



**School of Music**  
**Concert Band and Wind Ensemble**

Gerard Morris, conductor  
featuring  
Gail Williams, horn

THURSDAY, APRIL 14, 2016  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

**CONCERT BAND**

- Overture for Winds ..... Charles Carter  
(1926–1999)  
Zane Kistner '17, assistant conductor
- Air for Band ..... Frank Erickson  
(1923–1996)  
Davis Hampton '18, assistant conductor
- Scenes from “The Louvre” ..... Norman Dello Joio  
I. The Portals (1913–2008)  
II. Children’s Gallery  
III. The Kings of France  
IV. The Nativity Paintings  
V. Finale
- Symphonic Dance No. 3 “Fiesta” ..... Clifton Williams  
(1923–1976)

**INTERMISSION**

## WIND ENSEMBLE

Vienna Philharmonic Fanfare . . . . . Richard Strauss  
(1864–1949)

Featuring guest artists

Gail Williams, horn, Judson Scott, trumpet, and David Krosschell, trombone

Funeral Music for Queen Mary . . . . . Henry Purcell  
(1659–1695)

Transcribed and elaborated by Steven Stucky  
(1949–2016)

Horn Concerto No. 1 in E-flat, Opus 11 . . . . . Richard Strauss  
Orchestrated by John Boyd

Gail Williams, horn

“The Great Gate of Kiev” from *Pictures at an Exhibition* . . . . . Modest Mussorgsky  
(1839–1881)

Ravel, orch./Saras, trans.

## CONCERT BAND

Gerard Morris, conductor  
Zane Kistner '17, assistant conductor  
Davis Hampton '18, assistant conductor  
Colin Babcock '18, librarian

### Flute/Piccolo

Madeline Brooks '18  
Fiona Bruce '19  
Ashley Coyne '19  
Kaitlyn Finlayson '18  
James Gerhart '17  
Lauren Hansen '18  
Rachel Hasegawa '16  
Mariko Hunter '17  
Ruth Isenberg '16  
Kaitlyn 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  
Anna Dunlap '16  
Scott Greenfield '16  
Christina Hellums '19  
Amanda Klein '17  
Kristi Koyanagi '19  
Emily Landauer '17  
Angela Lisovsky '18  
Kiona Parker '17  
Monica Patterson '18  
Talia Rossi '18  
Sid Whaley, guest

### Bass Clarinet

Davis Hampton '18  
Jack Riley '16

### Alto Saxophone

Chiyoko Newsum '17  
Chris Roach '18  
Jillian Vernarsky '18

### Tenor Saxophone

Blake Bordokas '19  
Alex Plant '16  
Patrick Ryan '17

### Baritone Saxophone

Andrew Izzo '19

### Trumpet

Matthew Bogert '17  
Daniel Kosaka '16  
Adam Lewis '18  
Kaylana Patterson '17  
Jacob Pisello Duga '18  
Emma Wolfe '18

### Horn

Dagne Gorham '17  
Josh Pi '19

### Trombone

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

### Euphonium

Zane Kistner '17  
Justin Licata '19  
Katie Singsank '16

### Tuba

Sierra Miller '17

### Percussion

Stephen Abeshima '16  
Edgar Elliott '16  
Jeremy Klein '17  
David Lerman '18  
Sullivan Marsters '18

## WIND ENSEMBLE

Gerard Morris, conductor  
Collin Babcock '18, librarian

### Piccolo

Chloe Upshaw '19

### Flute/Piccolo

Colin Babcock '18  
Victoria Chase '16  
Megan Reich '17\*  
Chloe Upshaw

### Oboe/English horn

Adam Duell '19  
Nathan Laviste '17\*\*  
Matthew Moreno '17\*\*

### English Horn

Matthew Moreno

### Bassoon

Nicholas Navin '19  
Kelsey Tryon '18\*  
Harrison Storm, guest

### Contra Bassoon

Nicholas Navin

### Clarinet

Emma Cosaro '16  
Amelia Green '19  
Franny Klatt '19  
Aaron Klein '19  
Ashley Mapile '19  
Austin Marron '19  
Cameron Stedman '17  
Jenna Tatiyatirong '16\*

### Bass Clarinet

Davis Hampton '18\*

### Contrabass Clarinet

Emma Cosaro '16

### Alto Saxophone

Timothy Flock '17  
Minna Stelzner '16\*

### Tenor Saxophone

Hayden Harper '17

### Baritone Saxophone

Luke Lewis '18

### Bass Saxophone

Jacob Shaffer '19

### Trumpet

Gloria Ferguson '19  
Kate Hart '19  
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 Trombone

