

University Wind Ensemble & University Concert Band

Sunday, November 19, 2023 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

University Wind Ensemble & University Concert Band

Ron Gerhardstein, *conductor*

Sunday, November 19, 2023 at 3pm
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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

University Concert Band

- Prelude, Siciliano, and Rondo Malcolm Arnold (1921-2006)
arr. John Paynter
- Night Dances for Wind Ensemble..... Bruce Yurko (b. 1951)
- Stillwater..... Kelijah Dunton (b. 1999)
- Tarantella..... Carol Brittin Chambers (b. 1970)
- Urban Dances Erik Morales (b. 1966)
- Fantasia on the 'Dargason' Gustav Holst (1874-1934)

University Wind Ensemble

- Chester William Schuman (1910-1992)
- Elegy for a Young American..... Ronald Lo Presti (1933-1985)
- The Gallant Seventh John Philip Sousa (1854-1932)
ed. John R. Bourgeois
- Song for the Lost Gina Gillie (b. 1981)
World premiere
- Gloriosa: Symphonic Poem for Band..... Yasuhide Ito (b. 1960)
Oratorio
Cantus
Dies Festus

Program Notes

Prelude, Siciliano, and Rondo is a time-honored composition in the standard repertoire for wind bands. The work is in a similar vein with other English wind band pieces by composers from the likes of Gustav Holst and Ralph Vaughan Williams with folk-like melodies characteristic of the British Brass Band tradition. In this case, **Malcom Arnold's** original composition, *Little Suite for Brass*, was in fact a piece for brass band and percussion. Most contemporary listeners will know this work, John Paynter's (1928-1996) arrangement that includes woodwinds and additional percussion parts.

Composed originally for younger bands, **Bruce Yurko's** *Night Dances* features playing techniques and a contemporary sound that also challenges more advanced bands. Featuring drawn out melodies at softer dynamics and exploring a variety of instrumental ranges the piece is highly percussive in all sections after a long sustained ominous opening.

Kelijah Dunton is enjoying a fast rise as a new voice in the repertoire for wind bands. As a NYC based saxophonist and composer, many of his compositions feature elements reminiscent of contemporary music including R&B and Hip Hop. *Stillwater* is inspired by the beauty of a frozen winter scene in Stillwater, Minnesota which has a prominent lake in the center of town. The composer reminds us to find the inner passions of our lives under the harder surfaces of our daily routines and commitments.

Carol Brittin Chambers' Tarantella is a clever nod to the historical roots of the traditional compound meter dance by the same name that dates back centuries. In this case, themes reminiscent of the tango emerge arm in arm with links to the tarantula spider upon which the tarantella gets its name.

Eric Morales is a prolific composer and arranger for both wind band and jazz ensembles. *Urban Dances* is an up-tempo rhythmic work featuring the percussion section with repeated rhythmic ostinato grooves by the woodwinds and brass sections.

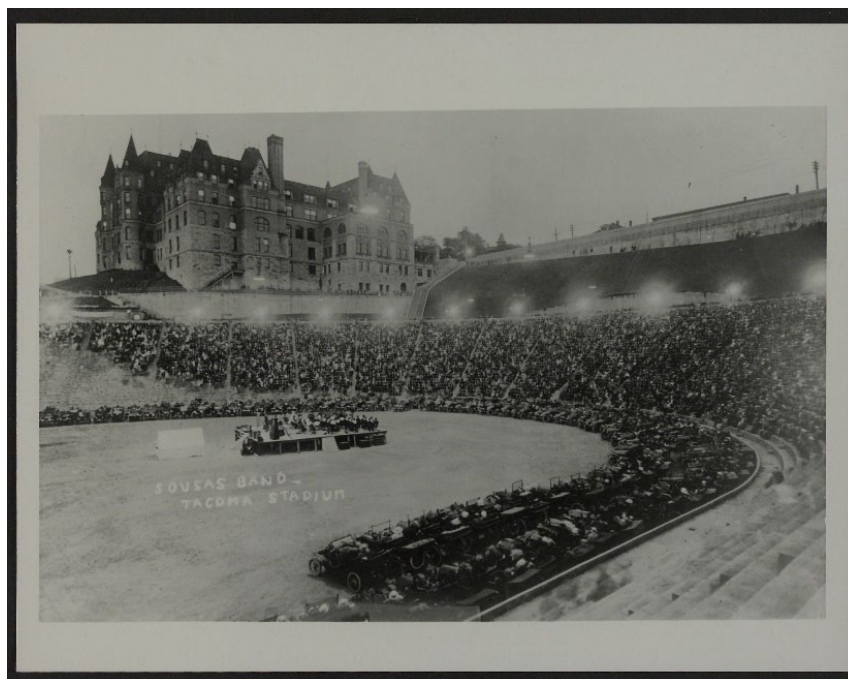
Gustav Holst's *Second Suite in F for Military Band* is a time honored and cherished composition for wind band. Composed in 1911, but not performed until 1922, the composition is based entirely on English folk songs and Morris dances. The last movement, *Fantasia on the 'Dargason'* is a fitting finale, whether the suite is performed in its entirety, or in this instance as a single work.

