



School of Music

MOTHER EARTH Concert Band and Wind Ensemble

Gerard Morris, conductor

FRIDAY, APRIL 11, 2014
SCHNEEBECK CONCERT HALL
7:30 P.M.

CONCERT BAND

Mother Earth	David Maslanka b. 1943
Dusk	Steven Bryant b.1972
Crystals	Thomas Duffy b.1955
The Hounds of Spring	Alfred Reed (1921–2005)

INTERMISSION

WIND ENSEMBLE

Symphony No. 4	David Maslanka b. 1943
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CONCERT BAND

Gerard Morris, conductor

Matthew Wasson '14, student assistant conductor

Flute

Mackenzie Busch '17

Victoria Chase '17

Bianca Lim '16

Maria Thompson '17

Karen Valle '15

Becca Wood '14

Ruth Isenberg '16

Maya Curtinzupan '17

Maggie Roach '16

Rachel Hasegawa '16

Makenzy Bennett '17

Oboe

Molly Jennings '17

Sol Onvtiveros '16

Bassoon

Brenda Miller '15

Clarinet

Maya Erler '16

Sarah Farris '16

Hannah Floren '17

Emily Landauer '17

Brady McCowan '15

Cassandra McMurry '17

Kiona Parker '17

Amanda Klein '17

Trevor Nunn '17

Natalie Balkam '16

Elizabeth Anderson '16

Glenna Toomey '15

Bass Clarinet

Amy Ferguson '14

Jack Riley '16

Alto Sax

Chiyoko Newsum '17

Rosalie Boyle '17

Patrick Ryan '17

Tenor Sax

Sarah Ciabrone '17

Alex Plant '16

Bari Sax

Kyle Ryan '17

Minna Stelzner '16

Horn

Rosa Dale-Moore '16

Trumpet

Lucille Banta '17

Collin Hart '17

Daniel Kosaka '16

Kaylana Patterson '17

Matthew Bogert '17

Carla Audrey Anderson '16

Chris Wenndt '17

Megan Schowalter '17

Trombone

Scott Clabaugh '16

Evan Strandberg '16

Megan Stuart '17

Sutton Rowe '15

Savannah Reed '14

Walker Bohannan '14

Euphonium

Katie Singsank '16

Zane Kistner '17

Tuba

Kaitlyn Carney '17

Taylor Roghair '17

Trent Neiman '15

Percussion

Kaylene Barber '16

Edgar Elliott '16

Emily Doyle '15

Jeffrey Taylor '16

Marcea Rinehart '14

Nathan Forman '14

Matt Durland '14

WIND ENSEMBLE

Gerard Morris, conductor

Matthew Wasson '14, student assistant conductor

Piccolo Madison Bertis '17	Alto Saxophone Brady McCowan '15* Minna Stelzner '16	Euphonium Stephen Abeshima '16* Zane Kistner '17
Flute Simon Berry '17 Adam Hayashigawa '17 Riley Luvaas '14* Whitney Reveyrand '15	Tenor Saxophone Hayden Harper '17	Tuba Sierra Miller '17 Devan Salter '16*
Alto Flute Whitney Reveyrand '15	Baritone Saxophone Jack Doshay '15	String Bass Aaron Pomerantz '15
Oboe David Brookshier '15* Nathan Laviste '17 Matthew Moreno '17	Piccolo Trumpet Gavin Tranter '16*	Piano Brenda Miller '15
Bassoon Emily Neville '14* Chloe Ray, guest artist	Trumpet Michael Hall '14 Alex Simon '16 Gavin Tranter '16* Andy Van Heuit '17 Chris Wendt '17	Organ Glenna Toomey '15
Contra Bassoon Troy Cornelius '15	Horn Cole Jackson '17 Billy Murphy '16 Andy Rodgers '16 Kyle Swayze '14 Chloe Thornton '14 Matthew Wasson '14*	Harp Lauren Eklund '16
E-flat Clarinet Cameron Stedman '17		Timpani Matt Price '12
Clarinet Andrew Friedman '14** Scott Greenfield '16 Taylor Gonzales '17 Daniel Peterschmidt '15 Robert Wrigley '15 Jenna Tatiyatrairong '16	Trombone Jake Bean, guest artist Ryan Grate '17 Nicholas Reano '16 Rachel Schroder '17	Percussion Sascha Agran '14* Ben Hagen '14 Shannon Kilgore '14 Anson Olson '17
Bass Clarinet Delaney Pearson '15**	Bass Trombone Scott Clabaugh '16* Emily Tvedt, guest artist	
Contrabass Clarinet Emma Cosaro '16		

