everything he does (such as walking, showering, and sleeping). As an older and experienced composer, he has many reflections on the complex and difficult art of composing. He believes that when artists are “stuck” and cannot find the idea or inspiration to move forward with their work, they simply need to be patient and give the idea the time to develop.

**Mother Earth** was published in 2006, and is described by Maslanka as a “dark fanfare.” Maslanka mixes triple meter with minor sonorities creating a dark and primal effect. In the score Maslanka includes a quote by Saint Francis of Assisi, who is known as the patron saint of animals and the environment:

Praised by You, my Lord, for our sister, Mother Earth, Who nourishes us and teaches us, Bringing forth all kinds of fruits and colored flowers and herbs.

From 1984 to 1999, **David Holsinger** was music minister and composer in residence at Shady Grove Church in Grand Prairie, Texas. He then joined the music faculty at Lee University in Cleveland, Tenn., where he currently directs the wind ensemble and teaches conducting and composition. He has composed about 100 works at various levels for wind band, twice winning the American Bandmasters Association Ostwald Award for *The Armies of the Omnipresent Otserf* (1982) and *In the Spring at the Time When Kings Go Off to War* (1986). His music features memorable use of shifting meters and accents, and is often programmatic. In 1995 Holsinger received an honorary doctorate degree from Gustavus Adolphus College in association with the première of *The Easter Symphony*.

**On A Hymnsong of Philip Bliss** is based on the 1876 Philip Bliss-Horatio Spafford hymn, “It is Well With my Soul.” Horatio G. Spafford, a Chicago Presbyterian layman and successful businessman, planned a European trip for his family in 1873. In November of that year, due to unexpected last-minute business developments, he had to remain in Chicago; but sent his wife and four daughters on ahead as scheduled aboard the S.S. Ville du Havre. Tragically only his wife survived the voyage. Spafford wrote the text to the hymn “It is Well With my Soul” as a reflection of life and the experience of deep loss. Composer Philip Bliss set the text to music, deeply moved by the meaning of the words. Holsinger arranged the work for band to honor the retiring principal of Shady Grove Christian Academy, and it was presented as a gift from the SGCA Concert Band to Rev. Steve Edell in May 1989.

The first stanza of text by Spafford is as follows:

When peace, like a river, attendeth my way,  
When sorrows like sea billows roll;  
Whatever my lot, Thou has taught me to say,  
It is well, it is well, with my soul.

**Sir Edward William Elgar** (1857–1934) was an English composer, many of whose works have entered the British and international classical concert repertory. Among his best-known compositions are orchestral works including **Enigma Variations**, *Pomp and Circumstance Marches*, concertos for violin and cello, and two symphonies. He also composed choral works, including *The Dream of Gerontius*, chamber music, and songs. He was appointed Master of the King's Musick in 1924.

*Enigma Variations* were written for orchestra in 1899, and bore the dedication, "To my friends pictures within." The theme and 14 variations belong to that period in which Elgar developed the style that placed him in the front rank of English composers. In a letter to a friend the composer wrote:

As for myself the following are the facts about me. Just completed a set of Symphonic Variations (theme original) for orchestra. I have in the Variations sketched portraits of my friends—a new idea, I think—that is, in each variation I have looked at the theme through the personality (as it were) of another Johnny. I don't know if 'tis too intimate an idea for print, it's distinctly amusing.

The immediate success of the opus can be attributed in part to its programmatic characteristics, but the fact that the work has lived and continues to bring enjoyment to audiences is due to the contrasting mood and to Elgar's masterful writing for instruments.

**Earl Slocum** scored Elgar's work for wind band in 1978, and only selected those variations that appeared to be most suited for this medium of expression. A native of Michigan, Slocum attended University of Michigan, from which he received a Bachelor of Music degree with high distinction and a Master of Music degree. In addition he was awarded an honorary Doctor of Music degree from Albion College in 1960. Slocum taught public school in Michigan and North Carolina prior to his teaching appointments at University of Michigan and University of North Carolina, where he conducted the University of North Carolina Band for more than 20 years.

This evening's performance will include the following theme and variations:

The theme is pliable, plastic, and expressive in itself, tender and noble.

Variation I (C.A.E.), is a study of the composer's wife, Caroline Alice, continuing the theme with heightened feeling.

Variation II, originally IV (W.M.B.) marches in with the furious energy of a

country squire, Mr. William M. Baker, a man of definite opinions and hearty emphasis at all times.

Variation IV, originally XI marked (G.R.S.) is actually a composite. There is G.R.S. indeed, George R. Sinclair, organist of Hereford Cathedral, but there is also his bulldog Dan. It is only right that the gentleman's constant companion should appear here too, paddling in the wayside streams, rushing and barking.