Stephen Abeshima '16  
Ryan Apathy '18\*  
Carly Baxter '18  
J.T. Hartman '19

### Bass Trombone

Zane Kistner '17

### Euphonium

Stephen Abeshima\*

### Tuba

Sam Paige '19  
Devan Salter '16\*

### String Bass

Arda Bulak '16  
Jesse Kuras '18\*

### Harp

Frances Welsh '17\*

### Piano/Celeste

Victoria Chase '16

### 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.

## GUEST ARTIST

**GAIL WILLIAMS** is an internationally recognized hornist and brass pedagogue. She has presented concerts, master classes, recitals, and lectures throughout North America, as well as in Europe and Asia. Ms. Williams joined Chicago Symphony Orchestra in Dec. 1978, and was appointed associate principal horn in 1984, a position she held until her retirement from the orchestra in 1998. She has been a member of Chicago Lyric Opera Orchestra and is currently principal horn of Grand Teton Music Festival Orchestra. As featured horn soloist, Ms. Williams has performed with the Chicago Symphony Orchestra, San Antonio Symphony, Sinfonia da Camera, New World Symphony Orchestra, Grand Teton Music Festival Orchestra, Syracuse Symphony, Fairbanks Symphony Orchestra, Green Bay Symphony Orchestra, and a number of regional orchestras. Ms. Williams has also performed in 2004 as principal horn with the Saito Kenin Orchestra with Maestro Ozawa in Matsumoto, Japan. In 2005, 2007, 2008, and 2009, she was principal horn with World Orchestra for Peace (WOP), under Maestro Gergiev, with concerts in London, Berlin, Moscow, Beijing, Budapest, Rotterdam, Brussels, Jerusalem, Krakow, and Stockholm.

Ms. Williams is dedicated to performing and promoting chamber music. She has performed with the Vermeer Quartet, Chamber Music Society of Lincoln Center in New York City, The Philadelphia Chamber Music Society, The Skaneateles Music Festival, Sante Fe Chamber Music Festival, and Olympic Peninsula Chamber Festival. She was the featured artist on a chamber music series in Ottawa, Canada, with National Arts Orchestra of Canada. She is a founding member of Chicago Chamber Musicians (CCM), a critically acclaimed chamber music ensemble which has commissioned and performed works for their Millennium concert series and the CCM's concert series.

In addition to her recordings with Summit Brass, Ms. Williams can be heard on her solo recordings: *20th Century Settings and Deep Remembering*, which are available on Summit Records. An additional solo recording has been released by Northwestern University: *Goddess Trilogy*, featuring compositions by John McCabe and two works for horn and percussion by Charles Taylor and Eric Wilder. In the spring of 2011, Professor Williams released a recording of four commissioned works, available on CD Baby.

Ms. Williams has given master classes and recitals around the world, working with musicians at The Juilliard School of Music, Manhattan School of Music, New England Conservatory, San Francisco Conservatory, New World Symphony, Eastman School of Music, Boston Conservatory, Rice University, University of Houston, University of Illinois, Sam Houston University, University of Wisconsin-Madison, NAC Orchestra (Ottawa), and Music Hochschule (Frankfurt, Germany). As a member of Summit Brass, she has been coaching young brass musicians since 1986. Since 1980 Ms. Williams has been a featured recitalist and lecturer at the International Horn Society Workshops in the United States, Canada, Japan, and Germany. In 2001, 2005, and 2009, she served as one of the judges for the Horn Solo Competition in Porcia, Italy.

Ms. Williams has been on the Bienen School faculty since 1989. In May 2005, she received the Charles Deering McCormick Teaching Professorship. With the award she has commissioned and performed three new chamber works for horn and mixed instruments by Douglas Hill, Dana Wilson, and Augusta Read Thomas. Ms. Williams studied with John Covert at Ithaca College. Her awards from Ithaca College include the Ithaca College's Young Distinguished Alumni Award and an honorary doctorate of music.

### PROGRAM NOTES

Written and compiled by Zane Kistner '17, and Davis Hampton '18

#### **Overture for Winds. . . . . Carter**

**Charles Carter** (b.1926) is regarded as a prolific composer for concert band. He earned his Bachelor of Music degree from The Ohio State University, and his Master of Music degree from Eastman School of Music. Many of Carter's pieces are standards in the concert band repertoire. **Overture for Winds** was given its title by the publishers. This three-part overture has remained Carter's most popular composition for band. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on motives of the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax. Carter's *Overture* takes on a musical theater approach stylistically, with wildly extroverted material in both the bombastic opening and the flowing middle section.

