

UNIVERSITY *of* PUGET SOUND
SCHOOL OF MUSIC

IMPRESSIONS

WIND ENSEMBLE
Gerard Morris, conductor

Friday, Oct. 26, 2012 • 7:30 p.m. • Schneebeck Concert Hall
University of Puget Sound • Tacoma, WA

PROGRAM

- Fanfare pour précéder “La Péri” Paul Dukas
(1865–1935)
- Symphonic Prelude* (The Cemetery at Colleville-sur-Mer) Mark Camphouse
b. 1954
- Ionisation.....Edgard Varèse
(1883–1965)
- Gazebo Dances for Band John Corigliano
I. Overture b. 1938
II. Waltz
III. Adagio
IV. Tarantella

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

WIND ENSEMBLE

Gerard Morris, conductor

Piccolo

Melissa Gaughan '13

Flute

Jillian Andersen '13

Melissa Gaughan '13

Alden Horowitz '15

Oboe

David Brookshire '15

Rachel McFarland '13

Amanda Thompson '13

English Horn

Amanda Thompson '13

Bassoon

Troy Cornelius '15

Emily Neville '14

Clarinet

Emma Cosaro '16

Andrew Friedman '14

Delaney Pearson '15

Daniel Peterschmidt '16

Rebecca Pollack '13

Jenna Tatiyatirong '16

Sam Walder '13

Robert Wrigley '15

Bass Clarinet

Jack Riley '16

Contrabass Clarinet

Rebecca Pollack '13

Alto Saxophone

Joseph Bozich '13

Minna Stelzner '16

Tenor Saxophone

*Brady McCowan '15

Baritone Saxophone

Mel DePriest '12

Laura Strong '12

Trumpet

Laura Erskine '12 MAT '13

*Michael Hall '14

Noah Jacoby '14

*Alex Simon '16

Gavin Tranter '16

Horn

Billy Murphy '16

Andy Rodgers '16

Kyle Swayze '14

Matt Wasson '14

Trombone

Steven Coburn '13

Evan Strandberg '16

Bass Trombone

Scott Clabaugh '16

Euphonium

*Steven Abeshima '16

Tuba

Kyle Monnett '13

Trent Neiman '15

Piano

*Andrew Fox '12

Percussion

Sascha Agran '14

Ben Hagen '12

Paul Hirschl '13

Shannon Kilgore '12

Gabriel Lehrman '16

Kirsten Ourada '13

Marcea Rinehart '13

Robin Vanhouten '16

*Denotes additional
Varèse percussion

THE CONDUCTOR

GERARD MORRIS, assistant professor, joined the Puget Sound faculty in fall 2009 as director of bands and visiting assistant professor of music. In fall 2010 he became an assistant professor. Morris earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education degree from University of Colorado at Boulder. He is currently working on his Doctor of Music degree in conducting from Northwestern University. His primary conducting teachers include Allan McMurray, University of Colorado, and Mallory Thompson, Northwestern University.

As a member of the Puget Sound School of Music faculty, Morris serves as Wind and Percussion Department Chair and conducts the Wind Ensemble, Concert Band, and both the Opera and Musical orchestras. In addition he teaches courses in conducting, music education, and serves as a coach for student chamber ensembles performing wind repertory. As a professional conductor, Morris has appeared at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He has conducted Boulder Brass, Illinois Brass Band, Chicago's Sonic Inertia Performance Group, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble. In the summer of 2009 he was a clinician for Northwestern University Conducting and Wind Music Symposium, and in 2011 was an invited guest lecturer at University of North Carolina at Greensboro New Music Festival.

Dedicated to public school music education, Morris has extensive experience teaching both junior and senior high school in Michigan and Colorado. His success has earned him invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals throughout Michigan, Hawai'i, North Carolina, Colorado, Illinois, and Washington. In service to his passion as a conductor and teacher, Morris hosts the Puget Sound Conducting Symposium, an annual four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships. In addition he currently serves as conductor of the Puget Sound Youth Wind Ensemble (PSYWE). With this organization Morris has co-developed the PSYWE Teacher's Workshop, a one-day workshop designed specifically for area directors whose students perform with this elite ensemble.

Morris' conducting and teaching are informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

PROGRAM NOTES

Written and compiled by Laura Erskine '12, M.A.T. '13

Fanfare pour précéder “La Péri” (1912).....Dukas

Along with his orchestral work *The Sorcerer's Apprentice* and his opera *Ariane et Barbe-bleue*, French composer Paul Dukas' ballet *La Péri* is among the short list of pieces the highly self-critical composer left behind. The powerful and aurally surprising fanfare for brass, which is now heard more often than the ballet score itself, was fortuitously added by Dukas at the last minute. According to Persian mythology, a Peri is a divine being who is denied re-entrance into paradise until penance is paid. In Dukas' ballet King Izkender searches for the Flower of Immortality, which he finds in the hands of a slumbering Peri. Taking the flower from her, Izkender awakes the Peri. She eventually regains the flower in exchange for a kiss and promptly disappears back into paradise, leaving Izkender to face his mortal fate. Perhaps the fanfare we hear tonight is representative of the greedy king's initial decision to travel to all corners of the earth in search for immortality.

