



# School of Music

## MASTERWORKS FOR WINDS Wind Ensemble

**Gerard Morris, conductor**

THURSDAY, OCT. 17, 2013  
SCHNEEBECK CONCERT HALL  
7:30 P.M.

- Huldigungsmarsch . . . . . Richard Wagner  
(1813–1883)  
William Schaefer, ed.
- O Magnum Mysterium . . . . . Morton Lauridsen  
b. 1943  
H. Robert Reynolds, trans.
- First Suite in E-flat . . . . . Gustav Holst  
(1847–1934)  
Colin Matthews, ed.
- I. Chaconne  
II. Intermezzo  
III. March

### INTERMISSION

- Bach's Fugue à la Gigue . . . . . Johann Sebastian Bach  
(1685–1750)  
Gustav Holst, trans.  
Jon Ceander Mitchell, ed.
- Hammersmith: Prelude and Scherzo, Opus 52 . . . . . Gustav Holst

**WIND ENSEMBLE**  
**Gerard Morris, conductor**

Flute/Piccolo

Simon Berry '17  
Madison Bertis '17  
Adam Hayashigawa '17  
Riley Luvaas '14\*

Horn

Cole Jackson '17  
Kyle Swayze '14  
Chloe Thornton '14  
Matthew Wasson '14\*

Oboe/English Horn

David Brookshier '15\*  
Lauren Hektner '13  
Matthew Moreno '17

Trombone

Scott Clabaugh '16\*  
Ryan Grate '17  
Rachel Schroder '17

Bassoon

Troy Cornelius '15  
Emily Neville '14\*

Euphonium

Stephen Abeshima '16\*  
Zane Kistner '17

Clarinet

Emma Cosaro '16  
Andrew Friedman '14\*\*  
Taylor Gonzales '17  
Delaney Pearson '15\*\*  
Cameron Stedman '17  
Jenna Tatiyatirong '16  
Sam Walder '13 M.A.T. '14

Tuba

Sierra Miller '17  
Devan Salter '16\*

Saxophone

Mel DePriest '13 M.A.T. '14  
Jack Doshay '15  
Hayden Harper '17  
Brady McCowan '15\*  
Minna Stelzner '16

String Bass

Arda Bulak '15

Percussion

Sascha Agran '14\*  
Shannon Kilgore '14  
Nils Larsson '17  
Anson Olson '17

Trumpet

Michael Hall '14  
Noah Jacoby '14  
Emily Selinger '13  
Alex Simon '16  
Gavin Tranter '16\*  
Andy Van Heuit '17

\*principal

\*\*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, 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, 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. Fall 2013 Morris will be guest artist in residence at Iowa State University.

Dedicated to public school music education, 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, 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 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.

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

Written and compiled by Mel DePrie '13, M.A.T. '14,  
Mark Janzer '13, M.A.T. '14, and Sam Walder '13, M.A.T. '14

### **Huldigungsmarsch (1864) . . . . . Wagner/Schaefer**

Despite great controversy over his personal ideology and behaviors, Richard Wagner created a body of work that represents the zenith of both 19th-century opera and the harmonic vocabulary of the Romantic period. Born in Leipzig, he studied in Dresden, and toiled in relative obscurity until his opera *Rienzi* premiered in 1842. A series of triumphs followed over the next decade, including *Der Fliegende Holländer*, *Tannhäuser*, and *Lohengrin*.

Although Wagner finished his four-part *Der Ring des Nibelungen* in 1874, the first complete performance did not occur until the opening of the Bayreuth Festspielhaus two years later. Wagner wrote *Tristan und Isolde* and *Die Meistersinger von Nürnberg* during breaks from composing the *Ring* cycle and completed *Parsifal* about a year before his death. Most of his operas deal with legendary characters and supernatural struggles between good and evil; later in his career he used the terms "music drama" and "festival play" to describe his works that he believed surpassed the traditional conception of a romantic opera. An innovator both musically and dramatically, Wagner advocated a *gesamtkunstwerk* (total or joint artwork), where all of the elements of composition and production work together to create a complete artistic experience.