*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 Conducting Symposium, 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 and written by Gerard Morris

Mother Earth (2006) Maslanka

David Maslanka was born in Bedford, Mass. in 1943, and attended Oberlin College Conservatory, where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. Maslanka is highly regarded for his compositions for winds, which include *A Child's Garden of Dreams* and nine symphonies.

The composer characterizes **Mother Earth** as a "dark fanfare," and describes the work by simply referencing a quote of Saint Francis of Assisi, who is known as the patron saint of animals and the environment:

Praised be You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.
St. Francis of Assisi

Dusk (2004) Bryant

Steven Bryant (b. 1972, Little Rock, Ark.) is an active composer and conductor with a varied catalog, including numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, music for chamber ensembles, 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.

Dusk is a simple, chorale-like work that captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. Bryant mentions that he is always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

Crystals (1985) Duffy

Thomas C. Duffy (b. 1955) is director of bands at Yale University and adjunct professor at Yale School of Music. He received his Bachelor of Science degree in music education and Master of Musical Arts degree in composition from University of Connecticut, and his Doctor of Musical Arts degree in composition from Cornell University, where he studied with Karel Husa and Steven Stucky. He has taught music courses at Hartford Conservatory, University of Connecticut, Auburn Maximum Security Correctional Facility, Cornell University, and Yale University.

Crystals is a one-movement tone poem that is divided into four sections. Each section musically represents a type of crystal. Thus each section is a vignette with its own title and style, as follows: The first, "Dark Ice," combines water sounds with

quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glaciers, icebergs, and things in and under them. The second, "Underwater Rubies," again uses water sounds to suggest beams of sunlight ricocheting off gems spilling from a sunken treasure chest. The third section, "Cyanide," is of a violent and percussive spirit that, by its brevity, mimics the horrible potency of its namesake. Finally "Monolith" aspires to images of huge piles of stone and granite, either natural promontories or man-made, such as perhaps Stonehenge or Big Ben's tower. Though impressionistically blurred and buried, throughout this section one can hear the chiming of Big Ben's hourly bells, sounding from the granite tower high above London.

The Hounds of Spring (1980) Reed

Alfred Reed (1921–2005) was a native New Yorker, and in 1953 became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas. During his years at Baylor, he became interested in the problems of educational music at all levels, especially in the development of repertoire materials for school bands, orchestras, and choruses. This led, in 1955, to his accepting the post of editor in a major publishing firm in New York. In 1966 he left this post to join the faculty of the School of Music at University of Miami, holding a joint appointment in the theory-composition and music education departments, and to develop the unique music industry degree program at that institution, of which he became director. 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 composers.

In writing **The Hounds of Spring** Reed was inspired by the poem "Atlanta in Calydon" (1865) by Victorian-era English poet Algernon Charles Swinburne, a recreation of an ancient Greek tragedy in modern English verse, which reads:

When the hounds of spring are on winter's traces,
 The mother of months in meadow or plain
Fills the shadows and windy places
 With lisp of leaves and ripple of rain

And soft as lips that laugh and hide
 The laughing leaves of the trees divide,
And screen from seeing and leave in sight
 The god pursuing, the maiden hid.

