



## School of Music

# Moment Concert Band and Wind Ensemble

Gerard Morris, conductor  
Minna Stelzner M.A.T.'17, assistant conductor  
Davis Hampton '18, assistant conductor

FRIDAY, DEC. 2, 2016  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

### CONCERT BAND

- Whirr, Whirr, Whirr!!! . . . . . Ralph Hultgren  
b. 1953
- Moment. . . . . Alex Shapiro  
b. 1962
- Davis Hampton '18, assistant conductor
- Old Home Days . . . . . Charles Ives  
1. Waltz (1874–1954)  
2. a) The Opera House (from "Memories") Jonathan Elkus, arr.  
b) Old Home Days (Chorus)  
3. The Collection  
4. Slow March  
5. London Bridge is Fallen Down!
- An American Elegy . . . . . Frank Ticheli  
b. 1958
- Dance of the Jesters from *The Snow Maiden*, Opus 12. . . . . Pytor Tchaikovsky  
(1840–1893)  
Ray Cramer, trans.

### INTERMISSION

## **WIND ENSEMBLE**

Overture for Winds, Opus 24. . . . . Felix Mendelssohn  
(1809–1847)

Minna Stelzner M.A.T.'17, assistant conductor

Lament for Wind Orchestra . . . . . Chang Su Koh  
b. 1970

Fantasy Variations on a Theme by Niccolò Paganini. . . . . James Barnes  
b. 1949

## CONCERT BAND

Gerard Morris, conductor  
Megan Miller M.A.T.'17, assistant  
Davis Hampton '18, assistant conductor  
Colin Babcock, librarian

Flute/Piccolo

Madeline Brooks '18

Fiona Bruce '19

Ashley Coyne '19

Tauvia Eggebroten '20

Kristin Goodell '20

Alana Gutkin '20

Lauren Hansen '18

Mariko Hunter '17

Izzie McClain '20

Riley Potts '20

Sarah Sanz '20

Kristen Strom '19

Connie Sugawara '17

Maria Thompson '17

Oboe

Ellica Spjut '17

Clarinet

Tess Berger '20

Sam Burdick '18

Olivia Burke '19

Celeste Furuya '20

Davis Hampton '18

Christina Hellums '19

Amanda Klein '17

Emily Landauer '17

Angela Lisovsky '18

Kiona Parker '17

Monica Patterson '18

Talia Rossi '18

Megan Tegman '18

Sid Whaley

Bass Clarinet

Thomas Brocato '20

Alto Saxophone

Michael Cook '20

Toshiro Newsum '18

Jillian Vernarsky '18

Tenor Saxophone

Blake Bordokas '19

Andrew Izzo '19

Patrick Ryan '18

Bari Saxophone

Sammy Burke '20

Horn

Dagne Gorham '18

Megan Miller M.A.T.'17

Minna Stelzner M.A.T.'17

Trumpet

Matt Bogert '17

Harrison Schatz '20

Megan Schowalter '17

Emma Wolfe '18

Trombone

Hailey Castillo '20

Isabella Marziello '20

Cal Muramaru '18

Euphonium

Quintin Lenti '20

Justin Licata '19

Tuba

Sierra Miller '17

Taylor Roghair '17

Percussion

Arisa Dintcho '20

Andy Guss '19

Jeremy Klein '17

Arthur Olson '20

Maya Sealander '20

Tristan Winquist '20

Zhu Zhu '19

## WIND ENSEMBLE

Gerard Morris, conductor  
Minna Stelzner M.A.T.'17, assistant conductor  
Colin Babcock, librarian

