

University Wind Ensemble

Sunday, October 9, 2022 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
College of Professional Studies / Department of Music presents

University Wind Ensemble

Edwin Powell, *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

- Rocketship!** **Kevin Day (b. 1996)**
- Wayfaring Stranger** **Christopher Nelson (b. 1987)**
Jessa Delos Reyes, student conductor
- Seascapes, op. 53** **Ruth Gipps (1921-1999)**
- Kyrie Eleison** **Zdeněk Lukáš (1928-2007)**
- Lincolnshire Posy** **Percy Grainger (1882-1961)**
Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Program Notes

Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in composition from the University of Georgia, and BM in performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Rocketship! is an energetic concert piece formed by two sections which express energy in different ways. The first is composed of short rhythmic patterns that start quietly before building to the end of each phrase. The second section introduces a marching snare drum solo accompanied by open fifths, known as power chords, in the winds. Brief motives accompany the sustained power chords, but quickly dissipate as a new motive begins. The different sections shrink as the composition develops until they are played one after the other at the very end.

- program note by Kevin Day

Christopher M. Nelson is an educator, conductor, composer, and arranger. Currently, he serves as an Associate Instructor in the Band Department at the Indiana University Jacobs School of Music, where he is pursuing a doctorate in wind band conducting. Before his doctoral studies, Chris served as a Director of Bands in the Salem-Keizer and Alpine school districts in Oregon and Utah, respectively. Chris holds a Master of Arts in music performance with an emphasis in conducting from Washington State University, and a Bachelor of Music in instrumental music education from Brigham Young University.

A native of Oregon, Chris has works for band published by C. Alan Publications. Pieces written by him have been performed by the Musashino Academy of Music Wind Ensemble, the Indiana University Wind Ensemble, and Michigan State University Wind Symphony, among others. His music has been performed throughout the world, including the Midwest Clinic in Chicago, Illinois, the Opera City Concert Hall in Tokyo, Japan, and at Carnegie Hall.

Wayfaring Stranger is a setting of the American folk spiritual known as “Poor Wayfaring Stranger.” While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes their way on a journey despite a rough road, difficult circumstances, and gathering darkness. The Traveler does this, the lyrics say, for the promise of green pastures and a reunion with their Father and Mother at journey’s end. This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as they move forward despite hardship, and disappointment. *Wayfaring Stranger* is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of hardship before the promised green pastures can be enjoyed.

- program note by Christopher Nelson

I'm just a poor wayfaring stranger,
I'm traveling through this world below;
There is no sickness, toil, nor danger,
In that bright world to which I go.

Ruth Dorothy Louisa Gipps was an English composer, oboist, pianist, conductor, and educator.

Gipps was a child prodigy, winning performance competitions in which she was considerably younger than the rest of the field. After performing her first composition at the age of eight in one of the numerous music festivals she entered, the work was bought by a publishing house for a guinea and a half. Winning a concerto competition with the Hastings Municipal Orchestra began her performance career in earnest.

In 1937 Gipps entered the Royal College of Music, where she studied oboe with Léon Goossens, piano with Arthur Alexander and composition with Gordon Jacob, and later with Ralph Vaughan Williams. Several of her works were first performed there. Continuing her studies at Durham University led her to meet her future husband, clarinetist Robert Baker. At age 26, for her work, *The Cat*, she became the youngest British woman to receive a doctorate in music.

She was an accomplished all-around musician, as a soloist on both oboe and piano as well as a prolific composer. Her repertoire included works such as Arthur Bliss's *Piano Concerto* and Constant Lambert's *The Rio Grande*. When she was 33 a shoulder injury ended her performance career, and she decided to focus her energies on conducting and composition. An early success came when Sir Henry Wood conducted her tone poem *Knight in Armour* at the Last Night of the Proms in 1942. Gipps' music is marked by a skillful use of instrumental colour, and often shows the influence of Vaughan Williams, rejecting the trends in avant-garde modern music such as serialism and twelve-tone music. She considered her orchestral works, her five symphonies in particular, as her greatest works. Two substantial piano concertos were also produced.

After the war, Gipps turned her attention to chamber music, and in 1956 she won the Cobbett Prize of the Society of Women Musicians for her *Clarinet Sonata, op. 45*. In March 1945, she performed Glazunov's *Piano Concerto No. 1* with the City of Birmingham Orchestra as a piano soloist while also, in the same program, performing in her own *Symphony No. 1* on cor anglais under the baton of George Weldon.

Her early career was affected strongly by discrimination against women in the male-dominated ranks of music (and particularly composition), by professors and judges as well as the world of music criticism. Because of it she developed a tough personality that many found off-putting, and a fierce determination to prove herself through her work.

Ruth Gipps managed to ably blaze her own trail through the fraught professional music scene of mid-century post-war England. Amidst a cohort of composers drawn to folk melodies and their comforting promise of simpler times, Gipps wrote against the modernist grain of academics in a mostly tonal, conservative style. She spoke out passionately against what she saw as unpalatable, anti-audience music and was unafraid to make enemies as she did so. Her bristly public personality coupled with societal biases against her working as a woman composer and conductor prevented any widespread fame for Gipps. However, through the formation and direction of her own ensembles, she was able to create conducting work and provide a platform for her compositions through the latter half of the century. With little help from the powers-that-be, Gipps pioneered as a woman in her fields and left a worthy legacy of pieces still under-explored today.

