

University Concert Band

Tuesday, May 12, 2026 at 7:30pm
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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Matt Vegh, *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

- Overture for Winds.....Charles Carter (1926-1999)
- Puszta Jan Van de Roost (b. 1956)
- Remembering the RemarkablesGrace Baugher Dunlap (b. 1995)
- Shepherd's HeyPercy Grainger (1882-1961)
- A Little Tango Music.....Adam Gorb (b. 1958)
- Shortcut Home Dana Wilson (b. 1946)
- Illumination David Maslanka (1943-2017)

Program Notes

A masterwork for the concert band genre, Charles Carter's *Overture for Winds* serves as an effective concert opener. Cast in a traditional overture form, the work juxtaposes a bold, rhythmically incisive opening with a contrasting lyrical section that allows for expressive shaping and tonal warmth. Carter's compositional style prioritizes transparency of texture, enabling distinct instrumental lines to emerge while maintaining a cohesive ensemble sound. Motivic material is developed with economy and precision, contributing to a strong sense of structural unity. The return of the opening material, intensified through dynamic and textural expansion, provides a decisive and energetic conclusion, establishing an engaging and authoritative beginning to the program.

Jan Van der Roost's *Pusztá* draws inspiration from the expansive Hungarian plains and the rich traditions of Eastern European folk music. Structured as a sequence of contrasting sections, the work evokes the stylistic duality of the *lassú* (slow, improvisatory) and *friss* (fast, dance-like) elements characteristic of Hungarian performance practice. The opening unfolds with a sense of freedom and introspection, often featuring soloistic lines that suggest improvisation. This material gradually gives way to increasingly animated passages marked by driving rhythms, asymmetric phrasing, and virtuosic demands across the ensemble. Van der Roost's orchestration is both colorful and dramatic, highlighting individual timbres while maintaining momentum through carefully paced transitions. The work culminates in a spirited and technically brilliant conclusion, capturing both the vitality and expressive depth of its folk-inspired sources.

Commissioned in honor of the 100th anniversary of the women's suffrage movement, this piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Year's resolution for the year 2017 was to climb a 14er. That spring I had a knee injury that caused me to go through a few months of physical therapy making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again. On a Sunday in August, I made it to the top. This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only half way up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve. The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so inspiring that I don't think I could ever forget them. It was at the base of these mountains that this piece came to life.

– program notes by the composer

Percy Grainger's *Shepherd's Hey* exemplifies his distinctive approach to the treatment of English folk music, combining faithful preservation of melodic material with inventive and often unconventional scoring. Derived from a traditional tune collected by folklorist Cecil Sharp, the piece is notable for its rhythmic vitality and textural complexity. Grainger departs from straightforward harmonization, instead employing irregular accents, shifting instrumental groupings, and layered contrapuntal figures that lend the work both energy and sophistication. The resulting texture is at once playful and intricate, requiring precision and agility from the ensemble. Grainger's sensitivity to timbre and articulation allows the folk melody to remain clearly perceptible even amid dense and animated passages. The work stands as a compelling example of early 20th-century efforts to elevate folk material within the concert tradition.

Adam Gorb's *A Little Tango Music* presents a stylized interpretation of the tango, reimagined through a contemporary compositional lens. While rooted in the characteristic rhythmic patterns and expressive gestures of the traditional Argentine dance, the work incorporates modern harmonic language and inventive orchestration. Gorb juxtaposes sharply articulated rhythmic figures with more fluid, lyrical passages, creating a dynamic interplay between tension and release. The music frequently alternates between restraint and intensity, reflecting the nuanced emotional character of the tango itself. Instrumental color plays a significant role, with carefully crafted textures that highlight both individual lines and ensemble cohesion. The result is a work that is at once evocative of its dance origins and distinctly modern in its execution, offering both sophistication and dramatic flair.

