

University Wind Ensemble

Sunday, May 3, 2026 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

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Ron Gerhardstein, *conductor*

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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

Fanfare Politeia (2020)	Kimberly Archer
Sunrise at Angel's Gate (2001)	Philip Sparke
One Life Beautiful (2010)	Julie Giroux
Alligator Alley (2003)	Michael Daugherty
Come, Drink One More Cup (2010)	Qian Chen
Lincolnshire Posy	Percy Grainger (1882-1961)
<i>Lisbon</i>	
<i>Horkstow Grange</i>	
<i>Rufford Park Poacher</i>	
<i>The Brisk Young Sailor</i>	
<i>Lord Melbourne</i>	
<i>The Lost Lady Found</i>	

Program Notes

Commissioned by “The President’s Own” United States Marine Band in honor of the 59th Presidential Inauguration in 2021, *Fanfare Politeia* is an homage to the origins of democracy, and the ancient sources that our founders drew from in the drafting of our Constitution. Aristotle used the term Politeia (derived from the Greek word “polis” for city) to represent concepts such as citizen’s rights and constitutional forms of government. Kimberly Archer’s powerful fanfare celebrates our traditions of free and fair elections and the peaceful transfer of power. The work holds extra weight this year, the 250th anniversary of the signing of the Declaration of Independence.

Philip Sparke’s *Sunrise at Angel’s Gate* is in reference to the Grand Canyon and view of the rock formation by the same name that is clearly visible from the north rim in Northern Arizona. Anyone who has visited the Grand Canyon knows not only the majesty of the canyon itself, but the immense and breath-taking landscape and the ever-changing colors at both sunrise and sunset. This work depicts the sights and sounds at dawn, birdsongs as the day awakens, and the gradual revelation of the Canyon itself as sunlight reaches into the rocky depths.

One Life Beautiful, by the prolific composer Julie Giroux, has a double meaning referring both to the beauty of life itself and as a tribute to a person who, now passed, lived a beautiful life. The composition is dedicated to Heather Cramer Reu. The work was commissioned by her family including parents Ray (retired band director from Indiana University) and Molly Cramer, her late husband, and children. This piece is an impressionist work of reference to our one, precious life, and the sacred calling to live it beautifully well.

Michael Daugherty’s *Alligator Alley* was commissioned by the American Composers Forum for the BandQuest middle-level music series. This program sought out well established and highly regarded instrumental composers to create new music for younger ensembles. With a keen sense of humor and wit, the composition is in reference to the east-west stretch of I-75 that crosses the Florida Everglades National Park from Naples to Ft. Lauderdale – what locals commonly call Alligator Alley. The work is call for preservation of the American alligator, the “king of the Everglades” and their habitat. The composition has two themes. The “alligator theme” is heard at the beginning from the bassoons, and the “hunter’s theme” in the middle of the composition from the brass.

Qian Chen’s *Come, Drink One More Cup* was commissioned by the Vanderbilt Wind Symphony and dedicated to their director, Thomas Verrier. Inspired by the famous poem by the well-known Tang poet and musician Wang Wei, this song has many different versions. The main theme is from *Parting at the Yang-gian by Zhang-He of the Qin Dynasty* (1867). Wang Wei wrote the poem when he said goodbye to his friend to serve in the army at Weicheng, a small town in Yangguan neighboring he border. The poem expresses sadness, loneliness, and deep sorrow because they may never see each other again.

*The morning rain at Weicheng dampens the light dust
All the houses and willows look fresh after the rain,
Come, drink one more cup of wine before you leave
After you go west to Yangguan, there will be no more friends.*

– Program note taken from the score

During his time in England, Percy Grainger became acquainted with many of the members of the English Folk Song Society including Lucy Broadwood, Ralph Vaughan Williams, and Cecil Sharpe. Grainger himself began collecting folk songs in the summer of 1905. He walked from town-to-town writing down the songs of the folksingers notating by hand the best as his memory could serve him. In 1906, he was aided tremendously by recording the songs in person with a portable wax cylinder phonograph. Years later, and now living in White Plains, New York, Grainger was commissioned by the American Bandmasters Association to compose two works for the eighth annual convention in Milwaukee, Wisconsin in March of 1937. The efforts of that commission included a new arrangement of the *Lads of Wamphray March* and his new suite for wind band based on folksongs collected years before in the English countryside, *Lincolnshire Posy*. Grainger himself conducted the premiere with only three of the six movements being performed and history records that it did not go well. Three months later, the Goldman Band performed the full work to great success, and the composers delight at a successful performance of what he knew was a difficult and challenging work. The first five folksongs were collected by Grainger and the last by Lucy Broadwood, the secretary of the Folk Song Society. Each of the six movements is based upon a traditional folk tune, although Grainger took extensive liberty in orchestration,

rhythm, and accompaniment. As such, *Lincolnshire Posy* is not a traditional folksong arrangement, but a completely new whole with the folksong serving as the genesis. In the score, Grainger describes his love and fascination with the countryside folksingers, his “kings and queens of song” whose variety of “tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style” is unmatched. He dedicated the composition, his “bunch of musical wildflowers” to the “old folksingers who sang so sweetly to me.” After the premiere and earliest performances of the work, *Lincolnshire Posy* was not performed nearly to the extent that it is today due in large part to its difficulty and length, numerous errors in the parts, and the lack of a full score. Frederick Fennell changed all of that with his extensive research into this masterpiece and his gift to the profession of a reworked and complete conductor’s score. The work is Grainger’s magnum opus for wind band and it remains at the center of great works in the medium to this day.

