

UNIVERSITY *of* PUGET SOUND
SCHOOL OF MUSIC

VARIANTS

CONCERT BAND AND WIND ENSEMBLE

Gerard Morris, conductor
Laura Erskine '12, M.A.T.'13, practicum assistant conductor

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

PROGRAM

CONCERT BAND

Kirkpatrick FanfareAndrew Boysen Jr.
b. 1968

Jesu, Joy of Man's DesiringJ.S. Bach
(1685–1750)
arr. by Lucien Cailliet

English Folk Song SuiteRalph Vaughn Williams
I. March "Seventeen Come Sunday" (1872–1958)
II. Intermezzo "My Bonny Boy"
III. March "Folk Songs from Somerset"
Laura Erskine, practicum assistant conductor

Russian Christmas MusicAlfred Reed
(1921–2005)

INTERMISSION

WIND ENSEMBLE

March, Opus 99.....Serge Prokofieff
(1891–1953)

Symphony No. 8 in D Minor.....Ralph Vaughan Williams
II. Scherzo alla Marcia

Variants on a Medieval Tune.....Norman Dello Joio
Theme: *In dulci jubilo* (1913–2008)

Variant I: Allegro deciso

Variant II: Lento

Variant III: Allegro spumante

Variant IV: Andante

Variant V: Allegro gioioso

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.

CONCERT BAND

Gerard Morris, conductor

Laura Erskine '12, M.A.T.'13, practicum assistant conductor

Piccolo

Whitney Reveyrand '15

Flute

Piper Gazeley '16

Rachel Hasegawa '16

Collin Hoover '15

Ruth Isenberg '16

Bianca Lim '16

Whitney Reveyrand '15

Maggie Roach '16

Meredith Shores '16

Karen Valle '15

Becca Wood '14

Oboe

Lauren Hektner '15

Rachel Lindquist '15

Sol Ontiveros '16

Liz Roepke '15

English Horn

Lauren Hektner '14

Clarinet

Elizabeth Anderson '16

Natalie Balkam '16

Marissa Croft '16

Nicholas Daugherty '16

Sarah Farris '16

Scott Greenfield '16

Becky Hanscam '16

Glenna Toomey '15

Bass Clarinet

Lisa Tucker '15

Contrabass Clarinet

Liesl Bryant '13

Bassoon

Chelsea Jaeger '13

Brenda Miller '15

Alto Saxophone

Macaulie Casey '16

Mel DePriest '13

Machado Mijiga '16

Jason Nguyen '13

Tenor Saxophone

Mitch Benning '13

Alex Plant '16

Baritone Saxophone

Helen Burns '15

Mark Janzer '13

Trumpet

Audrey Anderson '16

Laura Erskine '12, M.A.T.'13

Brenden Femal '15

Daniel Kosaka '16

Abe Landa '13

Horn

Rosa Dale-Moore '16

Noah Jacoby '14

Nia Jennings '13

Amanda Thompson '13

Trombone

Jenna Golan-Strieb '15

Tim Pogar '16

Savannah Reed '14

Sutton Rowe '15

Damon Williams '16

Euphonium

Katie Singsank '16

Tuba

Devan Salter '16

Percussion

*Daniel Bahr '13

Kristin Brynsvold '15

Edgar Elliott '16

Nathan Forman '14

Dylan Reader '15

Jihae Shin '13

James Schoemaker '16

Jeff Taylor '16

*Daniel Vidales '13

*denotes section leader

WIND ENSEMBLE

Gerard Morris, conductor

Piccolo

Jillian Andersen '13
Melissa Gaughan '13

Flute

Jillian Andersen '13
Melissa Gaughan '13
Alden Horowitz '13

Oboe

David Brookshier '15
Amanda Thompson '13

Bassoon

Troy Cornelius '15
Emily Neville '14

Clarinet

Emma Cosaro '16
Andrew Friedman '14
Delaney Pearson '15
Daniel Peterschmidt '15
Rebecca Pollack '13
Jenna Tatiyatirong '16
Sam Walder '13
Robert Wrigley '15

