



School of Music
Wind Ensemble Concert
Fred Winkler, alto saxophone, soloist

Gerard Morris, conductor
FRIDAY, FEB. 20, 2015
SCHNEEBECK CONCERT HALL
7:30 P.M.

Nitro. Frank Ticheli
b. 1958

Premiere

For Those Who Wait. Gregory Youtz
b. 1956

Suite Francaise Darius Milhaud
(1925–1974)
I. Normandie
II. Bretagne
III. Ile de France
IV. Alsace-Lorraine
V. Provence

INTERMISSION

Concerto for Alto Saxophone and Wind Orchestra Ingolf Dahl
(1912–1970)
I. Recitative
II. Adagio (Passacaglia)
III. Rondo alla Marcia

Fred Winkler, alto saxophone

WIND ENSEMBLE

Gerard Morris, conductor
Colin Babcock '18, ensemble manager

Piccolo

Madison Bertis '17**
Whitney Reveyrand '15**

Flute

Colin Babcock '18
Madison Bertis '17**
Megan Reich '17
Whitney Reveyrand '15**

Oboe

David Brookshier '15*
Nathan Laviste '17
Matthew Moreno '17

English horn

David Brookshier '15*
Matthew Moreno '17

Bassoon

Brenda Miller '15
Kelsey Tryon '18*

Soprano Clarinet

Cameron Stedman '17
Jenna Tatiyatirairong '16

Clarinet

Emma Cosaro '16
Kieran Franklin-Baker '18
Taylor Gonzales '17
Delaney Pearson '15*
Jahrme Risner '18
Cameron Stedman '17
Jenna Tatiyatirairong '16
Robert Wrigley '15

Alto Clarinet

Jahrme Risner '18

Bass Clarinet

Davis Hampton '18

Contrabass Clarinet

Emma Cosaro '16

Alto Saxophone

Brady McCowan '15*
Minna Stelzner '16

Tenor Saxophone

Hayden Harper '17

Baritone Saxophone

Timothy Flock '17

Trumpet

Noah Jacoby '16
Adam Lewis '18
Gavin Tranter '16*
Andy Van Heuit '17
Chris Wenndt '17
Matthew Bogert '17

Horn

Rosa Dale-Moore '16
Cole Jackson '17
Andy Rodgers '16*
Thomas Weingartner '18
Frances Welsh '17

Trombone

Carly Baxter '18
Nicholas Reano '16*

Bass Trombone

Ryan Apathy '18

Euphonium

Stephen Abeshima '16*
Zane Kistner '17

Tuba

Sierra Miller '17

String Bass

Arda Bulak '16
Jesse Kuras '18
Kelton Mock '15
Aaron Pomerantz '15*

Percussion

Stephen Abeshima '16
Kassidy Giles '18
Colin MacRae '18
Clark Nichols '18
Minna Stelzner '16
Jeff Taylor '16

* denotes principal

** denotes co-principal

SOLOIST

“It is difficult to single out favorites. But I especially enjoyed Fred Winkler’s saxophone solos.” *The Spokesman-Review*

“There was some gorgeous playing (particularly by saxophone soloist Fred Winkler).” *The Seattle Times*

Saxophonist **FRED WINKLER** performs frequently as a soloist and chamber musician throughout the Pacific Northwest. He has performed with Seattle Symphony, Pacific Northwest Ballet, and Northwest Sinfonietta; the Tacoma, Spokane, Federal Way, and Olympia symphonies; and Coeur d’Alene Summer Theatre.

Mr. Winkler currently teaches at Western Washington University and University of Puget Sound. His students frequently receive top honors and awards, and include winners of university concerto competitions, MTNA competitions at all levels, the North American Saxophone Alliance competition, Beatrice Hermann Young Artist Competition, Seattle Ladies Musical Club Competition, and WMEA State Solo Contest. In addition to his college teaching, Mr. Winkler has taught beginning band, junior high band, and high school band in the Puyallup School District.

Mr. Winkler received his Bachelor of Music degree from Washington State University, studying with Dr. Gregory Yasinitzky, and his Master of Music degree from Northwestern University studying with Dr. Frederick L. Hemke.

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 Conductors Institute, 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

Nitro (2006) **Ticheli**

Frank Ticheli offers the following program note regarding **Nitro**:

Nitro, an energy-charged three-minute fanfare for band, was commissioned by the Northshore Concert Band, Mallory Thompson, music director, in celebration of their 50th anniversary season, and received its premiere performance by them on April 9, 2006.

Nitrogen is the most abundant component of the Earth's atmosphere (78 percent by volume), and is present in the tissues of every living thing. It is the fifth most abundant element in the universe, created by the fusion deep within stars; it has recently been detected in interstellar space. The sheer prevalence of nitrogen in all of nature, and the infinite range of compounds it is part of—life giving, energizing, healing, cleansing, explosive—all appealed to me, and served as the inspiration for my music.

The main musical idea for *Nitro* is a powerful, angular theme, first announced by the trombones and horns, and then imitated in the trumpets. Trumpet fanfare calls and a busy and relentless chattering in the woodwinds enhance the bright, festive mood.

The middle section is based on a woodwind theme that is partly fanfare-like, partly dance-like. This contrasting theme is built from intervals occurring in the natural overtone series (octave and 12th), giving it an expansive, open-air quality. The main theme reappears, growing in power and density all the while, building to a thunderous conclusion.

