



School of Music

Around the World in 80 Minutes Concert Band and Wind Ensemble

Gerard Morris, conductor

FRIDAY, DEC. 4, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

CONCERT BAND

- Amparito Roca Jaime Texidor
(1884–1957)
Zane Kistner '17, conductor Winter, arr.
- Vesper No. 1 from *All-Night Vigil* Sergei Rachmaninoff
(1873–1943)
Salzman, trans.
- Variations on a Korean Folk Song John Barnes Chance
(1932–1972)
I. Con Moto
II. Vivace
III. Larghetto
IV. Allegro con brio
V. Con Islancio
- Australian Up-Country Tune Percy Grainger
(1882–1961)
Zane Kistner, conductor Bainum, arr.
- A Little Tango Music Adam Gorb
Georgia Martin M.A.T.'16, conductor b. 1958
- Folk Dances Dmitri Shostakovich
(1906–1975)
Reynolds, trans.

INTERMISSION

WIND ENSEMBLE

- Fantasia in G MajorJohann Sebastian Bach
(1685-1750)
Goldman and Leist, trans.
- Symphony in B flat. Paul Hindemith
(1895-1963)
I. Moderately fast, with vigor
II. Andantino grazioso
III. Fugue

CONCERT BAND

Gerard Morris, conductor
Georgia Martin M.A.T.'16, assistant conductor
Zane Kistner '17, assistant conductor

Flute/Piccolo

Madeline Brooks '18
Fiona Bruce '19
Ashley Coyne '19
Meadow Doplawsky '19
Kaitlyn Finlayson '18
James Gerhart '17
Lauren Hansen '18
Rachel Hasegawa '16
Ruth Isenberg '16
Katie Oder '19
Maggie Roach '16
Kristen Strom '19
Constance Sugawara '17
Maria Thompson '17

Oboe

Ellica Spjut '17
Isaiah Stolp '18

Clarinet

Natalie Balkam '16
Sam Burdick '18
Olivia Burke '19
Gabrielle Chang '18
Kat Cunningham '19
Sarah Farris '16
Christina Hellums '19
Kristi Koyanagi '19
Emily Landauer '17
Angel Lisovsky '18
Trevor Nunn '17
Kiona Parker '17
Monica Patterson '18
Talia Rossi '18
Megan Tegman '18

Bass Clarinet

Jack Riley '16

Alto Saxophone

Chiyoko Newsum '17
Jillian Vernarsky '18

Tenor Saxophone

Blake Bordokas '19
Kyle Ryan '17
Patrick Ryan '17

Baritone Saxophone

Andrew Izzo '19

Trumpet

Lucille Banta '16
Matthew Bogert '17
Daniel Kosaka '16
Adam Lewis '18
Kaylana Patterson '17
Jacob Pisello Duga '18

Trombone

Cal Muramaru '18
Tim Pogar '16
Evan Strandberg '17

Euphonium

Justin Licata '19
Katie Singsank '16

Tuba

Maggie Travis '19

Percussion

Stephen Abeshima '16
Edgar Elliot '16
Andy Guss '19
Zane Kistner '17
Sullivan Marsters '18

WIND ENSEMBLE

Gerard Morris, conductor

Collin Babcock, librarian

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

Nicholas Navin '19
Kelsey Tryon '18*

Clarinet

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

Alto and Bass Clarinet

Davis Hampton '18*
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 Ardizzoia, 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 Ardizzoia), 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.

PROGRAM NOTES

Written and compiled by Georgia Martin M.A.T.'16, and Zane Kistner '17

Amparito Roca Textidor

This Spanish *pasodoble* march was written by Spanish bandleader and composer **Jaime Textidor**. The introduction and first strain are indicative of a bullfighter's music, whereas the gentle, lighthearted trio section takes on the character of a couples dance, evoking the other essential element of the *pasodoble*. The powerful brass in the dogfight (bullfight), and the tutti texture of the maestoso section bring this piece to a grand conclusion.

Vesper No. 1 from *All-Night Vigil* Rachmaninoff Timothy Salzman, trans.