She founded the London Repertoire Orchestra in 1955 as an opportunity for young professional musicians to become exposed to a wide range of music. In 1957 she conducted the Pro Arte Orchestra. She later founded the Chanticleer Orchestra in 1961, a professional ensemble which included a work by a living composer in each of its programs, often a premiere performance. Later she would take faculty posts at Trinity College, London (1959 to 1966), the Royal College of Music (1967 to 1977), and then Kingston Polytechnic at Gypsy Hill. In 1967 she was appointed chairwoman of the Composers' Guild of Great Britain.

Gipps was one of the most prolific composers in Britain at the time of her death, having written five symphonies, seven concerti, and numerous chamber and choral works. She founded both the London Repertoire Orchestra and the Chanticleer Orchestra and served as conductor and music director for the City of Birmingham Choir. Later in her life she served as chairwoman of the Composers' Guild of Great Britain.

Seascapes is a programmatic work, thought to be inspired during a trip to the coastal town of Broadstairs in Kent, where Gipps was giving lectures. About her stay, Gipps said, "I spent the night in a hotel right on the beach. I could hear the sea. I always loved the sound of the sea and particularly storms."

This piece is written for double wind quintet, with an English horn used in place of a second oboe. The edition by Rodney Winter used for this concert uses an optional string bass which brings further depth and color to the composition.

- program note by publisher

Zdeněk Lukáš is a prolific Czech composer with over 270 works to his credit (including six symphonies, several operas, chamber music, and a plethora of choral and other vocal compositions). He graduated from the Theatre Institute in Prague, and was an elementary school teacher for five years. After leaving the profession, Lukáš worked at the Czechoslovak Radio Studio in Plzeň, where he served as an editor and literary manager. He then founded and directed the mixed choir Česká Píseň (Czech Song). The choir attained a level of international fame under his direction, and continues to enjoy the fruits of Lukáš's work.

Kyrie Eleison is a serious, challenging work for the advanced wind ensemble composed in 2003 for concert band.

In memory of St. Wenceslaus, Patron of the Czech Lands.

- program note by publisher

George Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer's personality no less than of his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

- program note by Percy Aldridge Grainger

About the Conductor

Edwin Powell is the Director of Bands and Professor of Music at Pacific Lutheran University, where he is responsible for the University Wind Ensemble, conducting and music education methods courses. In 2015 he was the recipient of a Pacific Lutheran University Faculty Excellence Award. Dr. Powell earned degrees from the University of the Pacific, the Cincinnati College – Conservatory of Music, and The University of North Texas, where he completed a Doctor of Musical Arts in Conducting studying with Eugene Migliaro Corporon.

Previous to his 2005 appointment at PLU, Dr. Powell was on faculty at the University of Tennessee, where he was Assistant Director of Bands responsible for the Symphonic Band, the 350-member Pride of the Southland Marching Band, conducting courses and music education methods courses. Dr. Powell maintains an active schedule as a clinician and adjudicator worldwide conducting groups from San Francisco, California to Riyadh, Saudi Arabia. He enjoys producing recordings, is a contributing author for the immensely popular textbook series *Teaching Music Through Performance in Band*, by GIA Publications, and is published in the *NBA Journal*, *Voice Magazine* and the *Journal of Band Research*.

About the Student Conductor

Jessa Delos Reyes is a fourth-year music education major with a focus in instrumental and general elementary music and has been playing trumpet for thirteen years. She is the fall section leader in the Wind Ensemble before going off this January to study away in Namibia, Africa for the spring semester. She currently works as an instructor with Puget Sound Arts Academy teaching K-12 general music and private lessons in multiple instruments. Alongside some of her peers, Jessa has recently participated in the Girls Who Conduct Mentorship Program to continue building her skills on the podium. Though she has led many rehearsals over the years as a student leader, but this performance will be her undergraduate conducting debut! She hopes to one day achieve both a master's and a doctorate in music, and go on to direct her own collegiate ensembles in the future. Jessa would like to dedicate this performance of *Wayfaring Stranger* to all those who have dealt with or are dealing with hardships in their lives, especially to those who have lost a loved one. She would like to specifically dedicate her performance to the Lyle family, in memory of the late Michael Earl Lyle.

2022-2023 Pacific Lutheran University Wind Ensemble

Flute

Felicity Ankrom
Ellen Coburn
Carina Collier
Madison Ely*
Ryan Fisher
Elijah Lockhart

Oboe

Ainsley Fuerst
Kyler Garcia
Perez Whitmore©

Bassoon

Claire Calderon
Grace Karns
Rorie Millward*

Clarinet

Caitlin Collins*
Icarus DeOsu
Andrew Lee
Sophia Ramos
Jeremy Wuitschick

Bass Clarinet

Curtis Ganung

Alto Sax

Kyrsten Campbell
Jason Parshall*
Piero Ramirez

Tenor Sax

Catherine Ballestrasse
Marie Morgan

Baritone Sax

Aidan Hille

Horn

Mateo Acuña
Benjamin Birmingham*
James Gibson
Roselyn Tobeck

Trumpet

Devin Bianchi-Rivera
Jacob Boseley
Jessa Delos Reyes*
Connor Kaczkowski
Autumn Lyle

Trombone

Alana Henerlau
Sabien Kinchlow-McConnaughey
Sarah Zundel*

Euphonium

Joseph Middleton
Cody Nutter*

Tuba

Gabriel Murray
Dylan Patrick*
Cassidy Stanhope

Percussion

Ben Helgeson
Evan Nakanishi
Quinn Rasmussen*
Drew Sims
Cole Strichertz

Piano

Henry Hossner

Double Bass

Lexi Castillo

*Section leader

©Community member

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