Wagner benefited greatly from the patronage of King Ludwig II, who ascended to the throne of Bavaria in 1864. At that time conditions in Vienna were such that Wagner decided to give up composing and retire to Switzerland. Ludwig sent a secretary to find Wagner and deliver the message: "Come here and finish your work." The resulting **Huldigungsmarsch (March of Homage)** for military band was composed later that year, for Ludwig's 19th birthday, as a gesture of appreciation for his generosity. When ground was broken in 1872 for the Bayreuth Festspielhaus, a project funded largely by Ludwig, Wagner chose to premiere *Huldigungsmarsch* for the occasion.

### **O Magnum Mysterium (1994) . . . . . Lauridsen/Reynolds**

Born on Feb. 27, 1943, Morten Lauridsen is a prolific American choral composer and has been the Distinguished Professor of Composition at University of Southern California's Thornton School of Music for more than 40 years. **O Magnum Mysterium (O Great Mystery)** is a responsorial chant from the Matins of Christmas that many composers, including Palestrina, Poulenc, and Byrd, have all arranged into contemporary settings, with its text depiction of the birth of Jesus among the lowly animals and shepherds:

O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!

Blessed is the Virgin whose womb  
was worthy to bear  
Christ the Lord.  
Alleluia!

With serene and evocative harmonies, Lauridsen's setting has become one of the world's most performed choral works since its premiere in 1994. H. Robert Reynolds' transcription for winds was premiered in 2004, and quickly garnered international respect as a mainstay in the wind band repertoire.

### **First Suite in E-flat (1909) . . . . . Holst/Matthews**

Gustav Holst was born Sept. 21, 1874, in Gloucestershire, U.K., and died May 25, 1934, in London. Holst was a British composer and educator who learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, which led him to start playing trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer and lifelong friend Ralph Vaughan Williams. Later in life he became interested in Hindu mysticism and spirituality that would later inspire such compositions like *The Planets*.

Although completed in 1909, **First Suite** didn't receive its official premiere until 11 years later, on June 23, 1920, by an ensemble of 165 musicians at Royal Military School of Music at Kneller Hall. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

*Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium, and string bass and is repeated throughout the ensemble 16 full times as varying instrumental textures and variations of the theme are layered within it. *Intermezzo* is light and brisk, and features soloistic passages for the cornet, oboe, and clarinet. *March* begins suddenly and consists of two themes, the first of which, performed by brass choir and percussion, is a light character march. The second theme, dominated by the woodwinds, is a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

### **Fugue à la Gigue . . . . . Bach/Holst/Mitchell**

Johann Sebastian Bach was born in 1685, in Eisenach, Germany, where he received his basic musical training from his father, Johann Ambrosius. Bach's parents died when he was 10, and the young Johann was sent to live with his brother, who continued teaching him the fundamentals of keyboard playing. At the age of 15, Bach hiked 200 miles to Lüneburg, where he began his studies in violin and clavier. Bach's focus soon shifted to the organ and composition, at which he excelled, and he began a long career as a church organist and choirmaster.

In 1723 Bach relocated to Leipzig, where he spent the rest of his life as the organist at both St. Nicholas and St. Thomas churches and as choirmaster of St.

Thomas School. He is recognized today for the unparalleled quantity of compositions, his development and perfection of the fugue, and his role as one of the fathers of modern harmony. Johann Sebastian Bach died after suffering a stroke in 1750, and his remains are buried under the altar in St. Thomas Church, where he worked for nearly 30 years.

In December 1927, English composer Gustav Holst received a request from the British Broadcasting Corporation to compose a 12- to 15-minute work in one movement for its military band. The work fulfilling that request would be *Hammersmith*, Opus 52 (1930–31). Holst, who had not written a note for military band since revising his own *Second Suite in F for Military Band*, Opus 28 in 1922, wanted to do a “warm-up” first. He wrote to D. Millar Craig, director of programs at BBC:

...If there is no immediate hurry, I would like to postpone writing this piece and first arrange one of Bach's organ fugues for military band. I have had this at the back of my mind for many years.

Holst went into greater detail in a rare interview given during his third visit to the United States in 1932:

When I was studying organ some 40 years or more ago, it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed.... I made no attempt to orchestrate it at the time, but then the British Broadcasting Company requested me to write a large work for their military band. I decided to get my hand in – not having written for band for several years – by scoring the *Fugue à la Gigue* before attacking my own work, which was to be the *Prelude and Scherzo Hammersmith*.... My publisher, rightfully fearing the opportunities for military band performance of the fugue would be small, insisted on issuing it in an orchestral arrangement, where of course it is likely to have many more performances. I still feel, however, that the band version is far richer and more effective!

