



School of Music

Wind Ensemble

Gerard Morris, conductor
Dan Williams, oboe soloist

THURSDAY, MARCH 10, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

In This Broad Earth. Steven Bryant
b. 1972

*COME, said the Muse,
Sing me a song no poet yet has chanted,
Sing me the Universal.*

*In this broad Earth of ours,
Amid the measureless grossness and the
slag,
Enclosed and safe within its central heart,
Nestles the seed Perfection.*

—Excerpt from Walt Whitman’s “Song of the Universal” from *Leaves of Grass*

Velocity Meadows: Five Dream Episodes 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

*I can say now that nothing was possible
But leaving the house and standing in front of it, staring
As long as I could into the valley. I knew that a train,
Trailing a scarf of smoke, would arrive, that soon it would rain.
A frieze of clouds lowered a shadow over the town,
And a driving wind flattened the meadows that swept
Beyond the olive trees and banks of hollyhock and rose.
The air smelled sweet, and a girl was waving a stick
At some crows so far away they seemed like flies.
Her mother, wearing a cape and shawl, shielded her eyes.
I wondered from what, since there was no sun. Then someone
Appeared and said, “Look at those clouds forming a wall, those crows
Falling out of the sky, those fields, pale green, green-yellow,*

*Rolling away, and that girl and her mother, waving goodbye.”
In a moment the sky was stained with a reddish haze,
And the person beside me was running away. It was dusk,
The lights of the town were coming on, and I saw, dimly at first,
Close to the graveyard bound by rows of cypress bending down,
The girl and her mother, next to each other,
Smoking, grinding their heels into the ground.*

–Mark Strand

Pictures at an Exhibition	Modest Mussorgsky
Promenade	(1839–1881)
I. Gnomus	Orchestration by Maurice Ravel
Promenade	Transcription by Erik Saras
II. The Old Castle	
Promenade	
III. Tuileries	
IV. Bydlo	
Promenade	
V. Ballet of the Chicks in their Shells	
VI. Samuel Goldenberg and Schmuÿle	
VII. The Market at Limoges	
VIII. Catacombs (Roman Sepulcher)	
With the Dead in a Dead Language	
IX. The Hut on Hen’s Legs (Baba-Yaga)	
X. The Great Gate of Kiev	

WIND ENSEMBLE

Gerard Morris, conductor
Colin Babcock '18, librarian

Flute/Piccolo

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

Oboe/English horn

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

Bassoon/Contra

Bassoon

Nicholas Navin '19
Kelsey Tryon '18*

Clarinet

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

Bass Clarinet

Davis Hampton '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
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

Stephen Abeshima '16*
Ryan Apathy '18*
Carly Baxter '18
Zane Kistner '17

Euphonium

Stephen Abeshima '16*

Tuba

Sam Paige '19
Devan Salter '16*

String Bass

Arda Bulak '16
Jesse Kuras '18*

Harp

Frances Welsh '17*

Piano/Celeste

Jinshil Yi '14

Percussion

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

* principal

** co-principal

CONDUCTOR

GERARD MORRIS, joined the 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 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 theater 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 Ardizzoia, Gregory Youtz, Christopher Stark, Michael Markowski, 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 Ardizzoia), *This Life Glowed* (Christopher Arrell), *The House of Life* (Robert Hutchinson), and *Lurgy* (Neil Thornock), as well as the North American premiere of Argentinian composer Alejandro Rutty's *A Future of Tango*.

Morris' conducting credits include appearances at The Midwest Clinic, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Washington Music Educators Association State Conference (WMEA), California Music Educators Association Bay Section Conference (CMEA), University of Georgia JanFest, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), and Calgary Summer Band Workshop, and he appeared as featured conductor on composer Neil Thornock's recording *Between the Lines*, a project that Morris also co-produced. In addition, he has appeared as guest clinician/lecturer at College Band Directors National Association National Conference, University of North Carolina at Greensboro New Music Festival, WMEA and CMEA conferences, Northwestern University Conducting and Wind Symposium, and University of British Columbia Wind Conducting Symposium, and as guest artist in residence at Iowa State University and St. George's School (Vancouver, British Columbia), with upcoming residences at Xavier University and California State Polytechnic University, Pomona.

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, Oregon, and Washington, as well as in British Columbia and Alberta, Canada. In service to

his passion as a conductor and teacher, Morris hosts the Puget Sound Conductors Institute, a biennial 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 Puget Sound Youth Wind Ensemble (PSYWE). With this organization he co-developed the PSYWE Teachers Workshop, an event designed specifically for K-12 public school music teachers.