About the Conductor

Ron Gerhardstein is the Director of Bands and Associate Professor of Music at Pacific Lutheran University. Dr. Gerhardstein has enjoyed a long career as a music educator in public school and collegiate settings. At PLU, he directs the Wind Ensemble and he teaches coursework in the music education curriculum, including: Band Repertoire and Rehearsal, Woodwind Labs I/II, Instrumental Conducting, and PLUS 100: Transitions to PLU. Dr. Gerhardstein also serves as the manager and director of the PLU-NW High School Honor Bands and the PLU Band Invitational. 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 as the Past-President. Dr. Gerhardstein makes his home in Tacoma with his wife, Jerilyn, an elementary teacher librarian in the Bethel School District.

2025-2026 Pacific Lutheran University Wind Ensemble

Flute

Heta Honanie
Iris Lee
Kade Levien*
Michelle Owen
Annalise Sackreiter

Oboe/English Horn

Sara Atwood
Gabrielle Guerrero
Jayden White*

Bassoon

Angel Rodriguez Gil
Syd Thayer-O'Brien*
Rameses Unat-Almanza

Clarinet

Meaghan Austin*
Katelyn Hight
Bethani Juarez
Riley Judd
Andrew Lee
Alena Kwon

Bass Clarinet

Abigail Caprye

Alto Sax

Conor Beach*
Lucas Chabaud
Diana Kaufman

Tenor Sax

Lawrence Balajadia

Baritone Sax

Steven Blankenship
Grace Weddle

Horn

Ben Coats*
James Gibson*
Cameron Holden
Ashley Lopez Mora
Micaiah Tinkler

Trumpet

Devin Bianchi-Rivera*
Gaje Dequis
Allison Howes
Justin Mendoza
Elizabeth Williams

Trombone

Sabien Kinchlow-McConnaughey*
Max Minjares
Jaden Pulido-Hughes

Euphonium

Josh Green
Cody Nutter

Tuba

Preston Hill
Cassidy Stanhope*

Double Bass

Kindra Gonsalves

Percussion

Laura Bahrt
Kyle Gough
Ben Hegge
Makayla Lu
Evan Nakanishi*
Cadence Philbeck
Adrian Ragil
Ronin Schoolcraft

Piano

Riley Judd

Harp

Angie Kong©

* Section Leader
© Community Member

FEBRUARY

- 7 Sunday, 7:30pm**
Faculty Recital: Justin Lader with Guest David Helfand: Celtic Harp, Viola, and More, free admission
- 8 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Justin J. Murphy-Mancini, University Organist
- 12 Thursday, 7:30pm**
Choir of the West Tour Homecoming Concert
- 15 Sunday, 3pm**
Faculty Recital: Jennifer Rhyne and Friends, free admission
- 28 Saturday, 2pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 28 Saturday, 5:30pm**
Guitar Faculty Recital, free admission

MARCH

- 5 Thursday, 1:45pm**
Nicholas May Saxophone Masterclass, free admission
- 5 Thursday, 7:30pm**
Guest Artist Recital: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall, free admission
- 8 Sunday, 3pm**
Choral Union
- 10 Tuesday, 7:30pm**
Faculty Recital: Craig Rine, Clarinet, free admission
- 15 Sunday, 3pm**
University Wind Ensemble
- 17 Tuesday, 7:30pm**
Anat Cohen with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 19 Thursday, 7:30pm**
University Symphony Orchestra: Student Showcase
- 21 Saturday**
Pacific NW Trombone Symposium 2026, Mary Baker Russell Music Center
- 22 Sunday, 1pm**
Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission

APRIL

- 8 Wednesday, 4pm**
Christopher Theofanidis Composition Masterclass and Seattle Symphony Rehearsal Observation, Benaroya Hall, Seattle (**by invitation only - contact baldwin.giang@plu.edu*)
- 9 Thursday, 12:30pm**
Sandbox Percussion Lecture and Masterclass, free admission
- 11 Saturday, 10:30am**
Mehrddad Gholami Flute Masterclass, Mary Baker Russell Music Center Room 334, free admission
- 15 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 19 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Stephen Price, Organist
- 21 Tuesday, 7:30pm**
Steel Band, free admission
- 22 Wednesday, 7:30pm**
Percussion Ensemble, free admission
- 26 Sunday, 3pm**
University Singers & Knights Chorus
- 28 Tuesday, 7:30pm**
University Chorale
- 29 Wednesday, 7:30pm**
University Symphony Orchestra
- 30 Thursday, 7:30pm**
Choir of the West

MAY

- 1 Friday, 3:30pm**
Kayo Iwama Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission
- 1 Friday, 7:30pm**
Sølvvinden Flute Ensemble, free admission
- 2 Saturday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 3 Sunday, 3pm**
University Wind Ensemble
- 5 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 7 Thursday, 7:30pm**
Composers Forum, free admission
- 8-9 Friday-Saturday, 7:30pm and 10 Sunday, 2pm**
Spotlight Series: *The Light in the Piazza the Musical*. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 3pm**
Woodwind Students Recital, free admission
- 9 Saturday, 4:30pm**
Brass Students Recital, free admission
- 11 Tuesday, 7:30pm**
PLUtonic/Gold Rush. The Cave, Anderson University Center, free admission
- 12 Tuesday, 7:30pm**
University Concert Band
- 13 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14 Thursday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Thursday, 7:30pm**
String Kaleidoscope, free admission
- 16 Saturday, 3pm**
Mariachi del Pacifico. Eastvold Auditorium, Karen Hille Phillips Center
- 16 Saturday, 7:30pm**
Choral Union