

University Wind Ensemble

Sunday, March 19, 2023 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

Lichtweg/Lightway Jennifer Jolley (b. 1981)

Ave Maria Franz Biebl (1906-2001)
trans. Robert Cameron

Autumn Lyle, *student conductor*
Trevor Kytola, *tenor soloist* • Caroline Bergren, *soprano soloist*

Sweet Chariot Carlos Simon (b. 1986)

Prelude and Fugue in G Minor, BWV 558 J. S. Bach (1685-1750)
trans. Roland Moehlmann

Come Sunday..... Omar Thomas (b. 1984)
Testimony
Shout!

Program Notes

Lichtweg/Lightway is a wind ensemble piece based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit.

In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

– Jennifer Jolley

Jennifer Jolley received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is now an Assistant Professor of Music Theory and Composition at CUNY Lehman College, and she has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.

Ave Maria was first published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir selected because it better matches the registration of the wind ensemble or symphonic band. This adaptation is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editing which has been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

Franz Biebl studied composition at the Musikhochschule in Munich. He served as Choir Director at the Catholic church of St. Maria in München-Thalkirchen from 1932 until 1939, and as an assistant professor of choral music at the Mozarteum, an academy of music in Salzburg, Austria, beginning in 1939, where he taught voice and music theory. Biebl was drafted into the military beginning in 1943 during World War II. He was a prisoner of war from 1944 to 1946, being detained at Fort Custer in Battle Creek, Michigan. After the war, he moved from Austria to Fürstentfeldbruck, Germany, where he served as director of the town chorus.

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once a poor man, may you have eternal rest."

– Carlos Simon

Carlos Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. Simon has also gained degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria, at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop. His most recent accolades include the Underwood Emerging Composer Commission from the American Composers Orchestra, the winner of the prestigious Marvin Hamlisch Film Scoring Award in 2015 and the Presser Award from the Theodore Presser Foundation. In the same year, he served as the young composer-in-residence with the Detroit Chamber String and Winds for the 2015-2016 season. He now serves on the music faculty at Spelman College in Atlanta, Georgia.

Bach's *Prelude and Fugue in G Minor for organ, BWV 578* is known as the "Little" *G Minor* not because it is a work of small importance or even because it is an unusually short work in its own right, but simply so that it and the much longer and later "Great" *G Minor Fantasia and Fugue, BWV 542* might not be mistaken for one another. Bach probably composed the "Little" *G Minor Fugue* sometime between 1703 and 1707, when he was a young up-and-coming organist in the city of Arnstadt. The "Little" *G Minor's* four-and-a-half measure subject is one of Bach's most widely recognized tunes. It is worked out in four voices, the pedal voice being honored as the full equal of the three manual voices -- even to the extent that the feet are required, in one electrifying passage late in the fugue, to have a go at a sixteenth-note figuration of the countersubject. During the episodes, Bach employs one of Corelli's most beloved sequential gestures: imitation between two voices on an eighth-note upbeat figure that first leaps up a fourth and then falls back one step at time. And

those who love to find precise mathematical structural divisions and markers in Bach's music will enjoy that it is in the 33rd measure – one measure shy of the exact midpoint of BWV 578 -- that Bach introduces the subject in a key outside the tonic-dominant loop of the exposition.

Johann Sebastian Bach was born in Eisenach, Saxe-Eisenach, into a great musical family; his father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music. Apparently at his own initiative, Bach attended St. Michael's School in Lüneburg for two years. After graduating, he held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to August III. Bach's health and vision declined in 1749, and he died on July 28, 1750.

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, *Shout!*, is a virtuosic celebration – the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own – I see you and I am you. This one's for the culture!

I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups – music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life.

– Omar Thomas

Born to Guyanese parents, **Omar Thomas** moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied with Maria Schneider. Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra. Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

About the Conductors

Edwin Powell is the Director of Bands and Professor of Music at PLU, where he is responsible for the University Wind Ensemble, conducting and music education methods courses. In 2015 he was the recipient of a PLU 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*.

