



School of Music

Concert Band and Wind Ensemble Concert

Gerard Morris, conductor

Minna Stelzner, assistant conductor

FRIDAY, DEC. 5, 2014 | SCHNEEBECK CONCERT HALL | 7:30 P.M.

Concert Band

- Pas Redoublé Camille Saint-Saëns
(1835–1921)
Arthur Frackenpohl, trans.
- Prelude and Fugue in B-flat Major Johann Sebastian Bach
(1685–1750)
Roland Moehlmann, arr.
- Unraveling Andrew Boysen Jr.
b. 1968
Minna Stelzner '16, student conductor
- Greensleeves Traditional
Alfred Reed, arr.
- Rikudim Jan Van der Roost
b. 1956
I. Andante Moderato
II. Allegretto con eleganza, Allegro con moto
IV. Con moto e follemento

INTERMISSION

Wind Ensemble

- Festive Overture, Opus 96. Dmitri Shostakovich
(1906–1975)
Donald Hunsberger, trans.
- Sleep Eric Whitacre
b. 1970
- Theme and Variations, Opus 43a. Arnold Schoenberg
(1874–1951)

CONCERT BAND

Gerard Morris, conductor

Minna Stelzner '16, assistant conductor

Piccolo

Ruth Isenberg '16

Flute

Mackenzie Busch '17

Kaitlyn Finlayson '18

James Gerhart '17

Rachel Gillespie '18

Rachel Hasegawa '16

Lauren Hansen '18

Ruth Isenberg '16

Bianca Lim '16

Maggie Roach '16

Maria Thompson '17

Karen Valle '15

Oboe

Isaiah Stolp '18

Clarinet

Natalie Balkam '16

Samuel Burdick, '18

Amanda Klein '17

Emily Landauer '17

Brady McCowan '15

Cassandra McMurry '17

Trevor Nunn '17

Kiona Parker '17

Monica Patterson '18

Talia Rossi '18

Megan Tegman '18

Glenna Toomey '15

Bass Clarinet

Jack Riley '16

Alto Saxophone

Luke Lewis '18

Chiyoko Newsum '17

Chris Roach '18

Jillian Vernarsky '18

Tenor Saxophone

Sarah Ciambrone '17

Alex Plant '16

Patrick Ryan '17

Baritone Saxophone

Kyle Ryan '17

Trumpet

Adam Lewis '18

Lucy Banta '16

Matthew Bogert '17

Jacob Pisello Duga '18

Collin Hart '17

Daniel Kosaka '16

Kaylana Patterson '17

Anna Shampain '18

Megan Showalter '17

Horn

Hannah Campbell-Smith '15

Rosa Dale-Moore '16

Katie Wright '18

Trombone

Dru Blossom '17

Cal Muramaru '18

Savannah Reed '14

Sutton Rowe '15

Rachel Schroder '17

Evan Strandberg '16

Bass Trombone

Andrew Brandt '18

Euphonium

Katie Singsank '16

Tuba

Trent Neiman '15

Taylor Roghair '17

Percussion

Stephen Abeshima '16

Edgar Elliott '16

Colin MacRae '18

Jujeon Marquardt '15

Jeff Taylor '16

WIND ENSEMBLE

Gerard Morris, conductor

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

Piccolo

Madison Bertis '17**
Whitney Reveyard '15**

Flute

Colin Babcock '18
Madison Bertis '17**
Whitney Reveyard '15**

Oboe

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

English horn

Matthew Moreno '17

Bassoon

Troy Cornelius '15*
Kelsey Tryon '18

Soprano Clarinet

Cameron Stedman '17
Jenna Tatiyatirong '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 Tatiyatirong '16
Robert Wrigley '15

