



School of Music

Wind Ensemble

Gerard Morris, conductor

THURSDAY, OCTOBER 15, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

An Outdoor Overture Aaron Copland
(1900–1990)

“Nimrod” from *Enigma Variations*. Edward Elgar
(1857–1934)
Alfred Reed, trans.

Children’s March “Over the hills and far away” Percy Grainger
(1882–1961)
Mark Rogers, ed.

Velocity Meadows: Five Dream Episodes (*premiere*) Music by Christopher Stark
I. Waves with Spectra b. 1980
II. Pulse with Collapsing Phrases and Echoes Video by Andrew Lucia
III. Nostalgic Slow Dance with Rewind b. 1979
IV. Stippled Canon with Bells
V. Velocity Meadows

Dan Williams, oboe

INTERMISSION

Molly on the Shore Percy Grainger
Mark Rogers, ed.

Ecstatic Waters Steven Bryant
I. Ceremony of Innocence b. 1972
II. Augurs
III. The Generous Wrath of Simple Men
IV. The Loving Machinery of Justice
V. Spiritus Mundi (epilogue)

WIND ENSEMBLE

Gerard Morris, conductor

Flute/Piccolo

Colin Babcock '18
Victoria Chase '16
Megan Reich '17*
Chloe Upshaw '19

Oboe/English horn

Adam Duell '19
Nathan Laviste '18**
Matthew Moreno '17**

Bassoon/Contra

Bassoon

Nicholas Navin '19
Kelsey Tryon '18*

Clarinet

Emma Cosaro '16
Kieran Franklin-Baker '18
Taylor Gonzales '17
Amelia Green '19
Davis Hampton '18
Franny Klatt '19
Aaron Klein '19
Ashley Mapile '19
Austin Marron '19
Jahrme Risner '18
Cameron Stedman '17
Jenna Tatiyatirong '16*

Alto/Bass/Contrabass

Clarinet

Emma Cosaro '16
Davis Hampton '18*
Austin Marron '19
Jahrme Risner '18

Alto/Tenor/Baritone/Bass

Saxophone

Timothy Flock '17
Hayden Harper '17
Luke Lewis '18
Jacob Shaffer '19
Minna Stelzner '16*

Trumpet

Gloria Ferguson '19
Kate Hart '19
Noah Jacoby '16
Gavin Tranter '16*
Andy Van Heuit '17
Chris Wenndt '17

Horn

Rosa Dale-Moore '16
Cole Jackson '17
Billy Murphy '16
Josh Pi '19
Andy Rodgers '16*
Thomas Weingartner '18

Tenor/Bass Trombone

Ryan Apathy '18*
Carly Baxter '18
Zane Kistner '17
Nicholas Reano '16

Euphonium

Stephen Abeshima '16*

Tuba

Sam Paige '19
Devan Salter '16*

String Bass

Jesse Kuras '18*

Harp

Frances Welsh '17*

Piano/Celeste

Brenda Miller '15

Percussion

Kassidy Giles '18**
William Miyahira '19
Clark Nichols '18
Bradley Olson '19
Harrison Rosenberg '19
Jeff Taylor '16**

* denotes principal

** denotes co-principal

CONDUCTOR

GERARD MORRIS, joined University of Puget Sound School of Music 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, a Master of Music Education degree from University of Colorado at Boulder, and a 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 faculty, Morris serves as winds and percussion department chair and conducts the Wind Ensemble, Concert Band, and both the opera and musical theatre orchestras. In addition, he teaches courses in conducting and music education, and coaches chamber ensembles performing wind repertory. With passion for new music, Morris has commissioned wind compositions by Michael Colgrass, Carter Pann, Daniel Kellogg, Andrew Ardizzioia, Gregory Youtz, Christopher Stark, and Puget Sound student composers. Under his direction and leadership, the Puget Sound Wind Ensemble has performed world premieres of *Das Bach Book* (Carter Pann), *Glass House Concerto for Percussion and Wind Ensemble* (Andrew Ardizzioia), as well as the North American premiere of Argentinian composer Alejandro Rutty's *A Future of Tango*.

