Band Series

University Wind Ensemble

Sunday, May 15, 2016 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center
Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches, pagers 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

A Festival Prelude (1962) ................................................................. Alfred Reed (1921-2005)

Dusk (2004) ....................................................................................... Steven Bryant (b. 1972)

Bass Clarinet Concerto (2014)* ......................................................... Jonathan Russell (b. 1972)
Devin Turner, soloist

INTERMISSION

Concert Suite for Alto Saxophone and Band (1998)............................. William Bolcom (b. 1938)
I. Lively
II. Like an Old Folksong
III. Scherzando
IV. Introduction and Jump

Austin Baduria, soloist

Danzón No. 2 (1994) .................................................................................. Arturo Márquez (b. 1950) / tr. Oliver Nickel

The Melody Shop (1910) ........................................................................ Karl King (1891-1971)
arr. Andrew Glover

*World premiere of the arrangement for band
Program Notes

Reed: *A Festival Prelude*
Alfred Reed has more than 200 published works for band, orchestra, and choir. A native New Yorker, after service during WWII he studied at Julliard before a career as a composer and conductor at both Baylor University and the University of Miami. Early in his career he worked at both the NBC and ABC studios in New York City as a staff composer and arranger of music for radio, television, and film.

*A Festival Prelude* was written in commemoration of the twenty-fifth anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was given its first performance on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of this composer’s most brilliant and powerful works for the modern concert band. The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. The composition is a staple in the repertoire for wind bands throughout the world.

Bryant: *Dusk*
Steven Bryant is an active composer and conductor with a varied catalog, including numerous works for wind ensemble, orchestra, chamber ensembles, and electronic and electro-acoustic creations. He studied composition with John Corigliano, Cindy McTee, and Francis McBeth. *Dusk* was commissioned by the Langley High School Wind Symphony and was premiered in April 2004 at the MENC National Convention.

*Dusk*: The composer writes, “This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work ‘night cycle’, continuing with *The Marbled Midnight Mile* and concluding with *First Light*.”

Russell: *Bass Clarinet Concerto - for solo bass clarinet and concert band*
Jonathan Russell is a composer, clarinetist, conductor, and educator, whose work has been hailed as “incredibly virtuosic, rocking, and musical” (*San Francisco Classical Voice*) and “a fantastically distorted perpetual motion of awesome” (*I Care If You Listen*). Especially known for his innovative bass clarinet and clarinet ensemble composition, his works for bass clarinet duo, bass clarinet quartet, bass clarinet soloists, and clarinet ensembles have been performed around the world and are radically expanding the technical and stylistic possibilities of these genres. An avid performer on clarinet and bass clarinet, Russell is a member of the heavy metal-inspired Edmund Welles bass clarinet quartet and the Sqwonk bass clarinet duo, which has commissioned numerous new works and released three albums. He has performed a soloist with numerous chamber and symphony orchestras throughout the country. He is co-founder of the Switchboard Music Festival, an annual eight-hour marathon concert that brings together the San Francisco Bay Area’s most creative and innovative composers and performers.

The *Bass Clarinet Concerto* is virtuosic, however, rather than featuring fast flashy passages for the soloist, it rather showcases a wide range of colors and approaches to the instrument from aggressive rhythmic grooves to lyrical melodies and altissimo range wailing. Especially notable in the composition are the extreme high range altissimo passages, with in the instrument regularly playing in a range that would be considered high even on a soprano Bb clarinet; the use of “throat harmonics,” a technique that uses changes in throat position to create “buzzy” overtones of the fundamental pitch in the manner of a throat singer or didgeridoo player. The work is classically concerto-like in its conception, with a sense of dialog and interplay between the soloist and the ensemble. Structured somewhat similarly to Aaron Copland’s 1948 *Clarinet Concerto*, the composition begins with a slow, lyrical first section ending with a minimalistic accelerando and leading directly into a solo cadenza. Several contrasting sections follow with influences ranging from Klezmer to Funk before returning to the same themes and mood as the opening.
Bolcom: *Concert Suite for Alto Saxophone and Band*

Born in Seattle, Washington, Pulitzer Prize-winning composer William Bolcom entered the University of Washington at age eleven, where he studied piano and composition. Further studies followed with Darius Milhaud at Mills College and at the Paris Conservatorie. He completed his doctorate in composition at Stanford University in 1964. Bolcom is Professor Emeritus of the University of Michigan where he served as Professor of Music Composition from 1973 – 2008. The *Concert Suite for Alto Saxophone and Band* was commissioned by the University of Michigan Band Alumni Association and has been performed by several leading saxophonists and prestigious wind ensembles. Bolcom’s work has been twice nominated for a Grammy award, including his Fourth Symphony (dedicated to Leonard Slatkin and the Saint Louis Symphony Orchestra) and *Orphee-Serenade*, recorded by the Orpheus Chamber Orchestra with Bolcom as piano soloist.

