



School of Music

Wind Ensemble Concert

Wildflowers for Winds

Gerard Morris, conductor

FRIDAY, OCT. 24, 2014

SCHNEEBECK CONCERT HALL

7:30 P.M.

Tocatta and Fugue in D Minor, BWV 565 Johann Sebastian Bach
(1685–1750)
Donald Hunsberger, trans.

Irish Tune from County Derry Percy Grainger
(1882–1961)

Le Bal de Béatrice d'Este Reynaldo Hahn
(1875–1947)

- I. Entrée pour Ludovic le More
- II. Lesquercade
- IV. Ibérienne
- VI. Courante
- VII. Salut Final au Duc de Milan

INTERMISSION

Lincolnshire Posy Percy Grainger
Frederick Fennell, ed.

- 1. Lisbon (Sailor's Song)
- 2. Horkstow Grange (The Miser and his Man: A Local Tragedy)
- 4. The Brisk Young Sailor (who returned to wed his true love)
- 5. Lord Melbourne (War Song)
- 6. The Lost Lady Found (Dance Song)

"Elsa's Procession to the Cathedral" from *Lohengrin*. Richard Wagner
(1813–1883)
Lucien Cailliet, trans.

WIND ENSEMBLE

Gerard Morris, conductor

Minna Stelzner '16, assistant | Colin Babcock '18, librarian

Piccolo

Adam Hayashigawa '17
Whitney Reveyrand '15**

Flute

Colin Babcock '18
Madison Bertis '17**
Adam Hayashigawa '17
Whitney Reveyrand '15**

Alto Flute

Adam Hayashigawa '17

Oboe

David Brookshier '15*
Nathan Laviste '17
Matthew Moreno '17

English horn

Matthew Moreno '17

Bassoon

Troy Cornelius '15*
Brenda Miller '15
Kelsey Tryon '18

Contra Bassoon

Troy Cornelius '15*

Soprano Clarinet

Cameron Stedman '17
Jenna Tatiyatirairong '16

Clarinet

Emma Cosaro '16
Kieran Franklin-Baker '18
Taylor Gonzales '17
Delaney Pearson '15*
Daniel Peterschmidt '15
Jahrme Risner '18
Cameron Stedman '17
Jenna Tatiyatirairong '16
Robert Wrigley '15

Alto Clarinet

Jahrme Risner '18

Bass Clarinet

Davis Hampton '18

Contrabass Clarinet

Emma Cosaro '16

Soprano Saxophone

Brady McCowan '15*

Alto Saxophone

Timothy Flock '17
Brady McCowan '15*
Minna Stelzner '16

Tenor Saxophone

Hayden Harper '17

Baritone Saxophone

Jack Doshay '16
Timothy Flock '17

Bass Saxophone

Jack Doshay '16

Piccolo Trumpet

Gavin Tranter '16*

Trumpet

Adam Lewis '18
Alex Simon '16
Gavin Tranter '16*
Andy Van Heuit '17
Chris Wenndt '17

Flugelhorn

Adam Lewis '18
Chris Wenndt '17

Horn

Cole Jackson '17
Billy Murphy '16
Andy Rodgers '16*
Thomas Weingartner '18

Trombone

Carly Baxter '18
Nicholas Reano '16*

Bass Trombone

Ryan Apathy '18

Euphonium

Stephen Abeshima '16*
Zane Kistner '17

Tuba

Sierra Miller '17
Devan Salter '16*

String Bass

Aaron Pomerantz '15

Harp

Christina Sumpner '18
Frances Welsh '17

Piano

Brenda Miller '15

Celeste

Nils Larsson '17*

Percussion

Kassidy Giles '18
Nils Larsson '17*
Rachel Leong '18
Colin MacRae '18
Clark Nichols '18

* denotes principal

** denotes co-principal

CONDUCTOR

GERARD MORRIS, assistant professor, completed his Doctor of Music degree in conducting from Northwestern University, and 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. 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, Dr. 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, Dr. 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. In Oct. of 2013 Dr. Morris was a guest artist in residence at Iowa State University.

Dedicated to public school music education, Dr. 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 Virginia, Georgia, Michigan, Hawai'i, North Carolina, Colorado, Illinois, Washington, and Canada. In service to his passion as a conductor and teacher, Dr. Morris hosts the Puget Sound Conductors Institute, 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 Dr. 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.

Dr. 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 Minna Stelzner '16

Toccata and Fugue in D Minor Bach/Hunsberger

Johann Sebastian Bach's brilliant and most recognizable work for organ opens and closes with virtuosic and free-tempo flourishes, with a fugal section in the middle.

Noted Bach scholar Hans-Joachim Schulze says of the piece:

"Here is elemental and unbounded power, in impatiently ascending and descending runs and rolling masses of chords, that only with difficulty abates sufficiently to give place to the logic and balance of the fugue. With the reprise of the initial **Toccata**, the dramatic idea reaches its culmination amidst flying scales and with an ending of great sonority."

The **Fugue** contains a number of surprises, such as a fugue answer in the subdominant (as opposed to the Baroque tradition of answering in the dominant), a statement of the fugue subject in the pedals, and a dramatic, deceptive cadence. The piece was used in the 1962 film version of *The Phantom of the Opera*, causing it to be frequently associated thereafter with horror films. Currently, the composition is at the center of controversial research, which suggests that the work might not have originally been written for keyboard, and perhaps not even by Bach himself!