Piccolo Colin Babcock '18	Bass Clarinet Davis Hampton Jordan Loucks '20	Trombone Ryan Apathy '18* Carly Baxter '18
Flute Emma Lenderink '20 Megan Reich '17* Chloé Upshaw '19	Contrabass Clarinet Franny Klatt '19	Bass Trombone Connor Steen '20
Oboe Christopher Andersen '20 Adam Duell '19 Nathaniel Laviste '17* Matthew Moreno '17	Alto Saxophone Timmy Flock '17 Hayden Harper '17	Euphonium Zane Kistner '17* Keven Kraus '20
English horn Matthew Moreno	Tenor Saxophone Bryce Ulrich '20	Tuba Michael Fukuda '20 Sam Paige '19*
Bassoon Ethan Markowitz '20 Nicholas Navin '19* Kelsey Tryon '18	Baritone Saxophone Luke Lewis '18 Jacob Shaffer '19	String Bass Nicole Ecklund '20 Jesse Kuras '17*
Contrabassoon Ethan Markowitz	Trumpet Gloria Ferguson '19 Kate Hart '19 Adam Lewis '17 Andy Van Heuit '17* Chris Wenndt '17	Percussion Kassidy Giles '18* Rutie Mackenzie- Margulies '20 Spencer Moore '20 Harrison Rosenberg '19 Clark Nichols '18* Minna Stelzner, M.A.T.'17
Clarinet Taylor Gonzales '17 Amelia Green '19 Davis Hampton '18 Franny Klatt '19 Aaron Klein '19 Ashley Mapile '19 Reed Smith '20 Cameron Stedman '17*	Horn Cole Jackson '17* Harrison Schatz '20 Savannah Schaumburg '20 Thomas Weingartner '18	* denotes section leader

## CONDUCTORS

**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 2016 he became an associate professor, and was honored as the recipient of the President's Excellence in Teaching Award. 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.

As a member of the Puget Sound faculty, he 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, music education, and brass technique. With passion for new music, Morris has commissioned wind compositions by Michael Colgrass, Carter Pann, Daniel Kellogg, Andrew Ardizzioia, Gregory Youtz, Christopher Stark, Michael Markowski, Geoffrey Gordon, James Stephenson, and Puget Sound student composers.

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

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. 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.

**MINNA STELZNER** completed a Bachelor of Music Education degree from University of Puget Sound in spring 2016, and is currently pursuing a Master of Arts in Teaching (M.A.T.) degree. In addition to her current appointment as assistant conductor of the Puget Sound Wind Ensemble, Stelzner's conducting credits have also included appearances with Tacoma Music Teachers' Association Orchestral Recital Series, Puget Sound Youth Wind Ensemble, and University of Puget Sound Concert Band. In April 2016 she appeared with University of Puget Sound Symphony Orchestra as a winner of the University of Puget Sound Concerto/Aria Competition, performing Florent Schmitt's *Legende*, Opus 66, and has performed in master classes offered by world-renowned saxophonists Frederick Hemke, Eugene Rousseau, Kenneth Tse, and Julia Nolan. Beyond her formal education, Stelzner coaches young musicians in school programs within the Bremerton, Tacoma, and Lake Washington school districts. Her primary teachers include Gerard Morris (conducting) and Fred Winkler (saxophone).

**DAVIS HAMPTON** is the assistant conductor of the University of Puget Sound Concert Band, and performs as clarinetist and bass clarinetist with the Puget Sound Wind Ensemble and Symphony Orchestra. His teaching experience includes serving as clarinet section coach for Puget Sound Youth Wind Ensemble and practicum work in various local public schools. Hampton is pursuing a degree in music education, with emphasis in clarinet performance, and studies conducting with Gerard Morris and clarinet with Jennifer Nelson.

### **PROGRAM NOTES**

Written and compiled by Davis Hampton '18, Megan Miller M.A.T.'17,  
and Minna Stelzner M.A.T.'17

**Whirr, Whirr, Whirr!!!** . . . . . **Hultgren**

**Ralph Hultgren** (b. 1953) was born in Box Hill, Victoria, Australia, and now resides in Newmarket, Queensland, with his wife, Julie, and two of his five children. Hultgren began his professional music career as a trumpet player in 1970. He has performed with Central Band of the Royal Australian Air Force, Melbourne Symphony Orchestra, and Australian Brass Choir, and has worked as a freelance musician for the theater, opera, cabaret, and recording studios. The composer offers the following note regarding his composition:

Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its need to be satisfied and you can sense the priority in them all but you know and feel [is] your lack of time and your diminishing grace and patience to deal with them all?!

Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there and you know that going there will jeopardize your

everyday situation but you still want to go there?!!

Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the competing emotional interests seems possible? Your mind spins, ducks and dives, leaps and plunges and seems to **Whirr, Whirr, Whirr!!**

**Moment . . . . . Shapiro**

**Alex Shapiro** composes acoustic and electroacoustic music and has a strong presence in contemporary wind band literature. She was educated at The Juilliard School and Manhattan School of Music as a student of Ursula Mamlok and John Corigliano. Since 2007 Shapiro has resided in Washington state on San Juan Island, where she remains a composer, wildlife photographer, and environmental activist. Shapiro provides the following program note:

Our hearts are equally shaken by moments excruciatingly painful and transcendently beautiful. In a world in which emotions are often blunted by the assault of overload, we cannot allow ourselves to ignore profound, inner responses evoked in an instant. Awestruck. Hopeful. Grieving. Longing. Shocked. Weeping. Thinking. Amazed. Waiting. Stunned. Heartbroken. Transported. Hurting. Dreaming. Startled. Dismayed. Delighted. Caring. What are the moments that have moved you?

**Old Home Days . . . . . Ives/Elkus**

Born in Danbury, Connecticut, **Charles Ives** was an insurance salesman who composed in his free time. With his prolific output, Ives is recognized as one of the most important American composers at the turn of the 20th century. Driven by the creative influence of his bandmaster father, Ives used innovative compositional techniques, such as polytonality, polyrhythm, and tone clusters. Ives received his education at Yale, where he studied under Horatio Parker. Arranger **Jonathan Elkus** provides the following program note:

**Waltz** begins and ends by quoting from Michael Nolan’s popular Bowery waltz, “Little Annie Rooney.” Ives’ own verses to the song imagine Annie, now a bride, and her festive wedding party at “the old dance ground.”

**The Opera House** is the first part of the song “Memories” and the text, also by Ives, recalls the youngster’s breathless expectancy as the pit band strikes up the overture. Just as the curtain rises, a drum roll-off takes our thoughts outdoors again to “march along down Main Street, behind the village band,” amid the ringing of church and schoolhouse bells. **Old Home Day** is the nostalgic title of the song from which this section is taken, and the obbligato line played during the repeat features bits and pieces of “The Girl I Left Behind Me,” “Garryowen,” and “Auld Lang Syne.”

The title of **The Collection** refers to a church offering. This setting of George Kingsley's hymn-tune *Tappan* introduces first "The Organist," then "The Soprano," and lastly a "Response by Village Choir."

**Slow March**, the earliest surviving song by Ives, was composed for the funeral of a family pet. Inscribed "to the Children's Faithful Friend," it opens and closes with a quotation from the "Dead March" of Handel's oratorio *Saul*.

**London Bridge Is Fallen Down!** is a tonal and rhythmic "take-off" on the familiar tune, which we may imagine to be typical of young Ives' unruly keyboard improvisations. This arrangement is based on Kenneth Singleton's realization for brass quintet of Ives's sketches for organ or piano, which date from about 1891.

### **An American Elegy . . . . . Ticheli**

**Frank Ticheli's** music is adored and frequently performed by ensembles of all ages and levels. Many of his pieces are standards in concert band repertoire. Professor of composition at University of Southern California's Thornton School of Music, Ticheli received his master's and doctoral degrees from University of Michigan where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom. The following program note is provided by the composer:

**An American Elegy** is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a



celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

**Dance of the Jesters from *The Snow Maiden*, Opus 12 . . . . . Tchaikovsky**

**Pytor I. Tchaikovsky**, born in 1840, was a Russian composer of the late-Romantic period. He was the first Russian composer whose music made a lasting impression internationally. Upon meeting Nicolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of music nationalism. Inspired by the master composer, Tchaikovsky employed a compositional style that would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive, and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maiden*, originally transcribed for a Russian military band.

**Overture for Winds, Opus 24. . . . . Mendelssohn/Boyd**

**Felix Mendelssohn-Bartholdy** discovered an affinity for music at a young age and soon emerged as a child prodigy. He and his sister Fanny were highly talented pianists and composers. Between the ages of 12 and 14, Mendelssohn wrote and published 12 string symphonies. In 1829 he reintroduced Bach’s music (which had been largely forgotten by the 19th century) to Europe by conducting a very well-received performance of *St. Matthew Passion*. His best-known works include his music for *A Midsummer Night’s Dream*, *Hebrides Overture*, his *Violin Concerto*, and his *Scottish Symphony* and *Italian Symphony*. Arranger **John Boyd** offers the following program note regarding the **Overture**:

The Opus 24 was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke notes, “Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn’s early and his mature works.