The *Concert Suite for Alto Saxophone and Band* was commissioned by the University of Michigan Band Alumni Association and has been performed and recorded by several leading saxophonists and wind ensembles. The opening movement, *Lively*, contrasts several fanfare gestures between soloist and ensemble with a playful melody appearing first in the saxophone. The ascending and descending chromatic scale first established in this movement is an important melodic and harmonic technique throughout the work. The second movement, *Like an Old Folksong*, is a simple and lush melody original to the composer. The triple meter, *Scherzando* is light and lively with sweeping phrases throughout the extended range of the saxophone. The final movement, *Introduction and Jump*, begins with a slow rubato and jazz-like articulation, phrasing, and harmonies. The culminating section is fast with a rather aggressive dance, or Jump.

Márquez: *Danzón No. 2*

Born in 1950 in Alamos in the state of Sonora, Mexico, Arturo Márquez began his musical schooling in La Puente, California. He studied piano and music theory at the Conservatory of Music of Mexico, and composition at the Taller de Composición of the Institute of Fine Arts of Mexico. He has studied with Mexican composers Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra, as well as French composer Jacques Castérède, and Americans Morton Subotnick and James Newton.

Márquez received his first inspiration for *Danzón No. 2* while traveling to Malinalco in 1993 with painter Andrés Fonseca and dancer Irene Martinez, who both loved to dance. The pair later brought Márquez to dance halls in Veracruz and the popular Salón Colonia in Mexico City. Like Aaron Copland, who traveled to the dance halls of Mexico City and produced *El Salón Mexico* (1932), Márquez found himself entranced and inspired by the music. But unlike Copland, who was a visitor from the outside finding his way into the music, Márquez was a native who discovered the music from the inside out, connecting with the musical traditions of his parents and grandparents. Of this experience, Márquez writes:

"I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music."

*Danzón No. 2* opens with a clarinet solo over rhythmic claves, piano, and pizzicato winds. The clarinet is soon answered by oboe, while brass pulse underneath, and the entire ensemble is pulled into the dance. The work becomes increasingly frenetic, and sections featuring solo or groups of instruments with the ever-present claves are contrasted with all-out dance mania. A lyric central section, introduced by piano, features beautifully lush
strings and a duet for clarinet and flute. Then brass assert the main dance theme again and the work builds to a dramatic, foot-stomping close.  

(Notes prepared by, Barbara Heninger – Redwood Symphony Orchestra)

**King: The Melody Shop**

Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. As a young man he became proficient on the baritone, and soon began playing in several bands. He also began to compose marches and other band works at an early age, with his first published works appearing in print while still a teenager. Bitten by the circus bug, King began traveling with various show bands, and his troup ing career climaxed with the directorship of the Barnum and Bailey Circus Band in 1918.

Karl King composed 185 marches. *The Melody Shop* was one of his earliest, published in 1910 at the age of 19. One popular legend explaining the dizzying baritone part involves a chance meeting in a Canton, Ohio barbershop between King and a stranger. The stranger was a baritone player, and he struck up a conversation with King (also a baritone player). Not knowing the composers identity, the stranger referred to Karl King as “the guy who writes those dinky marches.” That was all the urging King needed to make *The Melody Shop* one of the most famous baritone (Euphonium) parts in all of band repertoire.

**About the Director**

Ron Gerhardstein is Assistant Professor of Music Education and Associate Director of Bands at Pacific Lutheran University. Dr. Gerhardstein serves as the director for the University Concert Band and for the spring semester 2016, he is the interim director of the PLU Wind Ensemble. In addition, he teaches coursework related to music education, instrumental conducting, instrument methods, and supervision of student teachers. Dr. Gerhardstein comes to PLU having taught instrumental and vocal music in public and private school settings for 18 years in the states of Washington, Idaho, Pennsylvania, and Ohio. He earned degrees from the University of Idaho and Temple University. At Temple, he completed the Ph.D. in music education where he studied with Edwin Gordon and Beth Bolton.