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.

SOLOIST

Oboist **DAN WILLIAMS** is one of Seattle's most sought-after performers—as a soloist, orchestral musician, teacher, and recording artist. He is currently principal oboist of Pacific Northwest Ballet Orchestra, and previously served in that position in Honolulu Symphony Orchestra and on the Harrisburg (Pennsylvania) and Binghamton (New York) symphonies, as well as with Seattle Symphony and Seattle Opera. Of his 1996 performance of Bach's *Double Concerto* with Joseph Silverstein and Northwest Chamber Orchestra, *The Seattle Times* raved "oboist Dan Williams poured out waves of beautiful tone with considerable musicality." In a 1999 review of the Vaughan-Williams' *Oboe Concerto*, *The Bellingham Herald* described him 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."

Williams currently teaches oboe at University of Puget Sound, and has served on the faculties of Western Washington University and University of Washington School of Music.

A native of Seattle, Williams received his musical training at The Juilliard School and at Western Washington University, where he was voted most outstanding graduate by the music faculty.

PROGRAM NOTES

By Robert Wrigley '15

We begin with **IN THIS BROAD EARTH**. Spurred by the natural splendor of the Alps, **STEVEN BYANT** wrote his fanfare celebrating the planet, which the composer calls "our only home (for now)." Vague hints of sonata form are detectable, as in the introduction of a second, generally more lyrical, theme in a new key, with both a development of primary and secondary material and a recapitulation of the primary material in the home key. Nevertheless, the key scheme (which tends to move up, rather than down, by fourths), the far greater prominence of the primary thematic material (which is wholly absent only at the introduction of the secondary material), and the overall architecture of the piece (which does not recapitulate the secondary theme proper) are alien to the sonata aesthetic. Rather, we should look to its inspiration in the Earth to understand the piece's artistic logic.

The motivic material of the fanfare comes from Bryant's forthcoming trombone concerto, which seems particularly apt: the voice of God acts to evoke nature. The connection to the Earth is aurally recognizable, as well: the stern rhythm and vigorous momentum of the primary theme can easily be interpreted as recalling the epic power of the planet (as in a mountain range like the Alps), while the delicate ethereality of the secondary theme (especially its accompanying figuration) reflects its affecting beauty, and the two themes' eventual superimposition represents the simultaneous coexistence of those two elements of nature. Even its harmonic language seems to emanate from nature, with an omnipresent mixolydian tonality recalling the flat seventh of the harmonic series.

The title references a line from Walt Whitman's *Leaves of Grass*. The poem states that it is "the seed Perfection" that comes from the earth. For all its grounding, however, this piece cannot be said to be entirely of nature. Art, aesthetics, even beauty itself are fundamentally human constructions; nothing can be beautiful if no one perceives it as beautiful. If this seed does indeed lie in the Earth, it still needs humanity to germinate and grow. The fanfare brings this to fruition, as Bryant interprets his perceptions of the Earth into his effervescently energetic score.

From the Alps we move to the Rockies. **CHRISTOPHER STARK'S VELOCITY MEADOWS** is a group of five movements, considered "dream episodes," played consecutively without pause. Taking after surrealist art, the first four episodes have minimal connection with each other, and often feature sharp edges (including a "rewind" effect in the third movement). The final episode brings back material and effects from the first two episodes, but in relatively concentrated form. Stark revels in the juxtaposition of elements and styles that may have little apparent connection with one another (as might well happen in a dream), and his influences are likewise eclectic, ranging from Radiohead to Stockhausen to *Twin Peaks*. Coupled with Stark's music is a video component prepared by Andrew Lucia that also recalls a dream state, with its shaky motion and representational ambiguity.

Velocity Meadows is like the Bryant fanfare, as its inspiration, too, lies in the Earth, but makes overt the necessity of human interpretation thereof; its Earth is an Earth recalled through a poem of Mark Strand, an Earth at a further degree of separation, an Earth mediated through a human artistic intelligence. The music, as such, is even more fully a product of human aesthetic vision, as can be seen from the score (as in its stylistic heterogeneity, to say nothing of its electronic components), making for a Brechtian *Verfremdungseffekt*, an awareness of its human construction.

Making a fascinating concession to the perceptive nature of aesthetics, Stark himself states that the meaning of the piece is up to the listener; there is no “code in the score,” no composed-in key to any one correct interpretation. Following this line of thought, we can draw a parallel between the Earth and the piece itself; as with our planet, the artistic value of his music is dependent on our listening to it and interpreting it. This is made overt by the association the piece makes with dreams—when we dream, we may recognize the external source of the images, but they are organized by human perception.