#### **Air for Band . . . . . Erickson**

**Frank Erickson** was a composer, conductor, arranger, and author of books on band method. He also lectured at University of California, Los Angeles (1958) and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942 to 1946, and wrote arrangements for Army bands during that time. After the war ended he worked in Los Angeles as a trumpet

player and jazz arranger. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of Composers, Authors, and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and American Bandmasters Association. The term "**Air**" was adapted from the term "Aria." It is used to describe a tuneful melody in a vocal or instrumental line. Traditionally such a vocal line would be strophic, syllabic, and homophonic. The French also had a more serious version of this term known as "Air de Cour," or court air. This was a poem-like melody that had extensive phrasing. This piece stays true to its name with its very tuneful melody carried primarily in the clarinets.

### **Scenes from "The Louvre" . . . . . Dello Joio**

**Norman Dello Joio**, an accomplished composer, organist, pianist, and jazz enthusiast, descended from three generations of Italian organists. He received his earliest musical training from his godfather, Pietro Yon, famed organist at St. Patrick's Cathedral in New York City. Dello Joio studied at The Julliard School of Music and Yale, where he worked with Paul Hindemith. After graduating, he taught at both Sarah Lawrence College and Mannes School of Music at The New School, before later serving as dean of the School of Music at Boston University.

The band version of **Scenes from "The Louvre"** is derived from the original score of the NBC television special that was first broadcast nationally in November 1964. The composer received an Emmy Award for this score as the most outstanding music written for television that season. The five movements of the *suite* cover the period of the famous museum's development during the Renaissance and are based upon themes by composers of that period. Each movement conjures a visual image with individual character and color.

The opening movement, titled **The Portals**, attempts to capture the vast doors that guard the entrance into the Louvre.

**Children's Gallery** portrays the children of King Henry IV, who played in the 905-square-foot Grand Gallery.

**The Kings of France** was written in homage to the kings who supported the development of the Louvre, complete with a courtly dance and fanfare.

**The Nativity Paintings** gives us a brief glimpse of a painting depicting the birth of Jesus.

**Finale** depicts the triumphant return of treasures lost during the German occupation of World War II.



The work is unified by its Renaissance musical content, including thematic material, unresolved dissonance, use of triple meter, modality, and imitation. The band setting, commissioned by Baldwin-Wallace College, was premiered in 1966, with the composer conducting.

**Symphonic Dance No. 3 "Fiesta" . . . . . Williams**

**Clifton Williams** was born in Arkansas, and attended high school in Little Rock, where he became an accomplished horn player. He studied composition at Louisiana State University and Eastman School of Music. He taught composition for 17 years at University of Texas at Austin before becoming chair of the composition and theory department at University of Miami in 1966. He held this post until his untimely death at age 53. His first compositions were written for orchestra. His career as a wind band composer took off in 1956, when *Fanfare and Allegro*, his first composition for band, won the inaugural Ostwald Award given by the American Bandmasters' Association. His *Symphonic Suite* won him the award again the following year. He went on to write more than three dozen works for band, many of which are considered essential repertoire.

**Fiesta** is one of five **Symphonic Dances** commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, what Williams called "the pageantry of Latin American celebration—street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities. Williams restored this work for band, and it was first performed in 1967 by University of Miami Band, where he was chairman of theory and composition.

**Vienna Philharmonic Fanfare . . . . . Strauss**

**Richard Strauss** began composing music as early as age six and become a serious student of composition and orchestration at age 11. He was appointed court musical director at Munich in 1886, and later assumed similar posts at Weimar, Munich, and Berlin with the Royal Opera. His exposure to the great dramas and tragedies served as inspiration for many of his own sensational works, including *Salome*, *Der Rosenkavalier*, and *Elektra*. In addition to his operas, Strauss is revered for his monumental tone poems for orchestra, many outstanding concertos, and an abundance of works for voice. He also wrote four chamber works for winds that displayed his ability to orchestrate within many different settings: *Serenade*, Opus 7; *Suite in B-flat*, Opus 4; *Sonatina in F* "from *An Invalid's Workshop*"; and *Symphony for Wind Instruments* "The Happy Workshop."

Known as Carnival or Mardi Gras in Spanish and French-speaking countries, the pre-Lenten season is generally a time of raucous parties and public celebrations. In Vienna, the festival is called Fasching and features a series of elegant balls held throughout the city. One of the highlights of the season is the Vienna Philharmonic Ball, held at the Musikvereinsaal since 1924. For that very first celebration, which raised much-needed funds for the musicians' pension fund in the wake of rampant post-war inflation, Richard Strauss composed a fanfare that has been performed at every subsequent ball. In modern times, **Vienna Philharmonic Fanfare** has become a cornerstone within the repertoire for large orchestral brass ensemble.