The organ fugue to which Holst referred is the *Fugue in G Major* [BWV 577] from “Preludes, Fugues, Fantasias and Other Pieces” in *Book III of the Organ Works: Bachgesellschaft*. For centuries this fugue was thought to have been an early work dating from Bach's Mühlhausen years, but today it is considered to be spurious. Holst himself gave the title **Bach's Fugue à la Gigue** to the work, completing his military band version in May of 1928. On July 22 of that same year, he conducted the premiere on a special BBC broadcast featuring his compositions for military band. An immediate hit *Bach's Fugue à la Gigue* received a “record post” from listeners. Both the orchestral and military band versions were published in 1929.

**Hammersmith: Prelude and Scherzo (1930) . . . . .Holst**

Commissioned by the British Broadcasting Corporation (BBC) for its military band, **Hammersmith** was Holst's first band work for professional musicians; the earlier suites being written with amateur bands in mind. Holst was to have conducted the first performance of *Hammersmith* at the third annual convention of the American Bandmasters Association, but he was forced to cancel his appearance due to illness. The premiere took place as scheduled on April 17, 1932, at Constitution Hall in Washington, D.C., by the United States Marine Band, led by director Taylor Branson. Holst later transcribed *Hammersmith* for symphony orchestra, but both versions remained unpublished. The band version did not receive another performance for nearly 22 years, being performed for the first time in the United States by the Kiltie Band of the Carnegie Institute of Technology (now Carnegie Mellon University) in Pittsburgh, Pa., on April 14, 1954, Robert Cantrick conducting.

The score bears the dedication "To the Author of the Water Gypsies." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from Hammersmith who shares her life with two very different types of men: an illiterate barge worker and an artist, a duality that obviously appealed to Holst.

*Hammersmith* is a *Prelude* and *Scherzo*, its composition a result of Holst's long familiarity with the Hammersmith metropolitan borough of London, which sits on the Thames River. Holst's fascination with the duality of his surroundings is reflected in his composition. Like the river, the *Prelude* is slow and unconcerned; reflecting duality it its key of E Major set against F Minor. The *Scherzo*, representing the Cockney street markets and the laughing, bustling crowds, is boisterous, exuberant, and vulgar. The music of the prelude returns at the end of the *Scherzo* to bring back the mood of the great slow-moving river passing relentlessly out to sea.

# UPCOMING ARTS AND LECTURES

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

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## OCTOBER

Friday, Oct. 25, 7:30 p.m. Jacobsen Series: *17th Century Sacred Music for Voices and Organ*, performed by CANONICI: Consort of Voices, and Josepha Adam, organ, Kilworth Memorial Chapel. Tickets: \$12.50 general; \$8.50 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Information Center, 253.879.6013, and online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu), and at the door.

Monday, Oct. 28, 6:30–8 p.m. Guest Lecture: “i and i Reflections: A Poetic Exploration of Spiritual, Cultural, and Sexual Identities,” by Janelle Gordon, part of *The Caribbean Writers Series*, Rasmussen Rotunda, Wheelock Student Center. Free

Tuesday, Oct. 29, 5–6 p.m. Guest Lecture: “The Quest for and Cultivation of Solitude by Chinese Hermit Practitioners of Taoism, Buddhism, and Confucianism,” by Bill Porter, author of *Road to Heaven: Encounters with Chinese Hermits*, Trimble Forum. Free

The film *Amongst White Clouds* by Edward A. Burger will be shown on Monday, Oct. 28, 7–9 p.m., Rausch Auditorium, McIntyre Hall, Room 003.

## NOVEMBER

Friday, Nov. 1; Saturday, Nov. 2; Thursday, Nov. 7; Friday, Nov. 8; 7:30 p.m.; and Saturday, Nov. 9, 2 p.m. and 7:30 p.m. Faculty Directed Production: *In the Next Room (or the Vibrator Play)* by Sarah Ruhl, directed by Sara Freeman '95, Norton Clapp Theatre, Jones Hall. Play deals with mature subject matters and is recommended for high school and up. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Information Center, 253.879.6013, online at [tickets.pugetsound.edu](http://tickets.pugetsound.edu)

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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