Alto Clarinet

Rebecca Pollack '13

Bass Clarinet

Jack Riley '16

Alto Saxophone

Joseph Bozich '13
Minna Stelzner '16

Tenor Saxophone

Brady McCowan '15

Baritone Saxophone

Mel DePriest '13
Laura Strong '13

Trumpet

Laura Erskine '12, M.A.T.'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

Stephen Abeshima '16

Tuba

Kyle Monnett '13
Trent Neiman '15

Bass

Aaron Pomerantz '15
Tomick Necessary,
guest artist

Percussion

Sascha Agran '14
Ben Hagen '14
Paul Hirschl '13
Shannon Kilgore '14
Gabriel Lehrman '16
Kirsten Ourada '13
Marcea Rinehart '14

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

Compiled by Laura Erskine

Kirkpatrick Fanfare (1999) Boysen
Andrew Boysen Jr. is presently an assistant professor in the music department at University of New Hampshire, where he conducts the wind symphony and teaches conducting, orchestration, and composition. He has earned graduate degrees in wind conducting from Northwestern University and Eastman School of Music, and is an active guest conductor and clinician, appearing with high school, university, and festival ensembles across the United States and Great Britain. The composer has included this brief note about his **Kirkpatrick Fanfare**:

“Commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999, this work has a definite Irish flavor, including a strain of “Danny Boy.” The *Fanfare* features driving rhythms and exciting brass figures, making this dramatic work sure to please both performers and audiences alike.”

Jesu, Joy of Man’s Desiring (1716) Bach
J.S. Bach, harpsichordist, organist, composer, and man of faith, dedicated a great portion of his life and work to the creation of music for the church. Much of this output was in the form of chorales, partitas, passions, and, such as the case of the piece heard this evening, cantatas. The 10th movement from the cantata **Herz und Mund und Tat und Leben, BWV 147**, best known in English as **Jesu, Joy of Man’s Desiring**, was originally scored for voice with trumpet, oboes, strings, and continuo. The piece is celebratory in nature, moved forward harmonically and by the gently rolling rhythm in the melody. The English translation of the cantata is below:

Jesu, joy of man’s desiring,
Holy wisdom, love most bright;
Drawn by Thee, our souls aspiring
Soar to uncreated light.

Word of God, our flesh that fashioned,
With the fire of life impassioned,
Striving still to truth unknown,
Soaring, dying round Thy throne.

Through the way where hope is guiding,
Hark, what peaceful music rings;
Where the flock, in Thee confiding,
Drink of joy from deathless springs.

Theirs is beauty's fairest pleasure;
Theirs is wisdom's holiest treasure.
Thou dost ever lead Thine own
In the love of joys unknown.

English Folk Song Suite (1923)Vaughan Williams
There is not a genre of instrumental music that prolific composer Ralph Vaughn Williams did not touch. After enlisting in the Royal Army and serving in the Medical Corps in 1914, Vaughn Williams followed several long-term projects, including teaching at the Royal College of Music, editing the *English Hymnal*, and collecting folk songs from his heritage.

English Folk Song Suite was commissioned by the band of Royal Military School of Music. It was premiered on July 4, 1923, at Kneller Hall, H.E. Adkins conducting. In three movements, the *Suite* contains many different folk songs from the Norfolk and Somerset regions of England, including “Seventeen Come Sunday,” “Pretty Caroline,” “Dives and Lazarus,” “My Bonny Boy,” “Green Bushes,” “Blow Away the Morning Dew,” “High Germany,” and “The Tree So High.” Historically, the *Suite* is considered (along with Gustav Holst’s two suites for military band) to be a cornerstone work in the literature, and one of the earliest “serious” works for wind band.

Russian Christmas Music (1944)Reed
Alfred Reed is a well-known name in the wind band world, having written an overwhelming number of pieces for the medium over a span of seven decades. After serving in the 529th Army Air Force Band during World War II, Reed first attended The Julliard School of Music, then worked for NBC and ABC as the staff composer and arranger.