Morris's conducting credits include appearances at The Midwest Clinic, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, University of Georgia JanFest, West Valley Winds Workshop (Alberta, Canada), California Music Educators Association Bay Section Conference, and Washington Music Educators Association State Conference. In addition, he has appeared as guest clinician/lecturer at University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, College Band Directors National Association (CBDNA) National Conference, University of British Columbia Wind Conducting Symposium, and guest artist in residence at Iowa State University.

Dedicated to public school music education, Morris has extensive experience teaching junior and senior high school in Michigan and Colorado. His success has earned both national and international invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals in California, Michigan, Hawai'i, North Carolina, Colorado, Illinois, Iowa, Montana, Virginia, Washington, and Canada. In service to his passion as a conductor and teacher, Morris hosts the Puget Sound Conductors Institute; a bi-annual four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships within the community. In addition, he currently serves as conductor of the Puget Sound Youth Wind Ensemble (PSYWE). With this organization he co-developed the PSYWE Teachers Workshop; a one-day event designed specifically for K-12 public school

music teachers.

Morris's 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.

SOLOIST

DAN WILLIAMS, affiliate faculty artist, oboe, is one of Seattle's most sought-after performers as soloist, orchestral musician, teacher, and recording artist. He has played principal oboe with Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, and Honolulu Symphony. Mr. Williams is a graduate of The Juilliard School, and was voted outstanding graduate by the music faculty of Western Washington University. Of his 1996 performance of Bach's *Double Concerto* with Joseph Silverstein and Northwest Chamber Orchestra, *The Seattle Times* reported, "Oboist Dan Williams poured out waves of beautiful tone with considerable musicality." In a 1999 review of his performance of Vaughan Williams' *Oboe Concerto*, *The Bellingham Herald* described Mr. Williams as "a consummate player, in easy command of those subtle shades of color and phrase that can let the oboe approach the expressive range of the human voice. It was a performance to melt your heart."

Program Notes

Written and compiled by Georgia Martin, M.A.T.'16

An Outdoor Overture Copland

Aaron Copland composed **An Outdoor Overture** in 1938, at a high point in his composing career. At this time, Copland was attempting to simplify his music, using more folk themes and writing to interest and inspire high school musicians. *An Outdoor Overture* was written specifically for the High School of Music and Art in New York City. Copland offers the following description of the piece in his own program note:

The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a string pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings. Repeated notes on the bassoon seem to lead the piece in the direction of the opening allegro. Instead, a fourth

and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all the strings in a somewhat smoother version. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning.

In 1941, Edwin Franko Goldman invited Copland to compose an original work for his band (the Goldman Band). Copland agreed, but due to time constraints, he asked Edwin if it would be acceptable for him to create a transcription of an already composed work. Edwin agreed, and the result brought to fruition a band version of *An Outdoor Overture*. Since that time, it has remained a staple in the wind repertoire.

Nimrod Elgar

Arranger **Alfred Reed** began formal music training at the age of 10, though music was an integral part of his life from birth. He went on to study composition at The Juilliard School, and from there became a staff composer and arranger for NBC and ABC. In 1980, he was appointed music director and conductor of University of Miami Symphonic Wind Ensemble. He was awarded the Luria prize in 1959, and has more than 200 published works. Reed offers the following description of the ninth variation of Elgar's **Enigma Variations**:

Elgar was still relatively unknown to the musical world when, in 1899, he completed his *Variations on an Original Theme* (later to be called *Enigma Variations*). His anonymity existed, in spite of the fact that he had devoted nearly eight years of his life to writing works in the larger forms, including full-length oratorios, which had been successfully performed. Thus, it was something of a minor miracle to him that the German conductor Hans Richter (at the time the most admired orchestra conductor in London) agreed to perform a new major work by an unknown English composer. Within a few short years after the first performance of *Enigma Variations* in 1899, Elgar became an internationally famous composer.