The original score was lost but was recopied by Mendelssohn in July of 1826. These two scores were titled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon, now obsolete).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this 11-instrument version published, but apparently could not locate the score, as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock an *Ouvertüre für Harmoniemusik (Overture for Wind Ensemble)* scored for 23 winds and percussion, along with a four-hand piano score on Nov. 30, 1838. The 1838 composition is a rescoring of the *Nocturno* for a German band of that era and was not published until 1852, following the death of Mendelssohn.

It has been suggested by musicologists that the 1838 rescoring was an effort to imitate the orchestral color of Weber's *Preciosa Overture*. In Weber's overture a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time, however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the rescoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German band, along with a proposed edition for orchestra.

**Lament . . . . . Su Koh**

**Chang Su Koh** was born in 1970, in Osaka, Japan, where he earned a degree in composition from Osaka College of Music. He subsequently studied at Musikakademie der Stadt in Basel before returning to Osaka, where he currently teaches at his undergraduate institution. His compositions have been selected as compulsory test pieces for the All-Japan Band Competition. He is an active contributor in the composition circle "Kyo-En - Wind Orchestra works for the 21st Century."

**Lament** begins with a powerful fanfare, heard in the horns. The dark, discordant harmonies that follow in the brass gradually accelerate and gain momentum until they are brought to a premature halt. Another fanfare is heard, but this time the energy dissipates and a single clarinet line is left hanging in the air. A new, somber melody is taken up by the woodwinds, tentatively reaching upward. There is a brief shimmer of color and levity with the addition of muted trumpet, triangle, and glockenspiel, but the music ultimately recedes back to its melancholy character. Out of this texture, a solo trumpet appears, followed by an angular horn melody. Fragments of harmonic tension are reintroduced as the music moves deliberately and inevitably toward a cataclysmic peak. A final series of powerfully dissonant chords are heard, then the fanfare figure reappears to bring the piece to a dramatic close.

**Fantasy Variations on a Theme by Niccolò Paganini . . . . . Barnes**

**James Barnes** studied composition and music theory at University of Kansas, earning a Bachelor of Music degree in 1974, and Master of Music degree in 1975. He studied conducting privately with Zuohuang Chen. Since 1977 he has been a professor of theory and composition at University of Kansas. Barnes is also a tubist and has performed with numerous professional organizations in the United States. His many compositions are frequently played in America, Europe, Japan, Taiwan, and Australia. The Japanese concert band Tokyo Kosei Wind Orchestra has produced three CDs to date with works of James Barnes. Additionally he has twice received the American Bandmasters Association Ostwald Award for contemporary wind band music.

**Fantasy Variations** was commissioned by John Bourgeois and the U.S. Marine Band, which premiered the work at the 1988 MENC Convention in Indianapolis. Since its premiere it has been performed more than 150 times by the Marine Band. Twenty variations, based on the theme of Paganini's 24th Caprice in A Minor (for solo

violin), showcase every soloist and major section of the modern symphonic band. Although variations of this work were written for other media by both Brahms and Rachmaninoff, this is the first setting for wind band.

### UPCOMING ARTS AND LECTURES

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

Events are free unless noted otherwise.

M SATURDAY, DEC. 3

*There is No Rose: Songs of Winter*

Adelphian Concert Choir and Voci d'Amici

Steven Zopfi, conductor

Kilworth Memorial Chapel, 7:30 p.m., Tickets: \$10, \$5

Additional performance: Sunday, Dec. 4, 2 p.m.

M/O SUNDAY, DEC. 4

Festival of Lessons and Carols

Rev. Dave Wright

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

M MONDAY, DEC. 5

B Natural Clarinet Ensemble

Jennifer Nelson, director

Kilworth Memorial Chapel, 6:30 p.m.

M MONDAY, DEC. 5

Percussion Ensemble

Jeffery Lund, director

Schneebeck Concert Hall, 7:30 p.m.

T MONDAY, DEC. 5

Directors' Lab—A Festival of Scenes

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

Additional performances (different scenes): Tuesday, Dec. 6, Wednesday, Dec. 7

Information: 253.879.3555 | [pugetsound.edu/calendar](https://pugetsound.edu/calendar)

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3931, [accessibility@pugetsound.edu](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](https://pugetsound.edu/accessibility)

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.

[pugetsound.edu/music](https://pugetsound.edu/music) | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to be part of our campus community through music.

[pugetsound.edu/communitymusic](https://pugetsound.edu/communitymusic) | 253.879.3575