

UNIVERSITY *of* PUGET SOUND
SCHOOL OF MUSIC
CONCERTO CONCERT

WIND ENSEMBLE
Gerard Morris, conductor

Friday, March 2, 2012 • 7:30 p.m. • Schneebeck Concert Hall
University of Puget Sound • Tacoma, WA

PROGRAM

Fantasia in G Major Johann Sebastian Bach
(1685–1750)
Richard Franko Goldman and Robert L. Leist, trans.

Concerto for alto saxophone and wind ensemble David Maslanka
I. Song: “Fire in the Earth” b. 1943
IV. Interlude: “Starry Night”

2012 Puget Sound Concerto/Aria Competition Winner
Joseph R. Bozich, alto saxophone

INTERMISSION

Chester Overture for band..... William Schuman
(1910–1992)

Concerto for alto saxophone and wind orchestra Ingolf Dahl
I. Recitative (1912–1970)
II. Adagio (Passacaglia)
III. Rondo alla Marcia – Allegro brioso

2012 Puget Sound Concerto/Aria Competition Winner
Chester Baughman, alto saxophone

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

Flute

Jillian Andersen '13
Melissa Gaughan '13
Erin Happenny '13
Anna Moeler '13
Matt Zavortink '12

Oboe

Cravixtha Acheson '12
Rachel McFarland '13
Amanda Thompson '13

Bassoon

Troy Cornelius '15
Kathryn Murdock '12
Emily Neville '14

Clarinet

Andrew Friedman '14
Jason Lazur '13
Anna Lindquist '13
Delaney Pearson '15
Rebecca Pollack '13
Sam Walder '13
Robert Wrigley '15

Saxophone

Mel DePriest '13
Chester Baughman '12
Joseph Bozich '13
Mark Janzer '13
Brady McCowan '15
Michael Volz '12

Trumpet

Evan Eckles '12
Laura Erskine '12
Michael Hall '14
Noah Jacoby '14
Emily Selinger '15

Horn

Nick Campanelli '15
Nia Jennings '13
Chloe Thornton '14
Matt Wasson '14

Trombone

Steven Coburn '13
Adam Guzek '12
Kevin Nuss '12
Daniel Thorson '15

Euphonium

Nicolas Fraire '12
Dan Actor '12

Tuba

Kyle Monnett '13
Trent Neiman '15

String Bass

Heidi Coe '14

Harp

Lauren Eklund '15

Piano

Andrew Fox '12

Percussion

Sascha Agran '14
Paul Hirschl '13
Annamarie Nelson '12
Kirsten Ourada '13
Luke Powers '15
Matthew Price '12
Dylan Reader '15
Marcea Rinhardt '13

THE SOLOISTS

CHESTER BAUGHMAN '12, studies saxophone performance and French literature at University of Puget Sound. A native of northern France, he developed a passion for the saxophone at a young age, later attending Amiens Conservatory, where he received degrees in classical saxophone, chamber music, and musical analysis. While at Puget Sound, he has performed with many ensembles on campus, including Wind Ensemble, Saxophone Quartet, Percussion Ensemble, and Jazz Band, in addition to playing in the musical pit orchestra. Chet has participated in other ensembles in the area, such as South Sound Symphonic Band, Tacoma Community Wind Ensemble, and Puget Sound Youth Wind Ensemble. His performance achievements include being a national competitor at the Music Teachers National Association Chamber Music Competition and a prize winner at Tacoma Philharmonic Beatrice Hermann Young Artist Solo Competition. An interactive musician Chet has given performances and master classes at numerous public schools in the Seattle-Tacoma area. His teaching experiences include coaching the saxophone section of Puget Sound Youth Wind Ensemble and giving private instruction to members of the Tacoma community.

In addition to receiving instruction from world-renowned saxophonists such as Jean-Michel Goury, Timothy McAllister, John Sampen, and Marcus Weiss, Chet's primary influences have been Fred Winkler and Serge Bertocchi.