The *Enigma Variations* consist of an original theme, on which are built 13 variations, plus a finale. The "enigma" arose because Elgar had placed on each variation, a title which was either a cryptic name (such as "Nimrod") or a set of initials. He then let it be known that these represented friends of his. This gave rise to a flood of inquiries, discussions, arguments, and some detective work on the part of many people. Today, however, it is well known exactly which persons are concerned.

The ninth variation, titled Nimrod, is generally agreed to be the emotional highlight of the *Enigma Variations*. Nimrod, of course, is associated in the English minds with hunting. The German word for hunter is jager, and the man

whom Elgar described in this variation was his noblest friend, August Jaeger, editor of the *Musical Times*. Jaeger gave Elgar much sound, practical advice and helped place his earlier works for publications. And so, in this beautiful, swelling, musical testimonial, Elgar has created a picture of his noble, upright, and generous friend.

Children’s March (1919) Grainger

Percy Aldridge Grainger was an Australian-born composer, arranger, pianist, and musical innovator. He had a strong passion for the music of the simple, rural folk of the British Isles and sought to incorporate this sound into much of his own music. 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 folklike 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 for its time. 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.”

Velocity Meadows Stark

Christopher Stark is a composer of contemporary classical music. His music has been played in concert venues around the world, including Neue Synagoge, Berlin, and Carnegie Hall. Stark finished his doctorate at Cornell University, and had previously studied at the Cincinnati Conservatory and University of Montana. He is currently assistant professor of music composition at Washington University in St. Louis. Among other prestigious honors, Stark has received the Underwood Commission from the American Composers Orchestra, and is a winner of the prix de composition from the Orléans International Piano Competition. In his own program note on **Velocity Meadows**, Stark offers the following description:

Velocity Meadows is an 11-minute concertino for solo oboe, chamber winds, electronics, and video. I was asked to compose this piece by oboist Jennifer Gookin Cavanaugh and conductor James Smart, who both teach at the University of Montana, where I studied as an undergraduate. I themed the piece around western landscapes because of the geographical connection to the commissioners, and the title is taken from a poem by the recently deceased American poet Mark Strand. For me, the title perfectly encapsulates the sound image I have in my head of western Montana: landscapes that bustle with natural life and kinetic energy, set in stark relief to intimidatingly large expanses of glacially carved geological formations. In Strand’s poem, he impressionistically describes an eerie dream-like pastorella, which immediately repositioned me into one of my recurring dreams: it is dusk, and I am standing behind my childhood

home in Montana as an ominous red light glows on the other side of the snow-capped Mission Mountains from the east. The concept of dreaming inspired the form and content of the work, and it is constructed out of a series of five short surrealist episodes. I combined different influences and inspirations within each episode with complete disregard for whether they belonged together or not—a technique I first encountered during my studies with Montana-based composer David Maslanka. The experimental video adds yet another dimension to the ambience of the work—made by designer and artist Andrew Lucia—and it is my hope that through the combination of these different elements the work will, perhaps unknowingly, express the time and place in which we live and dream.

Molly on the ShoreGrainger

Grainger composed this piece for strings in 1907 as a birthday gift for his mother Rose, and later arranged it for wind band and for orchestra. The band setting of **Molly on the Shore** is based on Grainger’s version for symphony orchestra, but is pitched one half-step higher. The following quote from Grainger illustrates his unique musical approach to *Molly on the Shore*:

In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music—always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the emotional and compassionate sway it exerts.