The famous American composer **William Howard Schuman** originally used the *Chester* theme as the third movement of his orchestral work, *New England Triptych: Three Pieces after William Billings* (1956). Billings's familiar hymn tune dates to the American Revolution appearing in a 1778 collection of tunes and anthems entitled *The Singing Master's Assistant*. Schuman's adaption for band includes opening chorale statements of the hymn from both the woodwind and brass sections followed by five rhythmic and harmonic variations and a coda. Since its premiere in 1957, the *Chester Overture* has been a part of the standard repertoire for wind bands. The patriotic sentiment of the theme is a fitting tribute during this month of November, a time in which we pause to honor our Veterans.

A clarinetist and composer, **Ronald Lo Presti** is most likely known today as the composer of his original work, *Elegy for a Young American* (1964). The composition is dedicated in memory and tribute to President John F. Kennedy who was assassinated on November 22, 1963 – 60 years ago next week. While the composition is not performed nearly as often as it once was, it remains a heart-wrenching musical tribute to a world leader taken far too young in life. Born on May 29, 1917, Kennedy was inaugurated in January of 1961 at 43 years of age, the youngest elected U.S. President in history. Oddly, he is not the youngest U.S. President to ever take office as this honor belongs to Theodore Roosevelt who succeeded from Vice President to President after the assassination of William McKinley.

Written during the final decade of his life, *The Gallant Seventh* is considered to be one of **John Philip** finest marches. Composed in 1922 for the 7th Regiment, 107th Infantry of the New York National Guard, the performance today not only honors the contributions of our National Guard members on our campus but all across Pierce County and the South Sound Region. Sousa served as the 17th director of the Marine's "President's Own" from 1880-1892. Upon retirement, he formed the Sousa Band, a group of select musicians who traveled across the United States and Europe, including stops in Vancouver, BC, Seattle, Tacoma, Portland, San Francisco, and Los Angeles on their west coast tours. A copy of the iconic Library of Congress photo reprinted in your program hangs on the band room wall at nearby Stadium High School as a tribute and memory of the Sousa Bands impact locally. Clearly, the size of the audience and the on-field automobile

parking, highlights the importance of the event when Sousa and his band came to town. The Sousa band performed marches, concert overtures from symphonic and operatic works, and arrangements of popular songs including ragtime.



The Sousa Band at the Stadium Bowl – Tacoma, WA
Library of Congress Music Division – Digital Collection

Gina Gillie's *Song for the Lost* was originally written on a commission from Ashley Killiam and Carrie Blosser's "Diversify the Stand" initiative as one of twelve pieces to be included in a compilation of works for trumpet and piano. This arrangement for symphonic band is being premiered for the first time this afternoon. The original work was composed in early 2021 when the U.S. had reached 500,000 deaths from the COVID-19 pandemic. At the time, there had been no true national reckoning in the U.S. with the devastating loss of life and connection felt by everyone. The piece is a memorial to those who died in the pandemic, and as a tribute to everyone who experienced personal loss. The composer hopes that *Song for the Lost* can be performed and heard as a way of expressing difficult emotions, remembering loved ones, and working through trauma to a place of peace and acknowledgement.

– program notes from the composer's score

Yasuhide Ito is well known in the wind band world for his original compositions and arrangements, none more so than his symphonic poem for wind ensemble in three movements, *Gloriosa*. The work is inspired by the music of the "hidden Christians" of Kyushu who secretly practiced their faith after the abolition of Christianity in 1614 by the Tokugawa government which resided in present day, Tokyo. The Christian faith was brought to Japan in the sixteenth century by Portuguese Catholics where it flourished for nearly fifty years. Once banned, the government abolished the practice and expelled all missionaries. In spite of these laws and restrictions, nearly 150,000 believers continued to practice their faith in secret. Banned Christian chants were disguised musically through alterations of the melody and Latin text to more closely reflect traditional Japanese music and culture. This music was sung by Christians during their two-hundred years of underground religious practice. These "Japanized" versions of the original chant melodies form the basis for *Gloriosa*.

About the Conductor

Ron Gerhardstein is the Interim Director of Bands and Associate Professor of Music Education at Pacific Lutheran University. Dr. Gerhardstein has enjoyed a long career as a music educator in public school and collegiate settings. At PLU, he currently directs the Wind Ensemble and the University Concert Band and he teaches coursework in the music education curriculum, including: Band Repertoire and Rehearsal, Woodwind Labs I/II, Percussion Lab, Music and Culture, PLUS 100: Transitions to PLU, and he assists with the supervision of student teachers.