A native of Puyallup, Wash., **JOSEPH R. BOZICH '13** is an undergraduate studying music education at University of Puget Sound. As a saxophonist he was the winner of the Tacoma Philharmonic Beatrice Herrmann Young Artist Solo Competition in 2010, and was a national finalist in the 2010–2011 Music Teachers National Association (MTNA) Young Artist Solo Competition. In 2010–2011 and 2011–2012, he reached the national level of the MTNA Chamber Music Competition with Puget Sound's Saxophone Quartet. Joseph has played in master classes for saxophonists Eugene Rousseau, John Sampen, Timothy McCallister, Jonathan Helton, and Julia Nolan. As a composer he has had his works premiered by Puget Sound's Wind Ensemble and Jazz Band, and University of Puget Sound/Pacific Lutheran University Saxophone Ensemble. Joseph has received two summer research grants for composition from University of Puget Sound. He currently studies saxophone with Fred Winkler and is assistant conductor of Lake Union Civic Orchestra under Christophe Chagnard.

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 is currently working on his Doctor of Music degree in conducting from Northwestern University, where he studies 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, Illinois, and Washington. Morris was recently invited as guest lecturer at University of North Carolina at Greensboro New Music Festival, Sept.27–Oct 1, 2011.

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 Nicolas Fraire '12

Fantasia in G Major (1703–07, 1957)Johann Sebastian Bach

The great *G Major Fantasia* was composed between 1703 and 1707, during Bach's residence in Arnstadt. It was here at the beginning of his career, that Bach's music was found by the consistory to be too full of "wonderful variations and foreign tones"; and certainly the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach's compositions for organ. It is also one that lends itself perfectly to the sound and sonorities of the modern wind ensemble.

The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the band concert repertory, and who did much to introduce the music of this great master to mainstream audiences audiences. In the transcription an attempt is made to recapture the sound of the Baroque organ through the medium of the modern band. The premiere of the transcription was performed by Goldman Band, with Richard Franko Goldman conducting, on July 1, 1957.

Concerto for alto saxophone and wind ensemble (1999).....David Maslanka

American composer David Maslanka was born in New Bedford, Mass., in 1943, and currently resides in Missoula, Mont. He attended Oberlin Conservatory of Music, where he studied composition with Joseph Wood, and spent a year at the Mozarteum

in Salzburg, Austria. He also completed graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include, *A Child's Garden of Dreams for symphonic wind ensemble*, *Concerto for piano, winds and percussion*, *Symphonies No. 2, 3, 4*, and *Mass for soloists, chorus, boys chorus, wind orchestra and organ*. In addition he has written a wide variety of chamber, orchestral, and choral pieces.

Regarding his saxophone concerto, David Maslanka offers the following:

This concerto turned out to be a good deal larger than I would have reasonably wanted. As I got into the composing, the ideas became insistent: none of them would be left out: The format of *Song* and *Interlude* arises from my other recent works for saxophones (*Mountain Roads* and *Song Book*) and suggests a music that is more intimate than symphonic. There is a strong spiritual over-tone with quotes from Bach chorales, and from my own works *Hell's Gate* and *Mass*. A story is being hinted at which has the crucifixion right smack in the middle – the movement quotes the “Crucifixus” from the “Mass.” I don't know what the story is, only that it wants to be music and not words.

I. Song: “Fire in the Earth”

Walking through a Montana field on a brilliant late Fall day, three images in rapid succession: a distant row of red plant stems caught by the morning sun, snow on the surrounding high mountain, green gates at my feet. The following poetic image came:

Fire in the earth,
Snow in the heavens
New green grass in the middle of November

This is a quiet, emotional music – sometimes not so quiet – contained by a very simple song form.

IV. Interlude: “Starry Night”

“Starry Night” is not a quiet night: There is both mystery and playfulness in this music, and playfulness finally wins out, erupting into an extended dance episode with a very Baroque feel. Of all the movements, this one is most nearly a scherzo.