Timothy Salzman is a professor of music at University of Washington, where he serves as director of concert bands and conductor of the University Wind Ensemble. Prior to his appointment at UW, he served as director of bands at Montana State University, where he founded the MSU Wind Ensemble. Salzman holds a Bachelor of Music Education degree from Wheaton College (Ill.), and a Master of Music degree in low brass performance from Northern Illinois University. He is a national artist/clinician for Yamaha Corporation of America and has been a conductor, adjudicator, or arranger for bands in more than 35 states, as well as Canada, England, South Korea, Indonesia, Thailand, Russia, China, and Japan, a country he has visited 20 times.

Though **Sergei Rachmaninoff** avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, Opus 37 (1915). The latter work's 15 movements constitute a crowning achievement of the golden age of Russian Orthodox sacred choral music. The composition was influenced by a late-19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The vespers setting is music for a nightlong service celebrated in Russian monasteries and on the eves of holy days, in Russian Orthodox churches. The first of the three movements translated for wind band is No. 2, *Blagoslovi, Dushe Moya (Bless the Lord, O my soul)*.

Variations on a Korean Folk Song Chance While stationed with the U.S. Army in Korea in the late 1950s, **John Barnes Chance**

became fascinated by the popular folk melody “Arirang,” using it as the basis for his **Variations on a Korean Folk Song**. “Arirang” is a traditional Korean song of love and heartbreak that can be found in many variations, with an origin that may date back 1,000 years. The piece reflects a standard theme and variations form. After the initial statement of the pentatonic theme, five variations follow: vivace (very fast), larghetto (slowly), allegro con brio (quickly with spirit), sostenuto (sustained), and con islancio (with impetuosity). The melody of this piece is based on a five-tone scale, similar to other folk music.

A Texas native, John Barnes Chance was born in Beaumont in 1932. In high school he played percussion and began composing. Attending University of Texas on a scholarship, he earned his bachelor’s and master’s degrees in music. After graduation he began a three-year tour of duty in the Army service bands as a percussionist and arranger. After his discharge he received a grant from Ford Foundation’s Young Composers Project and was assigned to the Greensboro, N.C., public schools. He wrote seven pieces for school ensembles, including *Incantation and Dance*. In 1966 his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of University of Kentucky, where he was later appointed head of the theory-composition program. In 1972 Chance’s promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

Australian Up-Country Tune Grainger

Of this piece **Grainger** remarks, “I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs.” Grainger used the same melody in “Colonial Song,” as well as “The Gumsuckers’ March.” This piece begins quietly, and travels from a thinly orchestrated, pastoral melodic statement to a dense, chromatic ending, receding back into simplicity on the concluding chord.

A Little Tango Music Gorb

British composer **Adam Gorb** started his musical career at an early age. By 10 he had completed his first composition; five years later his works were being broadcast on national radio. Gorb went on to complete his formal training at Cambridge University and Royal Academy of Music. He later joined the faculties of London College of Music and Media, and Junior Academy of the Royal Academy of Music. Since 2000 Gorb has been on the faculty at Royal Northern College of Music (Manchester, England), where he is the head of the School of Composition and Contemporary Music. He is an unabashed advocate for embracing progress in musical styles and many of his compositions combine the energy and style of so-called “light” music with the classical and concert band genres.

Gorb describes **A Little Tango Music** as a “short sequence of melodies inspired by the curvaceous, melancholic, and dangerous dance from Argentina that is the tango.” The work is written in three sections, and the beautiful melodies are surrounded with

syncopated rhythms, which provide the performers and audience with a glimpse of the history of Argentina's most popular dance. The tango has traveled the world and gained an immense amount of popularity for this musical style.

**Folk Dances Shostakovich
Reynolds, trans.**

Dmitri Shostakovich is one of the landmark composers of the 20th century. Much of his music is intimately connected to the political environment in which he lived. Despite suffering intense scrutiny from the Soviet government, Shostakovich succeeded in conveying great expressivity in his music, often including underlying political messages—at times critical of the government, and at other times lauding (disingenuously, perhaps) that same government.