Donald Hunsberger is conductor emeritus of the Eastman Wind Ensemble. He has been recognized in publications for his innovative scoring techniques for varying instrumentations of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers, and composers.

Irish Tune from County Derry Grainger

Percy Grainger was born in Australia on July 8, 1882 and died on February 20, 1961 in New York. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer, composer, and collector of original folk melodies. After traveling throughout Europe and Australia, Grainger spent the remainder of his life in the United States.

Irish Tune from County Derry is one of Grainger's most famous works that is known as British Folk-Music Settings. In addition, this piece serves as one of Grainger's first contributions to the repertory for wind band. This setting, for "Military Band," is one of four versions of essentially the same setting, the earlier three settings dating from the years 1902–1912. In accordance with contemporary usage, Grainger used the term "Military Band" to refer to a mixed ensemble of woodwinds, brass, and percussion, as opposed to the all-brass bands popular in the day.

Le Bal de Beatrice d'Este.Hahn

Although today **Reynaldo Hahn** is mostly remembered for only a few of his more than 100 vocal compositions, in his day he was recognized for his contribution to opera, operetta, concertos, quartets, ballet, and piano pieces. He had an enormous influence as the director of the Paris Opéra, conductor at Salzburg Festival, and music critic for *le Figaro*. His contribution to wind chamber music comes in the ballet suite **Le Bal de Béatrice d'Este**. *Le Bal* has become an increasingly popular work ever since its premiere in 1905. Today, *Le Bal* is performed in both collegiate wind band and professional orchestral settings and is considered by many to be standard repertoire for the wind chamber music ensemble. The title comes from Béatrice of the house of Este, one of the most loved of the princesses from the Italian Renaissance. Although she lived a short life (1475–1497), Béatrice d'Este married Ludovico Sforza in 1491 (at the age of 16), and became the duchess of Milan. Ludovico Sforza's original name, Lodovicus Maurus, is the source of his nickname "Il Moro" and the source of the title of the first movement. The duke was a great supporter of the arts and was known for having a keen intellect and discerning artistic tastes. He employed many artists, most notably Leonardo da Vinci, and it is during this time at the Milanese court that Leonardo created some of his best work, including the fresco of the Last Supper and a portrait of Béatrice d'Este, which he presented to Béatrice as a wedding gift. In *Le Bal de Béatrice d'Este*, Reynaldo Hahn chose to evoke an evening in the palazzo of this Italian noblewoman. Each one of the movements was meant to represent either a character from the court, or one of the Renaissance dance forms.

Lincolnshire Posy.Grainger/Fennell

Program note from the composer

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905–1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Elsa's Procession to the Cathedral. Wagner/Cailliet

With its medieval color and pageantry, **Elsa's Procession to the Cathedral** (Act II, Scene 4 from *Lohengrin*) prefaces Elsa's betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

In **Wagner's** music drama, a large double chorus (representing the people of Antwerp) offers a song of solemn praise to Elsa. It is in this music, mystic yet powerful, that we find Wagner composing new and intense musical thoughts that were to culminate in *Tristan*, *The Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

Cailliet's wind transcription of *Elsa's Procession to the Cathedral* reveals his remarkable talent for orchestration, building into the instrumental framework of the modern band a true and delicate representation of what Wagner so eloquently created with orchestra and chorus.

UPCOMING ARTS AND LECTURES

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

Monday, Oct. 27–Thursday, Jan. 15 Collins Memorial Library Exhibit: *Sparking Imaginations*. Free

Tuesday, Oct. 28, 7 p.m. Honors Program Fall Film Series: *Much Ado About Nothing*, Wyatt Hall, Room 109. Free

Wednesday, Oct. 29, 6:30p.m. Hispanic Film Festival: *La Yuma*. Rausch Auditorium, McIntyre, Room 003. Free

Wednesday, Oct. 29, 6:30–8:30 p.m. Panel Discussion: *Nurturing Innovations*, nurturing organizational innovation, multiple speakers, Rasmussen Rotunda, Wheelock Student Center. Free

Wednesday, Oct. 29, 7 p.m. Guest Lecture: “Writing in Cuba in the 21st Century,” by Leonardo Padura, lecture in Spanish with simultaneous translation, Tahoma, Room, Commencement Hall. Free

Thursday, Oct. 30, 4–5 p.m. Lecture: “Sparking Imaginations,” by Amy Fisher, science, technology, and society, and Amy Spivey, physics, part of the Collins Memorial Library Exhibit, Thompson Hall, Room 175. Free

Thursday, Oct. 30, 6–7 p.m. Phi Beta Kappa Magee Address: “No Subject” by President Ronald Thomas, Tahoma Room, Commencement Hall. Free but ticket required. Tickets available at Wheelock Information Center.

Thursday, Oct. 30, 7–8:30 p.m. Guest Lecture: “Understanding Consciousness by Understanding the Brain,” by Christof Koch, Allen Institute for Brain Science, Seattle. Thompson Hall, Room 175 Free

Friday, Oct. 31, 7:30 p.m. Theater: *365 Days/365 Plays* by Suzan-Lori Parks, directed by Geoff Proehl, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door. Additional performances Nov. 1; Nov. 6–8

Mature themes and subject matter. No late seating.

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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