The inspiration for **PICTURES AT AN EXHIBITION** lies no longer in the Earth, but directly and purely in human art. After seeing the work of his friend Viktor Hartmann on display, **MUSSORGSKY** tried to capture the experience in a suite for piano. This was a novel task, and to it Mussorgsky applied a novel approach—though commentators who emphasize the work’s independence from the formal and developmental procedures of prior (especially German) music are perhaps overstating the case. Of greater interest is Mussorgsky’s astonishingly advanced tonal idiom: “Gnomus,” “Baba Yaga,” and especially “Catacombs” offer dissonances and sinewy chromaticisms of almost Schoenbergian intensity (in 1874!) coupled with a bizarre—but by no means ineffective—harmonic logic rivaled in theretofore existing music perhaps only by Gesualdo (and then, only at the madrigalist’s most radical). The great emotional scope of the work, echoing the diversity of Hartmann’s paintings, is also of note, from the melancholic dignity of the promenades, to the flickering lightheartedness of the “Ballet,” to the tragic intensity of “Samuel Goldenberg,” to the cathartic apotheosis of “Great Gate.”

If thus far there seems to have been a path from the earthly to the human in the artists’ impetuses for the music, from the Alps themselves, to the poem about Montana, and finally to Hartmann’s paintings, then there has likewise been a path from the individual to the collaborative in the layers of artistic meaning. Where the Bryant represents a purely musical response to the original planetary inspiration, the Stark is a layered combination of poetic, musical, and videographic responses. *Pictures* continues this trajectory. I would like to make a case for *Pictures at an Exhibition*, or to be more precise, this particular iteration of *Pictures*, as a *Gesamtkunstwerk*. As Wagner had it, a “total work of art” would embrace all art forms—the literary, the poetic, the musical, the visual, the architectural, the dramatic—into a unified whole. I think what you will hear tonight incarnates this idea, albeit in a way quite different from what Wagner envisioned.

This piece was originally inspired by an exhibition of various paintings by Viktor Hartmann. Hartmann was an architect by trade, but also produced a number of paintings. These paintings constitute the first layer of meaning, the first art of the total artwork. But they are only the first. The exhibition in question did not take place until after his death in 1873, and was organized by friends of Hartmann in his memory. Ergo, even before Mussorgsky enters the scene, there is already an interpretive act taking place—Hartmann’s friends choosing the organization of the exhibition.

But we are not listening only to Hartmann’s pictures; Mussorgsky adapted those pictures to music. In translating pictures into music the composer faced a difficult challenge. The two forms of art most outwardly different from each other (at least within the traditional genres of the West) are perhaps the musical and the pictorial. One requires performers and audience, the other only the latter. One reaches that audience through the ear, the other through the eye. Perhaps most crucially, one takes place on a specific plane of time while the other is fundamentally static. How can meaning possibly be translated across such different media?

Music, by nature, cannot well recreate a visual scene. But why should Mussorgsky have tried to do any such thing? When he visited the exhibition, he went through an experience unique to him, caused by both the order of the paintings he viewed and the preexisting ideas he came with, and it is this experience that he tries to convey in his score. Mussorgsky’s composition, then, is not about the paintings so much as it is about his personal reactions to the paintings; his music communicates experience in a linear, temporal sense. We can see this reflected overtly in the multiple promenades—as the composer’s mood changed with each painting, so too did his journey through the exhibition. Perhaps even more important, however, we can also see the particularity of his experience reflected in the harmonic scheme of the music, a scheme dependent on the succession of keys between movements—to hear the movements in any other order would be to remake the experience of viewing the paintings. Thus, the composition of the music was not solely a mimetic act (even of Mussorgsky’s personal experience), but also an interpretive one—by composing his movements in particular keys and arranging them in particular order, Mussorgsky delineates his idea of not just a journey through the exhibition, but of an effective course through it. The music, therefore, adds (at least) one more layer of meaning to the total artwork.

But we are not listening only to Mussorgsky’s composition; Ravel orchestrated *Pictures* with little consideration for Mussorgsky’s own orchestral style and certainly with no permission or input on the Russian’s part. Now, certainly there is a coloristic element to the act of orchestration, but perhaps the more fundamental change is architectural: By orchestrating the work, Ravel altered its very scale; it is performed not by a soloist but by an ensemble, not with a single instrument but with dozens with an immeasurably greater collective range of dynamics, timbres, and effects; not

to be heard in the salon as it was likely intended, but in the largest concert halls of the world; and finally, not as a private delight for connoisseurs, but as an exhibition, as it were, for the masses. How many more of us, after all, came to know and love *Pictures* from the Ravel orchestration rather than from the piano original?