Chester Overture for band (1957)William Schuman

William Schuman grew up in New York City; as a child he played violin but preferred baseball. He began composing pop songs while in high school and also formed a jazz ensemble at that time. He subsequently wrote approximately 40 songs for radio and

vaudeville with his neighbor Frank Loesser, who went on to fame as a lyricist and composer of *Guys and Dolls*. Schuman turned to classical music in the 1930s and won the first Pulitzer Prize for music composition in 1942. After a short stint as director of publications at Schirmer Music Publishing Company, he became president of The Juilliard School. He later guided the development of Lincoln Center and served as its president. Schuman was a major power in American music in the mid-20th century, and in 1989 he received the Kennedy Center Honor “for an extraordinary lifetime of contributions to American culture.” He enjoyed the highest esteem of his colleagues including Aaron Copland and Leonard Bernstein, who wrote of the “human qualities that flow directly from the man into the works – compassion, fidelity, insight, and total honesty.”

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by Williams Billings called *THE SINGING MASTER’S ASSISTANT*. *CHESTER* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around campfires of the Continental Army and played by fifes on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of revolution:

Let tyrants shake their iron rod,
And Slav’ry clank her galling chains,
We fear them not, We trust in God,
New England’s God forever Reigns.

The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet’rans flee, before our Youth,
And Gen’rals yield to beardless Boys.

What grateful Off’ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And Praise His Name on Ev’ry Chord.

Schuman originally wrote *Chester* as the third movement of *New England Triptych*, a three movement symphonic work, in 1956 he redeveloped and extended the orchestral version, creating *Chester Overture for band*. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-20th century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

Concerto for alto saxophone and wind orchestra (1949).....Ingolf Dahl

Ingolf Dahl was born in Hamburg, Germany. As a young man, he studied at the Koln Hochschule fur Musik as well as the Zurich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at University of Southern California. His responsibilities there included conducting the University Orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history, and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist and accompanist, historian, writer and arranger, and editor. Dahl was not a prolific composer, but several of his works have become classics of American modern music.

Concerto for alto saxophone is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948 after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large-scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces he had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries. It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A second revision was made in 1959, which included the removal of several sections, shortening the piece to about three quarters its original length. As for the differences between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different."

UPCOMING WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Friday, April 20, 7:30 p.m., Concert Band and Wind Ensemble

Wednesday, April 25, 7:30 p.m., Jazz Band

Monday, April 30, 7:30 p.m., Percussion Ensemble

Wednesday, May 2, 4 p.m., Pops on the Lawn

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • www.pugetsound.edu/calendar

Sat., March 3, 2 and 7:30 p.m. Faculty-directed Production: *Metamorphoses* by Mary Zimmerman, directed by John Rindo, scene design by Kurt Walls, and costume design by Mishka Navarre, NCT. Tickets: \$11 general; \$7 seniors, military, students, Puget Sound faculty/staff/students, available at WIC, 253.879.3419, or visit <http://tickets.pugetsound.edu>. Remaining tickets at the door.

Wed., March 21, 4 p.m. Lo Cor de la Plana, French ensemble of six male a cappella voices, sponsored by ASUPS, SCH. Tickets: \$7 general; \$4 Puget Sound faculty/staff/students, available at WIC, 253.879.3419, or visit <http://tickets.pugetsound.edu>. Remaining tickets at the door.

Thurs., March 22, 7 p.m. *The Missing Beat*, Maaza Mengiste, novelist, author of *Beneath the Lion's Gaze*, will talk about her novel and the responsibility of writing about war and historical figures, sponsored by Catharine Gould Chism Fund and the Department of English, KMC. Free

Fri., March 23, 12:05 p.m. Organ at Noon, Joseph Adam, organ, All-Bach program, KMC. Free

Sun., March 25, 2 p.m. Adelphian Concert Choir, *Home Concert*, Steven Zopfi, conductor, KMC. Free

Thurs., March 29, 4:30–6:30 p.m. Collins Library Exhibit Opening Reception, *Circus Libris*, artist books by Jessica Spring, exhibit open March 29–May 4, CML. 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, or visit:

<http://tickets.pugetsound.edu>

Office of Public Events, 253.879.3555

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