Symphonic Prelude (The Cemetery at Colleville-sur Mer)(2006)..Camphouse

A product of the rich cultural life of Chicago, composer-conductor Mark Camphouse was born in Oak Park, Ill., in 1954. He holds undergraduate and graduate degrees in music from Northwestern University, where he studied conducting privately with John P. Paynter and trumpet with Vincent Cichowicz. Camphouse began composing at an early age, with the Colorado Philharmonic premiering his first symphony at the age of 17. He has published numerous works for wind band that received widespread critical acclaim. Camphouse is currently professor of music at George Mason University, where he conducts the wind symphony and teaches courses in conducting and composition. He mentions the following regarding *Symphonic Prelude*:

A visit to the Normandy region of France in June 2005 provided the inspiration for this work. This was most fortunate, as my efforts to sketch a fanfare to commemorate the 50th anniversary season of the Northshore Concert Band prior to leaving for Europe were proving to be unsuccessful. I discovered a need for a broader structural canvas, having inherently greater potential for emotional depth and contrast in order to create the kind of work I felt would be worthy of one of America's finest and most influential adult community bands.

The Normandy American Cemetery is situated on a cliff overlooking the Omaha Beach and the English Channel in Colleville-sur-Mer, France. I found it to be an overwhelmingly moving landmark to the American people and our heritage. It is immaculately maintained, and the seemingly endless rows of white crosses and Stars of David are a powerful reminder of the staggeringly high cost of freedom.

Symphonic Prelude received its premiere performance by the Northshore Concert Band under the direction of Dr. Mallory Thompson on Feb. 19, 2006, in Pick-Staiger Concert Hall on the Northwestern University campus in Evanston, Ill.

Ionisation (1929–31).....Varèse
Ionisation, for percussion ensemble of 13 players, is the first Western 20th-century work scored solely for percussion. Upon arriving in America in 1915, Edgard Varèse felt the drive to encourage composition of new music and create sounds not heard before. In an interview with *New York Telegraph* he explained:

Our musical alphabet must be enriched. We also need new instruments very badly. ... Musicians should take up this question in deep earnest with the help of machinery specialists. I have always felt the need for new mediums of expression in my work. I refuse to submit myself only to sounds that have already been heard. What I am looking for are new technical mediums, which can lend themselves to every expression of thought and can keep up with thought.

Before the plethora of electronic musical possibilities the 1950s would eventually bring, Varèse focused on sound expansion and experimentation through traditional orchestral instruments. In *Ionisation*, he expands the potential of the percussion section. In a world where timbre and rhythm trump pitch in expressive terms, instruments are used in the shifting of sonorities, with powerful rhythmic unisons and polyrhythmic textures, creating a general “liberation of sound.”

Gazebo Dances for Band (1974).....Corigliano
John Corigliano, American composer and teacher, studied composition at Columbia University and Manhattan School of Music. He is currently a professor of music at Lehman College at City University of New York.

While the majority of his compositions are written for symphony orchestra, he also has written for string orchestra and wind band, and has produced a number of film scores, most notably his score for the motion picture *The Red Violin*, which received the 1999 Academy Award for “Best Original Score.” Corigliano offers the following regarding the work on tonight’s program:

Gazebo Dances was originally written as a set of four-hand piano pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title, *Gazebo Dances*, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like overture, followed by a rather peg-legged waltz, a long-lined adagio, and a bouncy tarantella.

UPCOMING WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Thurs., Nov. 1, Jazz Band, 7:30 p.m.
with guest artists Eddie Palmieri, piano,
and José Madera, percussion
Tickets required

Tues., Nov. 27, TUBACHRISTMAS, 5:30 p.m.
Wheelock Student Center, Marshall Hall

Fri., Nov. 30, Concert Band and Wind Ensemble, 7:30 p.m.

Mon., Dec. 3, Percussion Ensemble, 7:30 p.m.

Fri., Jan. 18–Mon., Jan. 21, Puget Sound Conductor's Institute
with guest Marianne Ploger, senior artist-teacher of musicianship and
director of the musicianship program, Blair School of Music, Vanderbilt University
www.pugetsound.edu/conductorinstitute

Fri., Feb. 22, Wind Ensemble, 7:30 p.m.

Wed., March 13, Jazz Band, 7:30 p.m.

Fri., April 19, Concert Band and Wind Ensemble, 7:30 p.m.

Sat., May 4, Flute Day featuring flute solos and chamber music, noon.
School of Music L6

Mon., May 6, Percussion Ensemble, 7:30 p.m.

Wed., May 8, Annual Pops on the Lawn, 4 p.m.
Karlen Quad

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • www.pugetsound.edu/calendar

Sat., Oct. 27; Thurs., Nov. 1; Fri., Nov. 2; Sat., Nov. 3, 7:30 p.m. | Sat., Nov. 3, 2 p.m. Faculty-Directed Production: *1620 Bank Street*, a new play by C. Rosalind Bell; direction and dramaturgy by Geoff Proehl and Grace Livingston; scene design by Kurt Walls; costume design by Mishka Navarre, NCT. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at WIC, 253.879.6013, online at <http://tickets.pugetsound.edu>, and at the door.

Sat., Oct. 27, 4 p.m. Fall Choral Concert, featuring Adelpian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, and Chorale and Dorian Singers, Anne Lyman, conductor, SCH. Free

Sun., Oct. 28, 2 p.m. *Happy 80th Anniversary, Adelpians!* Current Adelpian members will be joined by choir alumni in a memorable reunion concert featuring the world premiere of a piece by Professor of Music Rob Hutchinson, Steven Zopfi, conductor, SCH. Free.

Thurs., Nov. 1–Sun., Dec. 9 Collins Memorial Library Exhibits: *Rewriting the Book of Nature: Charles Darwin and the Rise of the Evolutionary Theory*. 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: 253.879.6013, or visit:

<http://tickets.pugetsound.edu>

Office of Public Events, 253.879.3555

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236 or accessibility@pugetsound.edu.

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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