Ecstatic Waters.Bryant

Steven Bryant’s musical interests span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at University of North Texas, and Francis McBeth at Ouachita University. He offers the following program note on

Ecstatic Waters:

Ecstatic Waters is music of dialectic tension—a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, anarchy, order, and post-human possibilities. Or: W.B. Yeats meets Ray Kurzweil in *The Matrix*. The overall title, as well as **Ceremony of Innocence** and **Spiritus Mundi** are taken from poetry of Yeats, whose idiosyncratic personal mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece’s structural reality—as a hybrid of electronics and living players—*Ecstatic*

Waters also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in an unapologetic B-flat Major in the celesta and vibraphone. The movement grows in momentum, becoming perhaps too exuberant—the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In **Augurs**, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of B-flat in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale—like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into **The Generous Wrath of Simple Men**.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between pantonality and tonality underpin the dialogue between lyrics melody (solo clarinet and oboe), and mechanized the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University.

UPCOMING PERFORMANCES

Friday, Oct. 23

Jacobsen: *American Soundscapes: A Journey Through Nature as Imagined by Some of the Best American Contemporary Composers*

Karla Flygare, flute; Davis Hampton '18, bass clarinet; Erin Happenny '13, flute; Jeffrey Lund, percussion; Alistair MacRae, cello; Gerard Morris, conductor; Jennifer Nelson, clarinet; Francine Peterson, bassoon; Tanya Stambuk, piano; Jenna Tatiyatirong '16, clarinet; Fred Winkler, soprano and alto sax.
Schneebeck Concert Hall, 7:30 p.m. Ticket

Tuesday, Oct. 27

Saxophone Orchestra with Guest Conductor Fred Hemke

Schneebeck Concert Hall, 8 p.m.

Friday, Oct. 30

Jazz Orchestra with Guest Artist Delfeayo Marsalis, trombone

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m. Ticket

Monday, Nov. 2

Joint Jazz Concert

University of Puget Sound Jazz Orchestra: Tracy Knoop, director
PLU Jazz Band: David Deacon-Joyner, director
TCC Jazz Band: Eric Stevens, director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, Dec. 1

TubaChristmas

Ryan Schultz, coordinator
Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

Friday, Dec. 4

Wind Ensemble and Concert Band

Gerard Morris, conductor
Schneebeck Concert Hall, 7:30 p.m.

UPCOMING ARTS AND LECTURES

E = exhibit F = film L = lecture M = music T = theater O = other

Events are free unless noted otherwise.

E THROUGH SUNDAY, DEC. 6

Dirt? Scientists, Artists, and Poets Reflect on Soil and Our Environment

Collins Memorial Library: M–S: 9 a.m.–5 p.m.

E THROUGH SATURDAY, NOV. 7

Large Gallery: Katy Cowan; Small Gallery: Frances Chubb '39

Kittredge Gallery, M–F: 10 a.m.–5 p.m.; S: 12n–5 p.m. Closed Sunday

M SATURDAY, OCT. 24

Jacobsen Jr. — A Children's Concert: The Wonderful World of Music

Presented by Duane Hulbert and Puget Sound student performers

Schneebeck Concert Hall, 2 p.m.

L WEDNESDAY, OCT. 28

"A Theory of Everything That Exists in the World," by Justin Tiehen, philosophy department

2015 Phi Beta Kappa Magee Address

Trimble Hall, 5 p.m.

L THURSDAY, OCT. 29

"Race, Sexuality, Humans, and Animals: Ethics and Our Affective Lives," by Sharon Patricia Holland

Jane Hammer Swope Lectureship on Ethics, Religion, Faith, and Values

Kilworth Memorial Chapel, 7:30 p.m., Free, ticket required

M FRIDAY, OCT. 30

Organ at Noon, Joseph Adam, organ

Kilworth Memorial Chapel, 12:05 p.m.

T FRIDAY, OCT. 30

***The Force of Habit* by Guillen de Castro (circa 1610), newly translated by Kathleen Jeffs, directed by Sara Freeman '95**

Norton Clapp Theatre, Jones Hall, 7:30 p.m., Ticket

Additional performances: Oct. 31, Nov. 5, 6: 7:30 p.m.; Nov. 7, 2 p.m. and 7:30 p.m.

Information: 253.879.3555 | pugetsound.edu/calendar

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

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 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.

pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

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