

University Wind Ensemble

Sunday, October 14, 2018, at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / 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, 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

Divertimento..... Vincent Persichetti (1915-1987)
Prologue
Song
Dance
Burlesque
Soliloquy
March

This Cruel Moon John Mackey (b. 1973)

Colonial Song..... Percy Grainger (1882-1961)

INTERMISSION

Hommage à l'ami Papageno..... Jean Françaix (1912-1997)

Gloriosa..... Yasuhide Ito (b. 1960)
Oratio
Cantus
Dies Festus

Program Notes

Vincent Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of eleven he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of sixteen he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next twenty years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of twenty, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed "educational" music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, twelve solo piano sonatas, and various shorter works. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his *Symphony No. 6* is rightly considered one of the "cornerstones" of the genre.

Divertimento was premiered by The Goldman Band on June 16, 1950, with the composer conducting. The composition was started during the summer of 1949 in El Dorado, Kansas. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981 Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium – rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

John Mackey holds a Master of Music Degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

This Cruel Moon is the story the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

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.

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."

Grainger initially wrote *Colonial Song* in 1911 as a piano piece as a gift to his mother, Rose. Of his piece, Grainger wrote that it was "an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America". Although the piece seems to have been intended as part of a series of 'sentimentals,' Grainger never wrote any other pieces in this series. Unlike many of Grainger's other compositions, the melodies of *Colonial Song* are not based on folk song, but are original melodies.

Jean Françaix's natural gifts were encouraged from an early age by his family. His father, Director of the Conservatoire of Le Mans, was a musicologist, composer, and pianist, and his mother was a teacher of singing. Jean Françaix studied at the Conservatoire of Le Mans and then at the Paris Conservatory, and was only six when he took up composing with a style heavily influenced by Ravel. Françaix's first publication, in 1922, caught the attention of a composer working for the publishing house who steered the gifted boy toward a gifted teacher, Nadia Boulanger (who, after her sister's death in 1918, devoted her life to conducting, playing the organ and teaching). Boulanger soon became among the most celebrated teachers of musical composition in the 20th century with a list of students whose names include Aaron Copland, Leonard Bernstein, Elliott Carter and many more. Boulanger encouraged Françaix's career, considering the young composer to be one of the best, if not the best, of her students.

Françaix himself described this work as an imaginary dialogue between the greatest composer of all times and his obedient servant. "My *Hommage à l'ami Papageno* is more than just a paraphrase. It is a musical expression of my gratitude towards the musician whom people left to die in poverty. This gratitude is recognizable throughout the entire piece: Both the elegiac, atmospheric wind setting and the loving arrangement of the main themes from *The Magic Flute* bear witness to that."

Yasuhide Ito completed graduate work at Tokyo University of Fine Arts and Music in 1986 where he studied composition with Professor Teruyuki Noda. Ito won 3rd prize in the 51st Music Competition of Japan with a work for orchestra, and in 1986, he won the 1st prize of the competition for the Composition for Saxophone. As a pianist, Ito won 1st prize in the 5th Music Competition of Shizuoka in 1980. Ito is a member of the Japanese Society for Contemporary Music and the JBA.

Ito's lectures about Japanese band music at WASBE in 1995 (Hamamatsu) and 1997 (Austria) have had a great influence on the band world. Besides his composition career, Ito is well-known as an author and translator. He has written "Kangakki no Meikyoku Meienso" ("The Masterpieces and Great Performances of Wind Instruments") and translated Frank Erickson's "Arranging for the Concert Band." He teaches at Tokyo University of Fine Arts and Music, Sakuyo Music College and Tokyo Conservatoire Shobi. In addition, he is the regular conductor of the Tsukuba University Band.

Gloriosa is a symphonic poem for band in three song-like movements: *Oratio*, *Cantus* and *Dies Festus*. This stirring and powerful homage to early Christianity in Japan during the Edo Period profoundly and eloquently states the case of cross-cultural conflict and resolution. Roman Catholic missionary Francisco Xavier introduced Christianity in the southern region of Kyushu during the 1550s; subsequently a variety of Western music arrived in Japan as well. The piece is inspired by the songs of the Kakure-Kirishitan (Crypto-Christians) of Kyushu who continued to practice their faith secretly by disguising songs so that Gregorian-like melodies and lyrics were "Japanized." For example, the Latin word "Gloriosa" was changed to "Gururiyoza." This adaptation of liturgy for survival inspired Ito to write a fusion of Gregorian chant and Japanese folk music to display the most sophisticated counterpoint yet found in any Japanese composition for wind orchestra. The composer states:

Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan's only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the 200 years of hidden practice of the Christian faith. That music forms the basis of *Gloriosa*. The Gregorian chant of *Gloriosa* begins with the words 'O gloriosa domina excelsa super sidera que te creavit provide lactasti sacro ubere.' The first movement, *Oratio*, opens with bells sounding the hymn's initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians. The second movement, *Cantus*, showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on *San Juan-sama no Uta* (*The Song of Saint John*), a 17th-century song commemorating the Great Martyrdom of Nagasaki where a number of Kyushu Christians were killed in 1622. The third and final movement, *Dies Festus*, takes as its theme the Nagasaki folk song *Nagasaki Bura Bura Bushi*.