According to Reed, "When the hounds of spring are in winter's traces" (a magical picture of young love in springtime) forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean. Reed attempts to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, within the musical texture of his composition.

Symphony No. 4 (1993) Maslanka

David Maslanka's Symphony No. 4 is among the most challenging masterworks composed for symphonic wind ensemble, a true tour de force. Constructed without pause between movements, the composition is divided into six distinct sections:

Section I	Light and Dark Theme
Section II	<i>Old Hundredth</i>
Section III	World Force Hymn
Section IV	Solo Art Song
Transformation and Purification:	Bach Chorale, <i>Christ Who Makes Us Holy</i>
Section V	Return of Light Theme and <i>Old Hundredth</i>
Section VI	Epilogue

Maslanka offers the following note regarding his epic *Symphony No. 4*:

The source that gives rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work—its construction principles, its orchestration—but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed—the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune *Old Hundredth*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental *Abraham Lincoln* offers a picture of Lincoln in death. Lincoln's close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln's face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to

describe a scene from Lincoln's journey to final rest at Springfield, Ill. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing *Old Hundredth*, the coffin was removed to the waiting funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundredth*, known as the *Doxology—a hymn to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo*—the mid-16th-century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

November 19, 2013, marked the 150th anniversary of Lincoln's Gettysburg Address. In tribute to Lincoln, and to Maslanka for creating this epic gesture of transformative art, we offer this evening's performance. On this occasion, we are also reminded that Lincoln's words are as poignant today as they were so many years ago:

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

Abraham Lincoln

November 19, 1863

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, April 12, 2 p.m. and 7:30 p.m. Sr. Theatre Festival 2014, *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal, directed by Zoe Drew-King, Norton Clapp Theatre, Jones Hall. Tickets: \$8 general; \$6 sr. citizen (55+), non-Puget Sound student, military, and Puget Sound faculty/staff/student. Tickets sold at Wheelock Information Center, 253.879.3100, or visit tickets.pugetsound.edu. Remaining tickets available at the door. Mature subject matter.

Sunday, April 13, 2 p.m. Faculty Recital: *The Passion of the Piano*, Duane Hulbert. Program will include works by J.S. Bach, Beethoven, Granados, and Liszt, Schneebeck Concert Hall. Tickets: \$12.50 general; \$8.50 sr. citizen (55+), military, and Puget Sound faculty/staff; \$5 all students. Tickets sold at Wheelock Information Center, 253.879.3100, or visit tickets.pugetsound.edu. Remaining tickets available at the door.

Monday, April 14, 2–3:15 p.m. Guest Lecture in Spanish: “Nacidos para desaparecer: los primeros sindicalistas del franquismo (Born to Disappear: The First Union Organizers of Franco’s Era)” by Sonia Ramos, with introduction in English by Professor Mark Harpring, sponsored by Hispanic Studies Program, Department of Foreign Languages and Literature, and Catharine Gould Chism Fund for the Humanities and the Arts, Murray Boardroom, Wheelock Student Center. Free

Monday, April 14, 3 p.m. ArtistTalk: Sandow Birk about his Kittredge Gallery exhibit *American Qur’an Project*, Kittredge Gallery. Free

Wednesday, April 16, 7:30 p.m. Performance: What She Said, student a cappella group, Kilworth Memorial Chapel. Free

Thursday, April 17, 4–5 p.m. Group Lecture: “Stan! and His World,” by student curators and alumni, discussing the life and times of Professor Lyle “Stan” Shelmidine, part of the Behind the Archives Door Series, Collins Memorial Library, in the open archives area on second floor. Free

Thursday, April 17, 6–8 p.m. Art+Science Salon, Saya Wollfalk, artist, Tacoma Art Museum. Free

Thursday, April 17, 7:30 p.m. Performance: Garden Level, student a cappella group, Schneebeck Concert Hall. 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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