Alto Clarinet

Jahrme Risner '18

Bass Clarinet

Davis Hampton '18
Delaney Pearson '15*

Contrabass Clarinet

Emma Cosaro '16

Alto Saxophone

Brady McCowan '15*
Minna Stelzner '16

Tenor Saxophone

Hayden Harper '17

Baritone Saxophone

Timothy Flock '17

Trumpet

Matthew Bogert '17
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*

Percussion

Sascha Agran '14
Kassidy Giles '18
Rachel Leong '18
Colin MacRae '18
Clark Nichols '18
Anson Olson '17

*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 and Stephen Abeshima '16

Pas Redoublé Saint-Saëns

Camille Saint-Saëns' musical life had a beginning much like Mozart's. At the age of 2, as he later recalled, he observed "the symphony of the kettle," with "its slow crescendo so full of surprises, and the appearance of a microscopic oboe whose sound rose little by little until the water had reached a boiling point." At 4 he performed part of one of Beethoven's violin sonatas in a Paris salon, and he began to compose at 6. Saint-Saëns made his public debut in the Salle Pleyel in Paris at 10, playing a piano concerto by Mozart and a movement from Beethoven's *C Minor Piano Concerto*, and offering, as an encore, to perform from memory any one of the 32 Beethoven sonatas the audience requested. "This young man knows everything, but he lacks experience," Berlioz wrote. **Pas Redoublé** is a fast concert march (double-quick step) reminiscent of Offenbach. It was originally written for four-hand piano. It consists of an introduction, three themes separated by interludes, a return of the first theme, the second and third themes combined, and a coda.

Arthur Frackenpohl received his baccalaureate and master's degrees from Eastman School of Music and University of Rochester, and his Doctor of Music degree from McGill University. He studied composition with Bernard Rogers, Darius Milhaud, and Nadia Boulanger. While studying with the latter at Fontainebleau, he was awarded first prize in composition.

Prelude and Fugue in B-flat Major Bach

Today it's hard to imagine a time when **Bach's** name meant little to music lovers. But in the years immediately following Bach's death in 1750, public knowledge of his music was nil, and other, more cosmopolitan composers, such as Handel, who died only nine years later, remained popular. It's Mendelssohn who gets the credit for launching a period of rediscovery of Bach's music, with his revival of the *Saint Matthew Passion* in Berlin, in 1829. A great deal of Bach's music survives, but, incredibly, there's much more that didn't. Christoph Wolff, today's finest Bach biographer, speculates that more than 200 compositions from the Weimar years are lost, and that just 15 to 20 percent of Bach's output from his subsequent time in Cöthen has survived. Two-fifths of the cantatas he wrote in Leipzig have never been found. The familiar Bach-Werke-Verzeichnis, a catalog that attaches a BWV number to each of Bach's compositions, lists 1,087 works nonetheless, and the tally continues to grow as new scores are uncovered.

This work, transcribed by **Roland Moehlmann**, uses the full symphonic band in order to evoke the sound of a pipe organ. Moehlmann studied music in Madison, Wis., and at the Hochschule fur Musik in Berlin, Germany.

Unraveling Boysen Jr.

Andrew Boysen Jr. earned his Doctor of Musical Arts degree in wind conducting at Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble.

From the composer:

In June of 2003, my good friend Randy Atkinson asked if I might be willing to conduct and compose a piece for the 2005 All-Iowa Middle School Honor Band. Randy and I have known each other for many years, and the opportunity to write a piece for him and also return to the state of Iowa was too tempting to bypass. I wanted to write a piece that would be exciting and challenging for the students, but attainable in the limited rehearsal time of only three and a half hours, so my concept was to use a rather difficult melody, but repeat the melody throughout the work so that I only had to teach it once to the whole ensemble. The melodic line is based on the octatonic scale and the piece uses other techniques such as singing and buzzing on mouthpieces. The work is intended to become progressively faster, with a sense of increasing momentum and intensity. In a sense, the piece “unravels” in front of the listener. The title has a dual meaning, though, as the concept of a repeating melodic line that gradually grows in intensity owes a great deal to Maurice Ravel’s famous orchestral work *Bolero* (hence un-“Ravel”-ing).