Shostakovich wrote the suite *Native Leningrad, Opus 63* in 1942. The suite has four movements: Overture–October 1917, Song of the Victorious October (Song of the River Neva), Youth Dance (Song of the Sailors), and Song of Leningrad. The movement Youth Dance is the movement transcribed as **Folk Dances**. It first received this name when transcribed for piano by Lev Solin. The name stuck when re-transcribed for military band by M. Vakhutinsky. **H. Robert Reynolds** rescored Vakhutinsky's transcription, making it suitable for American wind bands.

While the melodies used in Youth Dance are reminiscent of folk tunes, Shostakovich's work is original. Considering the programmatic nature of the work, it is justifiable to assume Shostakovich wished to evoke an overt Russian sentiment in the same way that Gustav Holst's *First Suite in E-flat* and Gordon Jacobs' *Original Suite* sound and feel distinctly British without drawing upon extant musical material.

**Fantasia in G Major Bach
Richard Franko Goldman and Robert L. Leist, trans.**

The great **Fantasia in G Major** was composed for baroque organ 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's concert repertory, and who did much to introduce the music of this great master to wide popular audiences. The premiere of the transcription was performed by the Goldman Band, with Richard Franko Goldman conducting, on July 1, 1957.

Symphony in B flat Hindemith

Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Hindemith started taking violin lessons at the age of 9, and was later enrolled at Hoch Conservatory in Frankfurt, from 1908 to 1917. When his father was killed in WWI in 1915, Hindemith had to support his mother by playing in cafes. He was concertmaster for Frankfurt Opera from 1915 to 1923, except for a two-year period when he was called into service and became part of the regimental band.

Hindemith's compositions represented the neobaroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing *Gebrauchsmusik* (music for practical use rather than music for art's sake) put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer. In 1938 he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942, and a U.S. citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963.

Hindemith wrote his **Symphony in B flat** at the request of Major Hugh Curry, who had invited Hindemith to appear as guest conductor of the U.S. Army Band. The composer premiered the work with the band in Washington, D.C., on April 5, 1951. The three-movement symphony shows Hindemith's great contrapuntal skill and the organized logic of his thematic material. The **first movement** is set in sonata-allegro form with recapitulations of three themes shifting between the woodwinds and brass. The **second movement** is thinly scored to emphasize the tonal colors of the woodwinds. Hindemith quietly completes the opening theme before beginning a contrasting, fresh theme marked "fast and gay." The opening duet theme, set by the alto saxophone and cornet, provides the basic material for the remainder of the movement. The **third movement** abounds with energy and unusual orchestration. The trumpets and cornets establish the first theme, which is used as the basis of the fugue. Hindemith broke with tradition by transferring the major thematic material in the hands of the less common instruments. The closing crescendos in intensity until the brass and percussion adamantly declare a halt with a powerful final cadence.

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, DEC. 12

2015 Art Students Annual

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

M SATURDAY, DEC. 5

The Darkest Midnight in December, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor

Kilworth Memorial Chapel, 7:30 p.m., Ticketed

M SUNDAY, DEC. 6

The Darkest Midnight in December, Adelphian Concert Choir and Voci d'Amici, Steven Zopfi, conductor

Kilworth Memorial Chapel, 2 p.m., Ticketed

M/O SUNDAY, DEC. 6

Festival of Lessons and Carols, Rev. David Wright

Kilworth Memorial Chapel, 7 p.m., please bring canned food donation

M MONDAY, DEC. 7

B-flat Clarinet Ensemble, Jennifer Nelson, director

Kilworth Memorial Chapel, 6:30 p.m.

T MONDAY, DEC. 7–WEDNESDAY, DEC. 9

Directors' Lab—A Festival of Scenes, Jess K. Smith '05, faculty advisor

Norton Clapp Theatre, Jones Hall, 5 p.m. and 7:30 p.m., \$2 at the door

M TUESDAY, DEC. 8

'Tis the Season, Chorale and Dorian Singers, J. Edmund Hughes and Kathryn Lehmann, conductors

Kilworth Memorial Chapel, 7:30 p.m.

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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