Dr. Gerhardstein worked for thirteen years in the West Valley School district, Yakima, WA. From 2005 – 2014, he was the director of bands at West Valley High School. His band program had a strong reputation for excellence in all areas of instrumental performance and his groups won numerous awards of excellence at regional festivals and events. Honored performances included serving as a clinic ensemble at the WMEA State Conference, EWU Invitational Festival, the Lionel Hampton Jazz Festival, and featured jazz guest artist concerts with Terrel Stafford and Wycliffe Gordon.

Dr. Gerhardstein maintains an active schedule as an honor band guest conductor, workshop clinician, and festival adjudicator. He is an active member of WMEA having served as the Yakima Regional President and on the WMEA Board (2010 – 12). In 2014, Dr. Gerhardstein was honored as the WMEA / WIAA Music Educator of the Year.

**Student Soloists**

**Devin Turner: Bass Clarinet**

A native of California, Devin Turner now makes his home in Tacoma. Devin is a senior music education major with an emphasis in band and he will complete his student teaching next fall semester. A student of Craig Rine, he is a clarinetist in the PLU Wind Ensemble, Symphony Orchestra, University Jazz Ensemble, and the University Concert Band as a percussionist. Devin has maintained a private clarinet studio for six years and is the recipient of the PLU Provost’s Music Scholarship and the Paul M. Bellamy Music Scholarship.

**Austin Baduria: Alto Saxophone**

A graduate of Curtis High School in University Place, Austin Baduria is a junior music education major with an emphasis in band. He is a student of Erik Steighner and has attended master classes with Fred Hemke, Idit Shner, Ann Bradfield, and the Post-Haste Reed Duo. Austin is a member of the PLU Wind Ensemble, saxophone quartet, saxophone ensemble, and the University Jazz Ensemble.
2016 Wind Ensemble Personnel

**Flute**
Joey Erberich  
Jessica Fletcher  
Angela Froschauer*  
Mary Josten  
Emma Pierce  
Torsen Necessary

**Oboe**
Lydia Robinson*  
Lora Rudzinski

**Bassoon**
Megan Cummings*  
Julia Jingco

**Clarinet**
Daniel Aliment  
Lyndi Knox+  
Lauren McKeever  
Ingrid Smith  
Devin Turner+  
Dru Wickenkamp

**Bass Clarinet**
Grant Benson

**Alto Saxophone**
Gabe Johnson  
Will Radford*

**Tenor Saxophone**
Austin Baduria

**Baritone Saxophone**
Dalton Best

**French Horn**
Logan Krehbiel  
Sarah Martin  
Taylor Mills*  
Calley Odum

**Trumpet**
Georgia Eastlake  
Kristi Eckroth*  
Andre Judd  
Robert Layton  
Devin Morris  
Claire Rehmke

**Trombone**
Taylor Bauer  
Paul Dalenberg  
Collin Ray  
Nathan Tunheim*

**Euphonium**
Mark Burch  
Pablo Hernandez  
Annalise King*  
Aaron Weed

**Tuba**
Alan Young

**Percussion**
Shayla Chaykin  
Emilio Gonzalez  
Tim Hager*  
Matthew Kusche  
Eric Sundberg

**Piano**
Lucas Larreau

**Harp**
Victoria Norman

**Bass**
Jordan Hamilton  
Tomick Necessary

*Section Leader  
+Co-Section Leader

Congratulations to the graduating seniors from the 2015-16 Pacific Lutheran University Wind Ensemble!

Kristi Eckroth (Olympia): Bachelor of Music Education – band, student teaching fall 2016  
Robert Layton (Bremerton): Bachelor of Music in trumpet performance  
Taylor Mills (Port Townsend): Bachelor of Music Education – elementary general, student teaching fall 2016  
Emma Pierce (Enumclaw): BA – History / Music minor / Holocaust and Genocide Studies minor  
Devin Turner (Tacoma): Bachelor of Music Education – band, student teaching fall 2016  
Alan Young (Juneau, AK): Bachelor of Music Education – band, student teaching fall 2016