For Those Who Wait **Youtz**

Gregory Youtz, professor of composition at Pacific Lutheran University, composed **For Those Who Wait** as part of a consortium led by Edwin Powell, director of bands, Pacific Lutheran University. The composer offers the following note regarding his composition:

For Those Who Wait is a meditation on the lives and thoughts of those who await the return of loved ones who are in harm's way, or await their recovery from wounds physical or psychological. Based on the Lutheran chorale best known in English as "O Sacred Head Now Wounded," the piece is composed almost entirely of motives drawn from two settings by Bach, both from the *Saint Matthew Passion*. These are stretched, crushed, and orchestrated in various ways before two versions emerge—the first anguished, and the second seeking a kind of peace.

Suite Francaise (1945) Milhaud

French-Jewish composer **Darius Milhaud** was born in 1892, in Aix-en-Provence, France. Although his musical training began in his native town, he later studied with Paul Dukas at the Paris Conservatory. While there Milhaud won numerous awards in violin, counterpoint, and fugue, and established friendships with fellow composers that would develop into an alliance known as "Les Six" (Milhaud, George Auric, Arthur Honegger, Louis Durey, Francis Poulenc, and Germain Tailleferre). Inspired by the music of Erik Satie and the writings of Jean Cocteau, this group of influential composers initiated a recognizable aesthetic of simplicity in French composition, which arose from their strong opposition to the excessive sensitivity and refinement of French impressionism.

Due to World War II and the invasion of the Nazi army, Milhaud fled to the United States, where he taught at Mills College until 1947, when he returned to the Paris Conservatory to teach composition. Milhaud composed several operas, oratorios, 18 string quartets, six "little" symphonies for small combinations of instruments, 12 full-scale symphonies, choral works, film scores, and incidental music for the theater. His wind pieces include *Petite Symphony No. 5 "Dixtour," Suite Francaise, La Creation du Made, Fanfare, and West Point Suite.*

Suite Francaise was commissioned by the Leeds Music publishing company as a part of a proposed series of new wind ensemble works by contemporary composers. Milhaud provides the following notes about the work:

Suite Francaise was originally written for band. In the bands, orchestras, and choirs of American high schools, colleges, and universities, where the youth of the nation can be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French provinces, the very ones in which American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

The Goldman band premiered *Suite Francaise* in 1945. Due to the overwhelming success of the piece, Milhaud later transcribed the work for orchestra.

Concerto for Alto Saxophone and Wind Orchestra (1949) Dahl

Ingolf Dahl was born in Hamburg, Germany. As a young man, he studied at the Koln Hochschule fur Musik, as well as the Zurich Conservatory. In 1945, six years after immigrating to the United States, Dahl became part of the faculty at University of Southern California. His responsibilities there included conducting the university orchestra, lecturing on film and commercial music, and teaching theory, composition, orchestration, conducting, music history, and literature. The breadth of his musical skills was wide. By the time of his death in 1970, he had been acclaimed as a composer, conductor, piano soloist, accompanist, historian, writer, arranger, and editor. Dahl was not a prolific composer, but several of his works have become classics of American modern music.

Concerto for Alto Saxophone and Wind Orchestra is certainly one of Dahl's most celebrated works, but the story of its creation is quite unique. It was first conceived by Dahl in 1948, after receiving a letter from virtuoso saxophonist Sigurd Rascher expressing interest in a large-scale work for saxophone. It was finished and premiered in May of 1949 by Rascher and the University of Illinois Concert Band. Henry Cowell told Dahl that it was "one of the most important and well-written band pieces I had ever seen." The piece was so moving that it brought tears to the eyes of Igor Stravinsky, one of Dahl's closest contemporaries. It soon dawned on Dahl, however, that Rascher was the only saxophonist in the world able to play the concerto due to its utilization of the very high "altissimo" register in many passages. This led to the concerto's first revision in 1954, in which the third movement was substantially rewritten to give the soloist an alternative to the altissimo passages. A third revision was made in 1959, which included the removal of several sections, shortening the piece to about three-quarters its original length. As for the differences between the original and published versions, saxophone historian Paul Cohen writes: "When listening to the revised version of the concerto in comparison to the original, it is clear that Dahl was operating from a different compositional perspective. Neither better or worse, but certainly different."

This evening's program features Puget Sound Affiliate Faculty Artist Fred Winkler performing the original 1949 version written for virtuoso Sigurd Rascher.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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Saturday, Feb. 21, 7:30 p.m. Performance: Faculty Recital: Puget Sound Piano Trio, Duane Hulbert, piano; Maria Sampen, violin; and David Requiro, cello, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

Friday, Feb. 27, 7:30 p.m. Performance: *Ascension*, Symphony Orchestra, Timothy Christie, guest conductor, Schneebeck Concert Hall. Free

Friday, Feb. 27, 7:30 p.m.; Saturday, Feb. 28, 2 p.m. and 7:30 p.m. Theater: *A Streetcar Named Desire*, by Tennessee Williams, Jess K Smith '05, director, Norton Clapp Theatre, Jones Hall. Tickets: \$11 general; \$7 seniors, students, military, Puget Sound faculty/staff/students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door. Additional performances March 6, 7:30 p.m. and March 7, 2 p.m. and 7:30 p.m. Mature Subject Matter

MARCH

Through Friday, May 15 Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*. Free

Sunday, March 1, 2 p.m. Performance: Faculty Recital: *Back to the Future—featuring Beethoven, Martin, and Vine*, Jooeun Pak '04, piano, Schneebeck Concert Hall. Tickets: \$15 general; \$10 seniors, students, military, Puget Sound faculty/staff; free for Puget Sound students, available at Wheelock Student Center, 253.879.3100, and online at tickets.pugetsound.edu, and at the door.

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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