Greensleeves Reed

The American composer, arranger, conductor, and editor **Alfred Reed** was born in Manhattan. His life was intertwined with music almost from birth. Reed’s parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school. Beginning formal music training at the age of 10 as a trumpet player, he was already playing professionally while still in high school. Shortly thereafter he began the serious study of harmony and counterpoint (theory and harmony with John Sacco, and later as a scholarship student of Paul Yartin) as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. Alfred Reed became conductor of the Baylor Symphony Orchestra, at the same time completing his academic work. With more than 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed was one of the nation’s most prolific and frequently performed composers.

It is generally agreed that the melody we know as **Greensleeves** is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter part of the 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us speak of a lover’s

lament over his lady's cruel treatment of him by a lady clad in a dress with green sleeves. By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in *The Merry Wives of Windsor*.

Rikudim Van der Roost

Jan Van der Roost was born in Duffel, Belgium, in 1956. He studied trombone, history of music, and musical education at the Lemmensinstituut in Leuven (Louvain), and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

"Rikud" means "dance" in Hebrew. The plural ending "-im" tells us that the title means "Dances." Thus "**Rikudim**" is a suite in four movements based on Jewish dances, bearing in mind that these are not arrangements of existing folk music, but originally composed dances "in the style of" folk music. Through the use of oriental-style tonal intervals, irregular tempi, and a typical woodwind instrumentation, the composer succeeds both in adding a touch of melancholy and a characteristically Jewish flavor to the music. The clearly marked themes and the sometimes surprising (but, on the other hand, very natural harmonies) make these "stylized folk dances" into music with a direct and gripping appeal.

Festive Overture, Opus 96. Shostakovich

Festive Overture is one of **Shostakovich's** few exuberant works. The death of Joseph Stalin in 1953 was followed by a pronounced relaxation of the harsh restraints that had affected the work of composers, playwrights, poets, and other creative artists in the Soviet Union, who had been vilified for the sin of "formalism." Shostakovich, 47 years old at the time of Stalin's death, was able to take out the numerous scores he had "put in the drawer" and bring them to completion and performance. There is some speculation that this was one of those works; however, it is most likely that the overture was written in 1954.

In December 1953 Shostakovich was called upon to provide a brief orchestral piece to be performed the following year in observance of the 37th anniversary of the October Revolution. The work he provided for that occasion has survived its original function to take its place in the international orchestral repertory—and in the wind band repertory through this transcription by **Donald Hunsberger**. Hunsberger, conductor emeritus of the Eastman Wind Ensemble and noted scholar of the history of wind band scoring, said the piece "contains one of Shostakovich's greatest attributes—the ability to write a long, sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections, which set off the flowing lines and the variant fanfares. It is truly a 'festive' overture."

The overture begins with a brass fanfare, instigated by two trumpets. The ensuing two bars for bass instruments in many respects prefigure the melodic shape of the first presto theme. The theme bears not an insignificant resemblance to the principal

theme of Mikhail Glinka's overture to his opera *Ruslan and Lyudmila* (Glinka being the composer regarded by Russians and Soviets as the "father of Russian music"). With the return of the opening fanfare, the work eventually explodes into the coda—a dash for the finish line—ending in an overture that, in the words of Russian musicologist Lev Lebedinsky, is a "brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne."

Sleep.....**Whitacre**

An accomplished composer, conductor, and clinician, **Eric Whitacre** is one of the bright stars in contemporary concert music. A student of John Corigliano, Whitacre earned his Master of Music degree in composition from The Juilliard School of Music, and has received composition awards from ASCAP, Barlow International Composition Competition, American Choral Directors Association, and American Composers Forum.

Whitacre offers the following note:

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri:

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon

Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep, my mind's a-flight
And yet my limbs seem made of lead

If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dream give second sight

What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire.