Variation V, originally IX is called (Nimrod), and here is another of Elgar's puns. Nimrod is the great hunter of the Bible; Hunter, in German, is Jaeger. So the subject is A. J. Jaeger, publisher, Elgar's friend and advisor. Elgar admitted to this obvious identity himself and said, "It is a record of a long summer evening talk, when my friend Jaeger grew nobly eloquent—as only he could—on the grandeur of Beethoven, and especially on his slow movements." The opening bears the marking *Nobilimente*.

American composer and educator **Frank Ticheli** is professor of composition at University of Southern California's Thornton School of Music. He received his doctoral and master's degrees in composition from University of Michigan and has been recognized on numerous occasions with awards such as the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*, and the Charles Ives and Goddard Lieberston awards. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

The composer offers the following note regarding his work:

While composing **Sun Dance**, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image—a town festival on a warm, sunwashed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's songlike characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature.

The work's dancelike qualities are enhanced by a syncopated rhythmic gesture. This figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes.



*Sun Dance* was commissioned by the Austin (Texas) Independent School District, for the Silver Anniversary Celebration of the 25th Annual All-City Band Festival, on March 18, 1997.

**Ralph Vaughn Williams** is one of the most accomplished and esteemed English composers of the 20th century. Having studied at Cambridge and Royal Academy of Music, Vaughn Williams augmented his studies with work in the German romantic school, studying with Max Bruch in Berlin, beginning in 1897. In 1908 he honed his orchestration skills while studying with the younger but more advanced Maurice Ravel in Paris.

Vaughn Williams enjoyed a new stimulus when he joined the Folk-Song Society in 1904. As was the case with his close friend and fellow composer Gustav Holst, folk songs provided the impetus for a number of pieces, though personal interest led to further development of his own melodic and harmonic style. He and Holst consolidated the reputation of English composers, paved the way for the host of great composers we have now, and of course laid the foundations for the contemporary wind band and wind ensemble.

**Toccata Marziale** was composed for the Commemoration of the British Empire Exhibition and was originally written for a small-scale British military band, 21 lines in all. Extra clarinets and saxophones were added by the publishers, who took the published score made in the mid-'50s from the parts. What is tantalizing is that it was the first movement of a projected Concerto Grosso; the American scholar Robert Grescheky found the rough piano score of the slow movement in a manuscript book at the British Library.

The piece carries a powerful sound of contrasting masses of brass and woodwinds, supporting an engaging contrapuntal format projected through the use of major, minor, and whole tone scales. The piece has qualities of a triumphant march or overture, which at times reduce down to the simplicity and lyricism of a wind symphony. To this day the Toccata has remained an honored standard in wind band repertoire.

**Peter Schickele** has become the leading American musical satirist, giving concerts across the country where he lectures, sings, conducts, and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata *Iphigenia in Brooklyn*, to ingenious combinations of antithetical styles, as in *Blaues Gras (Bluegrass Cantata)*, and are full of surprising violations of familiar styles, musical forms, and phrase structures, harmonic conventions, and orchestration. Schickele studied composition with Roy Harris in Pittsburgh (1958), and with Darius Milhaud at Aspen Music School. He then went to The Juilliard School, where he continued his composition studies with Vincent Persichetti and William Bergsma.

In his *Monochrome Series*, Schickele has composed pieces for multiple numbers of a single kind of instrument, reflecting the term “monochrome” or “one color.” That is the only limitation, however, and each Monochrome explores a variety of harmonic, rhythmic, melodic, and timbral textures.

The first piece in the series, *Monochrome I*, was for eight flutes (three players doubling on piccolo.) It was originally composed in 1959, and was revised the following year. **Monochrome V** is a companion piece to the earlier one not only in that it is written for the same forces, but also in that it mirrors the structure of *Monochrome I*. Both pieces consist of an opening section, followed by a contrasting section, followed by a recapitulation of the first section; the slow-fast-slow of *Monochrome I* becomes fast-slow-fast in *Monochrome V*. The outer sections of *Monochrome V* feature an interlocking figure that is taken through various chord changes, much in the manner of the first prelude in Bach's *Well-Tempered Clavier*. In the middle section, a serene modal melody is echoed, extended, and briefly interrupted by a chorus of three periods.

Born in 1970 **Eric Whitacre** has already achieved substantial critical and popular acclaim. He received his Master of Music degree in composition from The Juilliard School, where he studied composition with John Corigliano. He has written a number of pieces for wind ensemble. *Godzilla Eats Las Vegas*, a wild theatrical piece for wind symphony, has taken the classical world by storm and was performed by the United States Marine Band on the steps of the U.S. Capitol. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in more than 50 countries and has been featured on more than 20 different recordings. Whitacre resides in Los Angeles, where he works as a full-time composer, and is frequently invited to guest conduct bands and choruses throughout the world.