Autumn Lyle is a senior music education major with a focus in secondary instrumental. She has been playing the trumpet for twelve years and has participated in Wind Ensemble, Jazz Ensemble, Concert Band, Brass Quintet, University Singers, and is the current Pep Band Leader, Wind Ensemble Logistics Manager, and a collegiate officer in the CWMEA chapter here at PLU. In 2022, she participated in the Girls Who Conduct Mentorship Program with a few of her peers to continue to build her conducting skills outside of PLU. Although she has experienced conducting rehearsals and leading the Pep Band for two seasons, this will be her undergraduate conducting debut. Autumn will be student teaching with Meghan Wagner at Auburn Riverside High School this coming Fall and is excited to work with Ms. Wagner and their incredible band program. Autumn hopes to achieve a Master's degree in conducting and possibly a doctorate in hopes of being able to conduct a college wind ensemble one day. Autumn is dedicating this performance to her father, who passed away this past September. "Sancta Maria, ora pro nobis, nunc et in hora mortis nostrae. Amen. - Holy Mary, pray for us, now and at the hour of our death. Amen."

2022-2023 Pacific Lutheran University Wind Ensemble

Flute

Felicity Ankrom
Ellen Coburn
Madison Ely*
Ryan Fisher
Elijah Lockhart

Oboe

Ainsley Fuerst*

Bassoon

Claire Calderon
Grace Karns
Rorie Millward*

Clarinet

Caitlin Collins*
Icarus DeOsu
Andrew Lee
Sophia Ramos
Jeremy Wuitschick

Bass Clarinet

Curtis Ganung

Alto Sax

Jason Parshall*
Kyrsten Campbell

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*
Connor Kaczowski
Autumn Lyle
Jess Mason

Trombone

Jasper Bragg
Alana Henerlau
Sabien Kinchlow-McConnaughey
Sarah Zundel*

Euphonium

Joe Middleton
Cody Nutter*

Tuba

Gabriel Murray*
Cassidy Stanhope

Double Bass

Lexi Castillo

Percussion

Ben Helgeson
Evan Nakanishi
Quinn Rasmussen*
Drew Sims
Cole Strichertz

Piano

Henry Hossner

*Section Leader

Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

12 Sunday, 3pm

Richard D. Moe Organ Recital Series: Dexter Kennedy, Organist
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

MARCH

14 Tuesday, 7:30pm

University Symphony Orchestra: Student Showcase

18 Saturday, 2pm

Guitar Orchestra & Guitar Ensemble, free admission

18 Saturday, 5pm

Artist Series: Guitar Faculty Recital

18 Saturday, 7:30pm

Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

19 Sunday, 3pm

University Wind Ensemble

21 Tuesday, 7:30pm

Aubrey Logan with the Pacific Lutheran University Jazz Ensemble
Eastvold Auditorium, Karen Hille Phillips Center

APRIL

11 Tuesday, 7:30pm

PLUSO and the University of Puget Sound Symphony Orchestra

19 Wednesday, 7:30pm

Keyboard Students Recital, free admission

22 Saturday, 7:30pm

Steel Band, free admission

23 Sunday, 3pm

Richard D. Moe Organ Recital Series: Paul Tegels, University Organist. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

25 Tuesday, 7:30pm

Choir of the West Tour Homecoming Concert

27 Thursday, 7:30pm

University Chorale

28 Friday, 7:30pm

Percussion Ensemble, free admission

30 Sunday, 3pm

Sølvvinden Flute Ensemble, free admission

MAY

2 Tuesday, 5:30pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

5 Friday, 3:30pm

Deanna Breiwick Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

5 Friday and 6 Saturday, 7:30pm

Opera Scenes

7 Sunday, 3pm

Woodwind Students Recital, free admission

7 Sunday, 4:30pm

Brass Students Recital, free admission

7 Sunday, 7:30pm

PLUtonic/Gold Rush. MBR Amphitheater, free admission

12 Friday, 12pm

Joo Won Kang Voice Masterclass, free admission

12 Friday, 7:30pm

PLU Ringers, free admission

10 Wednesday, 7:30pm

University Singers & Knights Chorus, free admission

11 Thursday, 7:30pm

Keyboard Students Recital, free admission

13 Saturday, 3pm

Piano Ensemble, free admission

MAY, Cont.

13 Saturday, 7:30pm

Guitar Orchestra & Guitar Ensemble, free admission

14 Sunday, 3pm

University Wind Ensemble Tour Preview Concert

16 Tuesday, 7:30pm

University Concert Band, free admission

17 Wednesday, 6pm

Chamber Music Kaleidoscope, free admission

17 Wednesday, 7:30pm

String Kaleidoscope, free admission

18 Thursday, 7:30pm

University Jazz Ensemble Tour Preview Concert

21 Sunday, 3pm

University Symphony Orchestra Reunion Concert

21 Sunday, 5:30pm

Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

21 Sunday, 7:30pm

Composers Forum, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+), MILITARY, PLU ALUMNI, & PLU FACULTY/STAFF; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
www.plu.edu/music/calendar (updated February 9, 2023)