But we are not listening only to Ravel's orchestration; Saras transcribed it for wind ensemble. I must admit that a comparison to any of the remaining established art forms (poetry? sculpture?) would be stretching the argument rather too far. And yet, this transcription offers something unique, adds some further type of artistry to the layers of meaning present in what you will hear tonight. It is significant that this is a transcription of Ravel, and not a direct "bandstration" of Mussorgsky's piano original. To do that would merely be to replicate the architectural act; transcribing Ravel's version takes the established architecture, an architecture that is nearly as familiar to us as the very notes and rhythms themselves, and shows it in a new light and adapts it to new purposes.

But we are not listening only to Saras' transcription. We are listening to a specific performance thereof. The actual performance of the piece by the Puget Sound Wind Ensemble can be likened to the dramatic act. Drama, after all, is the other performing art, the art that requires players to come onstage and play their parts, interacting with each other, alive with the goal not just of presenting a work, but of making it anew, electric with the possibility that this time it will be just a little different from the last in an almost ineffably subtle way. This, to be sure, is not at all unique to *Pictures*, but rather a fundamental quality of nearly all music, especially of ensemble music. Perhaps this is why, however, the concept of *Gesamtkunstwerk* was first applied to a primarily musical genre, the opera; a multi-artistic approach is already built into the nature of music.

(And what of the literary? Perhaps I flatter myself to think that a program note could meaningfully contribute to this evening's experience; it is certainly of lesser importance and, I am quite sure, lesser artistry than the contributions of the other actors in the company. But then, the different elements of Wagner's *Gesamtkunstwerk* were never precisely equal either.)

This performance, then, encapsulates what has led up to it. Just as the score represents a vertical collaboration over time, each artist standing on the shoulders of the last, the performance is a horizontal collaboration with an ensemble working to make music together at the same time. So, at the end, then, we seem to have two trajectories: In terms of artistic inspiration we have gone from the Earth to the human, and in terms of artistic realization we have gone from the individual to the collaborative. But to view these as trajectories is to oversimplify the matter. After all, both *In This Broad Earth* and *Velocity Meadows* are as ultimately dependent upon the collaborative act (by both the performers onstage and the listeners in the audience) as *Pictures at an Exhibition*. And every collaboration is dependent on the singular artistic contributions of individuals. As to the matter of artistic inspiration, does not

the superstructure depend upon the base? Are not all the human elements ultimately dependent upon the Earth? It is, as Bryant said, "our only home," a home without which Strand's poem could never have been written, Hartmann's pictures never painted, and none of the many layers of musical artistry been possible. Music, as Leonard Bernstein famously put it in his last Harvard lecture, is the "poetry of Earth," and all our artistic endeavors inevitably reflect and express our planet in all its beauty and grotesquerie, its grandeur and tenderness, its terrible power and even more terrible fragility.

ROBERT WRIGLEY graduated cum laude from University of Puget Sound in 2015 with a Bachelor of Arts degree in music. He played clarinet in the Wind Ensemble throughout his time at the university. He has presented papers at the 2014 University of Puget Sound Arts, Humanities, and Social Sciences Symposium and the 2015 Pacific Northwest Chapter Meeting of the American Musicological Society. He will be pursuing graduate studies in musicology in the fall.

UPCOMING ARTS AND LECTURES

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

Events are free unless noted otherwise.

F MONDAY, MARCH 14

The Admiral: Roaring Currents from Gunsan, Korea

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

F MONDAY, MARCH 21

Friends of Yesterday from El Jadida, Morocco

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L/E WEDNESDAY, MARCH 23

"Paintings"

Deborah Kahn, artist

Kittredge Gallery, 4 p.m.

L THURSDAY, MARCH 24

"What Voters and States Will Elect the Next President?"

Michael Artime, Ph.D., and Mike Purdy '76, M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

M SATURDAY, MARCH 26

Adelphian Concert Choir: Home Concert

Steven Zopfi, conductor

Schneebeck Concert Hall, 2 p.m.

APRIL

M FRIDAY, APRIL 1

Jacobsen Series: Finisterra Piano Trio

Schneebeck Concert Hall, 7:30 p.m., ticketed

Information: 253.879.3555 | pugetsound.edu/calendar

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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.

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