Shortcut Home by Dana Wilson is a vibrant and rhythmically driven composition that reflects the composer's diverse musical influences, including various jazz styles and contemporary classical idioms. The work is characterized by its propulsive energy, syncopated rhythms, and a rich palette of harmonic color. Wilson's writing frequently employs layered

rhythmic patterns and interlocking motives, creating a sense of forward momentum that is both complex and engaging. At the same time, contrasting sections introduce moments of lyricism and textural contrast, preventing the work from becoming monolithic in character. The title suggests a journey marked by spontaneity and unpredictability, an idea mirrored in the music's frequent shifts in direction and mood, though it always drives "home" to the final C major chord. Through its inventive structure and dynamic intensity, *Shortcut Home* offers a compelling exploration of movement and musical narrative.

'Illumination' - lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A B A song form."

– program notes by the composer

About the Director

Matt Vegh has served as the director of the PLU Concert Band since the fall of 2024. He graduated from Pacific Lutheran University in 2012 with a Bachelors of music education (K-12 band and K-12 music) and Central Washington University in 2016 with a Masters of Music in wind band conducting, where he studied with Lewis Norfleet and Mark Lane. Professor Vegh also serves as the Director of Bands at Steilacoom High School. At SHS, he directs Wind Ensemble, Percussion Ensemble, Symphonic Band, Jazz Band, and has taught AP Music Theory. His concert bands consistently receive Superior ratings at festivals, while the percussion ensemble frequently performs at the WIAA/WMEA State Ensemble Contest, and has performed as a guest ensemble with Pacific Lutheran University's Percussion Ensemble twice. Matt Vegh's primary instrument is saxophone. He studied privately with Tracy Knoop, Dr. Erik Steighner, and online with Chad Lefkowitz-Brown. He has been fortunate to perform with the Columbia Basin Jazz Orchestra, South Sound Symphonic Band, Sophisticated Swing Jazz Band, and various other groups in the Pacific Northwest.

About the Ensemble

The **PLU University Concert Band** is a non-auditioned ensemble open to students and community members. Many of our members are non-music majors representing every department and school that our thriving liberal arts community at PLU has to offer. The musicians join our ensemble primarily for the opportunity to continue performing and engaging with music for personal, social, and intellectual enjoyment. The band performs once per semester and rehearses on Tuesday and Thursday afternoons in the MBR center on the PLU campus. Students who would like to join the ensemble for Fall semester 2026 are encouraged to register for the class and join the band!

University Concert Band Personnel

Flute

Kera Buckmaster
Josh Green
Piper Grindstaff
Daniela Jimenez
Kaitlynn Koehn, *piccolo*
Isis Romero-Chavez
Sitlaly Santiago-Sanchez*

Oboe

Lawrence Balajadia
Gabrielle Guerrero

Bassoon

Owen Johnson*
Logan Somers
Thomas Tafoya

Clarinet

Conor Beach
Steven Blankenship
Alexa Colin Gonzalez
Jayden Marshall*
Dani McMains
Chris Pihlman*
Jeremiah Ruiz

Bass Clarinet

Gavin Smit
Cassidy Stanhope

Alto Saxophone

Adrianna Kaeka-Ajeta*
Diana Kaufman
Cadence Philbeck

Tenor Saxophone

Madelyn Mitchell
Grace Weddle
Asa Uc Ayala*

Baritone Saxophone

Matthew Hughes*
Noah Ping*

French Horn

Max Kiger
Elizabeth Oie
Mitchell Smith
Ross Fjermedal*

Trumpet

Dani Ballard
Lydia Brannan
Moiria Bugal-Fender
Jacob Lambe*
Levi Read
Kurtis Sacksteder

Trombone

Esteban De Anda
Wyatt Hammer*, *bass trombone*
Sophia Okan

Euphonium

Nick Salas
Makaila Tromble*

Tuba

David Hobson*

Percussion

Nolan Akers
Kyle Gough
Brandon Liukkonen*
Makayla Lu
Garrett Saez
Jenea Staples
Joey Perez*

*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