Originally written in November 1944, **Russian Christmas Music** was first performed in December of that year at a special concert in Denver, Colo., by a select group of musicians from five of the leading service bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in this form was one of the three prize-winning works in the 1947 Columbia University contest for new, serious music for symphonic band. Since then this music, although not previously published, has remained in the repertory of

the concert band consistently, and has established the composer as one of the most important writers for contemporary band.

An ancient Russian Christmas carol (“Carole of the Little Russian Children”), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of old Russia during the jubilant Christmas season. Although cast in the form of a single continuous movement, four distinct sections may be easily recognized, which the composer subtitled: Children’s Carol, Antiphonal Chant, Village Song, and Cathedral Chorus. All the instrumental resources of the modern symphonic band are drawn upon to create an epic sound picture of tone color, power, and sonority.

March, Opus 99 (1943).....Prokofieff

This concert march for military band is one of three marches written specifically for winds by Serge Prokofieff, who is best known for his symphonic, operatic, and piano compositions. The **March** was composed while he was a dominant force in Soviet music, having rehabilitated himself from being branded “an enemy of the people” as a result of Stalin’s characterization of Prokofieff’s music being “degenerate.”

Opening with a strong allegro pulse that carries the composition throughout, the main theme is introduced by a solo trumpet. Woodwind runs add to the excitement, becoming truly athletic during the middle section of the *March*. The theme returns, happily triumphant, as the end of the short *March* heralds the same thematic material as the opening.

Scherzo alla Marcia (1953–55)Vaughan Williams

Ralph Vaughn Williams presents a different and nearly farcical take on the march genre in the second movement of his **Symphony No. 8**, titled **Scherzo alla Marcia**. This Hindemithian scherzo features the orchestral winds alone. It is composed of three main motifs—the first, perky and awkward, for bassoons; the second, a mischievous theme for trumpet; and the third, an expansive melody for flutes and other high woodwinds. A fugato section develops, followed by a short mock-pastoral trio and a brief return of the opening thematic material.

Variants on a Medieval Tune (1963) Dello Joio

Norman Dello Joio not only ranks highly as an outstanding symphonic composer, but was also keenly interested in writing music for public school ensembles.

Variants on a Medieval Tune, his first work written for band, was commissioned by Mary Duke Biddle Foundation for the Duke University Band and was premiered on April 10, 1963.

Dello Joio's inspiration for this theme and variations is the "In Dulci Jubilo" melody, which has been used by many composers, among them J.S. Bach, as the subject for a variety of musical works. *Variants on Medieval Tune* consists of a brief introduction, the theme, and five "variants" which send the medieval melody through various metamorphoses, strongly contrasting in tempo and character, utilizing the sonic possibilities of the band to the highest degree.

UPCOMING WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

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., Dec. 1, 7:30 p.m. *WinterFest: Songs and Carols From Around the World*, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, KMC. Tickets: \$8.50 general; \$4.50 seniors, students, military, and Puget Sound faculty/staff/students; available at WIC, 253.879.6013, and online at <http://tickets.pugetsound.edu>.

Sun., Dec. 2, 2 p.m. *WinterFest: Songs and Carols From Around the World*, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, KMC. Tickets: \$8.50 general; \$4.50 seniors, students, military, and Puget Sound faculty/staff/students; available at WIC, 253.879.6013, and online at <http://tickets.pugetsound.edu>.

Sun., Dec. 2, 7 p.m. Festival of Lessons and Carols, service includes readings and music by the Adelphian Concert Choir, KMC. Bring canned good donation for local food bank.

Mon., Dec. 3, 5:30 p.m. Directing Class One Acts, NCT, Jones Hall. Tickets: \$2, sold only at the door.

Mon., Dec. 3, 7:30 p.m. Percussion Ensemble, Gunnar Folsom, director, SCH. Free

Tues., Dec. 4, 5:30 p.m. Directing Class One Acts, NCT, Jones Hall. Tickets: \$2, sold only at the door.

Tues., Dec. 4, 7:30 p.m. *'Tis the Season*, Chorale and Dorian Singers, Anne Lyman, conductor, KMC. Free

Wed., Dec. 5, 5:30 p.m. Directing Class One Acts, NCT, Jones Hall. Tickets: \$2, sold only at the door.

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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arts
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