The music for **Sleep** was originally set to Robert Frost's immortal poem "Stopping By Woods on a Snowy Evening." Frost's poetry has been under tight control from his estate since his death, and until a few years ago only composer Randall Thompson had been given permission to set his poetry. In 1997 the Robert Frost Estate released a number of titles, and at least 20 composers set and published "Stopping By Woods on a Snowy Evening" for chorus. The estate had shut down any use of the poem just months before Whitacre's publication, and after a long legal battle, sternly and formally forbid Whitacre from using the poem until it became public domain in 2038.

Whitacre found a solution to the problem when he asked his friend and brilliant poet Charles Anthony Silvestri to set new words to the music that was already written. Silvestri wrote an absolutely exquisite poem, finding a completely different message in the music Whitacre had already written:

The evening hangs beneath the moon  
A silver thread on darkened dune  
With closing eyes and resting head  
I know that sleep is coming soon  
Upon my pillow, safe in bed,  
A thousand pictures fill my head,  
I cannot sleep, my minds aflight,  
And yet my limbs seem made of lead

If there are noises in the night,  
A frightening shadow, flickering light...  
Then I surrender unto sleep,  
Where clouds of dream give second sight.  
What dreams may come, both dark and deep  
Of flying wings and soaring leap  
As I surrender unto sleep  
As I surrender unto sleep.

*Sleep* began its life as an a cappella choral setting. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and the piece began its new life in the wind symphony repertory.

**Verne Reynolds** is an American composer, horn player, and teacher. After joining the Eastman School of Music faculty in 1959, he became one of the original members of the Eastman Brass Quintet, touring and recording extensively with that group. He has received many awards and commissions from both professional and university ensembles, and though he retired from teaching in 1995, he still composes from his home in Rochester, N.Y.

Reynolds studied piano and violin as a child and at 13 began playing the horn. His professional horn career included membership in Cincinnati Symphony Orchestra, American Woodwind Quintet, and Rochester (N.Y.) Philharmonic. He earned his Bachelor of Music degree in composition at University of Cincinnati College Conservatory of Music, and his Master of Music degree at University of Wisconsin, and he studied composition with Herbert Howells at Royal College of Music in London. Upon his return to the United States, he taught at University of Wisconsin and Indiana University before joining the faculty at Eastman School of Music.

*Scenes* was written for and premiered by Donald Hunsberger and the Eastman Wind Ensemble in 1970. A challenging work with complex rhythms and frequent dissonances, it has a serial tonal framework that opens the piece emphasizing the pitch C-sharp. The title refers only to the expressive changes observed during the “travel” through five sections. *Scenes* opens with a dramatic and intense **Maestoso**, including many subdivided intricacies and a combination of contrapuntal and parallel-motion textures. The **Allegro** includes virtuosic 16th-note passages, leading to an un-metered aleatoric section, in which six different instrumental groups perform, in succession, a single 12-note statement in quarter notes. During these statements, each individual instrument plays its own figurations, each in a different tempo. The following section is chorale like in texture, featuring soft cluster chords leading to an offstage English horn solo. The work concludes with a breathtaking virtuosic **Presto**, demanding enormous technical facility from the whole ensemble.

# UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • [www.pugetsound.edu/calendar](http://www.pugetsound.edu/calendar)

## DECEMBER

Sat., Dec. 4, 7:30 p.m., and Sun., Dec. 5, 2 p.m. “A Rose in Winter: Holiday Songs From the Natural World,” Adelphian Concert Choir and Voci d’Amici, Steven Zopfi, conductor, KMC. Tickets: \$8.50 general; \$4.50 seniors, students, Puget Sound faculty/staff/students, available at WIC.

Sun., Dec. 4, 7 p.m. “Festival of Lessons and Carols,” KMC. Admission is free, and the doors open at 6:30 p.m. Bring along canned food, and it will be collected to benefit My Sister’s Pantry charity

Mon., Dec. 6, 7:30 p.m. Percussion Ensemble, Gunnar Folsom, director, SCH. Free

Mon., Dec. 6; Tues., Dec. 7; Wed., Dec. 8; 5:30 p.m. Directing Class One Acts, NCT. \$2 at the door only

Tues., Dec. 7, 7:30 p.m. “A Glimpse of Snow,” Chorale and Dorian Singers, Anne Lyman, conductor, KMC. Free

**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**

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