Dr. Gerhardstein earned a Ph.D. in music education from Temple University where he studied with Edwin Gordon and Beth Bolton. He also attended the University of Idaho, earning a Bachelor's degree in music education, and a Masters of Music (saxophone performance) studying with Robert Miller.

Dr. Gerhardstein is a frequent workshop clinician, guest conductor, and festival adjudicator. Prior to coming to PLU in 2014, he was the band director at West Valley High School in Yakima where his band program had a reputation for excellence in all areas (Concert Band, Jazz Band, and Marching Band). He has proudly served as an honor band conductor on several occasions, most notably the 2019 APAC Honor Band in Kobe, Japan, and the 2017 WMEA Junior All-State "Rainier" Band.

A passionate advocate for music education, Ron is an active member of WMEA, currently serving a two-year term as WMEA President. In addition, he serves on the Washington Interscholastic Activities Association (WIAA) as the honorary board member for the Fine Arts. Dr. Gerhardstein makes his home in Tacoma with his wife, Jerilyn, an elementary teacher librarian in the Bethel School District.

About the Composer

Gina Gillie, is a sought-after horn performer, teacher, and composer in the Pacific Northwest. She holds the position of Professor of Music at Pacific Lutheran University where she teaches horn, composition, ear training, chamber music, music history, music theory, and music appreciation. While all of Gillie's degrees and training are in horn performance, she has been an active composer since 2009, and she is frequently commissioned to write music for chamber ensembles that include brass instruments. Her compositional style incorporates singing melodies and accessible harmonies. Her award-winning music is performed internationally and has been showcased in countries including Australia, Belgium, Canada, Portugal, and the U.S. Many of her scores are published by Wavefront Music while others are self-published and available in digital format.

2023-2024 Pacific Lutheran University Concert Band

Flute

Ashton Allen
Vicky Bratcher
Kera Buckmaster
Evergreen Burling
Kaitlynn Koehn
Iris Lee
Rachel Mower
Isis Romero-Chavez

Oboe/English Horn

McKenna Perry+

Bassoon

Sydney Thayer-O'Brien

Clarinet

Abigail Caprye
Icarus DeOsu
Katelyn Hight+
Sophia Owens+
Meadow Payne
Calli Voss

Bass Clarinet

Xavier McMains+

Alto Sax

Conor Beach
Steven Blankenship
Tatiana Neufeld
Piero Ramirez

Tenor Sax

Lucy Ordway+
Cadence Philbeck+

Baritone Sax

Joe Alvarez

Horn

Kaila Harris
Ashley Lopez-Mora
Elizabeth Oie
Sydney Stirret-Jones+

Trumpet

Jacob Boseley+
Jessa Delos Reyes
Brandon Liukkonen
Autumn Lyle
Sabien Kinchlow-McConnaughey

Trombone

Dylan Liebner+
Max Lopez-Garibaldi
Jaden Pulido-Hughes+

Euphonium

Kalin Burgman
Jevon Ignaco
Jenea Staples

Tuba

David Hobson+

Percussion

Jessa Delos Reyes
Royce Fernandez+
Ben Giertz
Rory Lacy
Brandon Liukkonen
Alan Ross+
Joseph Wilcher
Jenna Woods+

+Community Member

2023-2024 Pacific Lutheran University Wind Ensemble

Flute

Felicity Ankrom
Ellen Coburn*
Carina Collier
Ryan Fisher
Eli Lockhart
Katie Nii
Michelle Owen

Oboe/English Horn

Ainsley Fuerst*
Sophia Pancoast
Jayden White

Bassoon

Adam Johnson
Grace Karns
Rorie Millward*
Sydney Thayer-O'Brien

Clarinet

Abigail Caprye
Caitlin Collins*
Matthew Helmer
Andrew Lee
Sophia Ramos

Bass Clarinet

Curtis Ganung

Alto Sax

Kyrsten Campbell
Denny Corson*

Tenor Sax

Marie Morgan

Baritone Sax

Aidan Hille

Horn

Ben Birmingham*
Ben Coats
James Gibson
Ashley Lopez Mora
Rosalynd Tobeck

Trumpet

Devin Bianchi-Rivera
Jessa Delos Reyes
Ivan Khrystychenko
Brandon Liukkonen
Jess Mason*

Trombone

Josh Green
Sabien Kinchlow-McConnaughey
Sarah Zundel*

Euphonium

Cody Nutter*
Jenea Staples

Tuba

Gabe Murray
Cassidy Stanhope*

Double Bass

Lexi Castillo*
Taya Lovejoy

Percussion

Kyle Gough
Ben Helgeson
Evan Nakanishi
Drew Sims
Cole Strichertz*

*Section Leader