What Whitacre leaves out is that the music for *Sleep* was originally a setting of Robert Frost's poem "Stopping by Woods on a Snowy Evening." The Frost estate, maintaining very strict control on musical settings of his work, denied Whitacre use of the poem in performance or recording. Some reports say that Frost himself banned any musical setting of his work after being disgusted with Randall Thompson's *Frostiana*. In any event this circumstance led to the commissioning of Silvestri's poem, which is a perfect musical match to "Stopping by Woods on a Snowy Evening."

Theme and Variations Opus 43a. Schoenberg

In 1943 **Arnold Schoenberg** composed **Theme and Variations, Opus 43a** after numerous requests for a wind band composition by his dear friend, and president of G. Schirmer Music, Carl Engel. While not written in the composer's famed 12-tone style, Schoenberg still believed the work to be of practical and artistic significance. In a 1944 letter to Fritz Reiner, the composer, never one to underestimate himself, stated, "This is not one of my main works, as everybody can see, because it is not a composition with 12 tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers—here it is the bands—something better to play. I can assure you—and I think I can prove it—technically this piece is a masterwork." Schoenberg intended the work for high school or amateur wind bands; however, performance experience had shown the piece to be accessible only to advanced ensembles. Schoenberg, therefore, transcribed the work for orchestra as Opus 43b, and it enjoys the unusual position of being one of the few works in the orchestral repertoire that was originally conceived for the wind band.

This is not a 12-tone work; G Minor is clearly established as the tonal center, however, Schoenberg gives himself freedom to assert his mastery of the contrapuntal techniques developed in his prior 12-tone compositions. In order to achieve maximum diversity of character, Schoenberg gives each section a specific melodic, formal, and orchestrational framework. Not only is the melody of the theme developed over the course of the work's seven variations, but background elements shift from structural scenery to predominance in the ensuing contrapuntal elaboration. Schoenberg structures the variations in many different forms, including a scherzo, a waltz, a strict canon, and a fugato. Orchestrated, by fracturing and passing around melody and other primary material, Schoenberg plays upon the coloristic strengths inherent in wind band instrumentation, making use of his entire palette of available instruments by featuring virtually every one in a solo exposure at some point.

An interesting feature of the work is the many references to George Gershwin's *Rhapsody in Blue*. Gershwin and Schoenberg were close friends, and Schoenberg may have included these references to one of Gershwin's best-known works as a tribute to his friend, who had died just a few years earlier.

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

Saturday, Dec. 6, 7:30 p.m. Performance: *Winter Lullabies*, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor, Kilworth Memorial Chapel.

Tickets: \$10 general; \$5 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.

Repeat performance Sunday, Dec. 7, 2 p.m.

Sunday, Dec. 7, 7 p.m. Holiday Tradition: Festival of Lessons and Carols, readings and music for the holiday season, Kilworth Memorial Chapel. Canned food donation at the door.

Monday, Dec. 8, 7:30 p.m. Theater: Directors' Lab: A Festival of Scenes, taken from the following plays: *Polaroid Stories* by Naomi Iizuka, directed by Jake Bisuut '16; *The Seagull* by Anton Chekhov, directed by Erin Broughan '15; *One Tennis Shoe* by Shel Silverstein, directed by Katelyn Hart '15; *Proof* by David Auburn, directed by Andrew Lutfala '14; *The Homecoming* by Harold Pinter, directed by Darrin Schultz '16; *Dinner With Friends* by Donald Margulies, directed by Mitch Young '16, Norton Clapp Theatre, Jones Hall. Tickets: \$2 cash only at the door only. Repeat performances: Dec. 9 and 10

Monday, 6:30 p.m. Performance: B-Natural Clarinet Ensemble, Jennifer Nelson, director, Kilworth Memorial Chapel. Free

Tuesday, Dec. 9, 7:30 p.m. Performance: *'Tis the Season* Chorale and Dorian Singers, J. Edmund Hughes and Kathryn Lehmann, conductors, Kilworth Memorial Chapel. Free

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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