### **Funeral Music for Queen Mary (after Henry Purcell) . . . . . Stucky**

Born in Kansas, the composer **Steven Stucky** grew up there and in Texas, where he attended Baylor University. He received his doctoral degree from Cornell University in Ithaca, New York, and in 1980 joined Cornell's music faculty, where he taught as the institute's Given Foundation Professor of Composition. He also taught as a visiting professor at Eastman School of Music and at University of California, Berkeley, among others. In addition to advocating for new music as an educator and conductor, Stucky also participated in such activities as hosting New York Philharmonic's "Hear & Now" pre-concert programs for that orchestra's new-music offerings, and he served as vice chairman of the board of New Music USA, a national organization dedicated to the promotion of new American concert music. He was an accomplished writer: his monograph on the great Polish composer Witold Lutoslawski won the ASCAP Deems Taylor Award.

Stucky wrote **Funeral Music for Queen Mary (after Henry Purcell)** in 1991 for Los Angeles Philharmonic, who premiered the work on Feb. 6, 1992, in Los Angeles. Stucky offers the following regarding his composition:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 Dec. 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of 300 intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 Feb. 1992.

Stucky's *Funeral Music for Queen Mary (after Purcell)* is in fact mostly Purcell (1659–1695), the great English Baroque composer. For the funeral of Queen Mary II in 1694, Purcell wrote and compiled music consisting of an instrumental march and canzona (an instrumental work with songlike melody and contrapuntal texture), and settings for chorus and organ of texts from the funeral service in *The Book of*

*Common Prayer*. Purcell's instrumentation for the march and canzona was two slide (or "flatt") trumpets and two trombones, plus optional drums—usually, in modern performances, timpani for the canzona and muted military snares for the march. Purcell took the march from his incidental music to the play *The Libertine*.

Steven Stucky, as he relates above, transcribed Purcell's music for a much larger complement of wind instruments and percussion, and elided its three musical types (march, canzona, choral setting) into one movement. Purcell's original was in multiple sections, with repetitions of the march music and the choral setting divided among several movements. In Stucky's version, the combination of modern orchestration and middle-Baroque musical style has a distancing effect. This is present right away, the piano joining the steady pulse of the percussion to create a harmonically significant, true pedal tone (a constant underlying pitch, as compared to the unpitched percussion of the original march). The initial march crescendos to an intense climax. The canzona, variously orchestrated, begins in woodwinds but shifts easily among various groups, ever changing in timbre, very much akin to Webern's orchestration of the *ricercar* from Bach's *Art of Fugue*. In a third episode based on Purcell's choral setting, the most radical transformation of Purcell's music in the piece, Stucky uses sustaining instruments—piano and metallic pitched percussion—as well as added chromaticism and multiple tempos to "smear" the surface of the music, giving it a kind of mysterious glow. The march returns for a dramatic, stately conclusion.

### **Horn Concerto No. 1 in E-flat, Opus 11 . . . . .Strauss**

When **Richard Strauss** began work on his first concerto for the horn, he may have been only 18 years old, but he already had literally a lifetime of experience in virtuoso horn playing. His father, Franz Joseph Strauss, was principal horn at Munich Court Orchestra and had been since well before Richard was born. Conservative in musical and personal issues, the elder Strauss was nonetheless almost universally admired in German music circles for his flawless technique and impeccable artistry. He became famous, for example, for his glorious playing in Wagner's operas, compositions (and a composer) he despised. "Strauss is a detestable fellow," Wagner retorted, "but when he plays the horn you can't be angry with him."

This magical playing, and the long hours of practice that supported it, were surely among Richard Strauss' formative musical experiences. Certainly a love for the horn and a keen ear for its effective use is apparent in all of Strauss' music, from this early concerto through the tone poems (think of the marvelous calls in *Don Juan* and *Till Eulenspiegel*, for just a few examples) the operas, the *Second Horn Concerto* of 1942 (dedicated "to the memory of my father"), and even the autumnal *Four Last Songs*.

Richard Strauss would come to disagree with his father on the subject of Wagner's operas, but in 1882 and 1883, when he was composing this concerto, he had not yet fallen under the Wagnerian spell. This is a very conservative work in its harmony and a youthful one in its melodic ardor and profligacy, though even in his final years,

depressed and discouraged by the vastly changed post-war world around him, Strauss still had big tunes in him.

This **Concerto** is cast in the three movements traditional to European concertos, though as Mendelssohn did in his *E-minor Violin Concerto*, Strauss links the first two movements. And also like Mendelssohn, he wastes no time introducing the soloist: one chord from the orchestra and the horn jumps in with an energetic fanfare. Strauss provides the thematic contrasts expected of a late-Romantic **opening movement**, long-winded lyricism versus dark drama. He deftly slips into the **slow movement**, a somber, soft-grained place of sweetly haunted tunes, elegantly accompanied. The **finale** is one of those robust movements full of hunting calls so typical of horn writing. There are ominous developments toward the end, but it closes with brave display. All three movements are linked by varied manipulation of the opening fanfare.

### **“The Great Gate of Kiev” from *Pictures at an Exhibition* . . . . . Mussorgsky**

Modest Mussorgsky met Victor Hartmann, a brilliant young artist and architect, in 1862. They quickly became close friends, drawn together by the free-wheeling creative spirit they shared and by their common faith in the value of folk art. In 1873, Hartmann’s death from a heart attack at 39 years old plunged Mussorgsky into a deep depression.

The following year, the memorial exhibition was held in St. Petersburg, displaying over 400 of Hartmann’s paintings, costumes, architectural designs, and sketches from ornamental household objects. Mussorgsky’s visit to that display, combined with his desire to compose a piece in his friend’s memory, led to the creation of the piano suite *Pictures at an Exhibition*.

Although it is without a doubt his finest piano work, its colorful nature has prompted numerous arrangements by composers and conductors, included Rimsky Korsakov, Mikhail Tushmalov, Henry Wood, Leo Funtek, Leonidas Leonardi, Lucien Cailliet, Leopold Stokowski, and Maurice Ravel. Although Ravel’s orchestration is most often performed, a number of conductors, such as Toscanini, Edovanov, Ashkenazy, and Slatkin, have made revisions of their own to the score. Together, there are at least 29 orchestral versions of the work and hundreds of arrangements for various chamber ensembles.

The *suite* concludes with a stirring evocation of Hartmann’s plan for an immense stone gate to be built in the Ukrainian city of Kiev. The massive structure, designed in Old Russian style and adorned by a crown in the shape of a Slavonic helmet, was never built. Upon its spirit, Mussorgsky constructed the grand conclusion to the *suite*, **The Great Gate of Kiev**.

Note from Gerard Morris

The arrangement of *The Great Gate of Kiev* on tonight's program began as a large-scale project while I was completing my doctoral coursework at Northwestern University. After examining the current published arrangements of *Pictures at an Exhibition for wind band*, none of them seemed to equal Ravel's masterful orchestration. After a number of discussions with Dr. Mallory Thompson and the doctoral studio, the decision was made to create an adaptation based on existing orchestrations. What ensued became a substantial project leading to a more direct adaptation of Mussorgsky's original work; all of the original keys, time signatures, and tempo markings have been restored. In addition, careful consideration has been taken in the creative weaving of additional percussion parts into the arrangement.



## UPCOMING ARTS AND LECTURES

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

Events are free unless noted otherwise.

L FRIDAY, APRIL 15

Lecture by Book Artist Timothy Ely

Collins Memorial Library, Room 020, 6:30–7:30 p.m.

T FRIDAY, APRIL 15

*Recent Tragic Events* by Craig Wright

Directed by Jake Bisuut '16

Part of the 2016 Senior Theatre Festival

Norton Clapp Theatre, Jones Hall, 7:30 p.m., ticketed

Additional performances: Sat., 4/16, 2 p.m. and 7:30 p.m., ticketed

M FRIDAY, APRIL 15

Puget Sound Piano Trio

Jacobsen Series featuring Duane Hulbert, piano; Maria Sampen, violin;  
and Alistair MacRae, cello

A farewell concert and reception honoring Duane Hulbert

Schneebeck Concert Hall, 7:30 p.m., ticketed

M SATURDAY, APRIL 16

Music Student Recitals

Schneebeck Concert Hall

2 p.m. Recital: Sophia El-Wakil '16, violin, Sarah Brauner '16, voice

7:30 p.m. Senior Recital: Lauren Eliason '16, soprano

M SUNDAY, APRIL 17

No-Power Acoustic Concert

Wheelock Student Center, Rasmussen Rotunda, 1–2 p.m.

M SUNDAY, APRIL 17

Schneebeck Organ Recital

Joseph Adam, organ

Kilworth Memorial Chapel, 2 p.m.

Information: 253.879.3555 | [pugetsound.edu/calendar](http://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](mailto:accessibility@pugetsound.edu), or [pugetsound.edu/accessibility](http://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