University Wind Ensemble Personnel

Flute

Kelli Bower
Erika Hoagland
Allison Moore
Robin Wessel
Eri Yeomans*

Oboe/English Horn

Marissa Dallaire*
Sarah Seeman

Bassoon

Claire Calderon
Avery Floyd*

Contra Bassoon

TJ Mallos

Clarinet

Daniel Aliment*
Laine Barndt
Emily Gibbons
Emily Phipps
Frank Saxton
Dru Wickenkamp

Bass Clarinet

Grant Benson
Abigail Foster

Contra Bass Clarinet

Abigail Shedd

Alto Saxophone

Dalton Best*
Dale Emoto

Tenor Saxophone

Ben Martin

Baritone Saxophone

Marcel Augustin

Trumpet

Kyle Doughton
Michelle John
Andre Judd
Donovan Klega
Devin Morris*
Derek Solomon

Horn

Elena Bauer
Ben Johnson*
William Simpson
Serena Stieglitz

Trombone

Abigail Dean*
Jeremy Willsey
Ben Woodbury

Bass Trombone

Andrew Ringle

Euphonium

Mark Burch*
Jerdil Castillo
Holden Smith

Tuba

Zecharia Naranjo
Ellison Roycroft*

Percussion

Josh Hansel
Matthew Kusche*
Quinn Rasmussen
Eric Zabala

Double Bass

Kaia Malone
Tomick Necessary*

Piano

Zhichu Ren

* = Section Leader



School of Arts +
Communication



Fall Events

at Pacific Lutheran University

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

SEPTEMBER

- 15 Saturday, 5:30pm**
Artist Series: Two Piano Recital
- 16 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Jonathan Moyer, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 21 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 27 Thursday, 8pm**
Voice Recital: Students of Cyndia Sieden, free admission
- 30 Saturday, 3pm**
Artist Series: Nyaho Garcia Duo

OCTOBER

- 4 Thursday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 5 Friday, 8pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra
- 11 Thursday, 8pm**
Regency Series: Regency Voices
- 12 Friday, 3pm**
Orchestra Festival concert, free admission
- 13 Saturday, 8pm**
Artist Series: Jason Gilliam, Euphonium
- 14 Sunday, 3pm**
University Wind Ensemble
- 16 Tuesday and 17 Wednesday, 8pm**
Choral Concert
- 21 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Works for Organ Solo and Organ Plus. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 21 Sunday, 8pm**
Regency Series: Regency String Quartet. Jennie Lee Hansen Recital Hall
- 25 Thursday, 8pm**
Artist Series: Naomi Niskala, Piano
- 26 Friday, 3:40pm**
Artist Series: Women on the Verge, performance and masterclass
- 26 Friday, 3:40pm**
Sydney Carlson Flute Masterclass. MBR 334, free admission
- 27 Saturday, 3pm**
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 28 Sunday, 5pm**
Regency Series: Lyric Brass Quintet

NOVEMBER

- 3 Saturday, 4:30pm**
Music Education Summit concert, free admission
- 6 Tuesday, 8pm**
University Symphony Orchestra
- 8 Thursday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 9 Friday, 3:40pm**
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
- 15 Thursday, 8pm**
Keyboard Students Recital, free admission
- 16 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 17 Saturday, 3pm**
Woodwind Students Recital, free admission
- 17 Saturday, 4:30pm**
Brass Students Recital, free admission

NOVEMBER, Cont.

- 18 Sunday, 3pm**
University Wind Ensemble
- 18 Sunday, 8pm**
Guitar Orchestra and Ensemble, free admission
- 27 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos. AUC Cave, free admission
- 30 Friday, 8pm**
Piano Ensemble, free admission

DECEMBER

A PLU CHRISTMAS, *Winter Rose*

Tickets go on sale Thursday, November 1

Saturday, December 1, at 8pm - Lagerquist Concert Hall
Sunday, December 2, at 3pm - Lagerquist Concert Hall
Monday, December 3, at 7:30pm - Benaroya Hall, Seattle
Friday, December 7, at 8pm - Lagerquist Concert Hall
Saturday, December 8, at 8pm - Lagerquist Concert Hall

- 1 Saturday, 12pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 4 Tuesday, 8pm**
String Kaleidoscope, free admission
- 5 Wednesday, 8pm**
University Concert Band, free admission
- 6 Thursday, 8pm**
Sounds of Christmas, featuring the University Singers and University Men's Chorus
- 8 Saturday, 1pm**
Artist Series: Trio Esades, free admission
- 9 Sunday, 3pm**
Composers Forum, free admission
- 9 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 11 Tuesday, 8pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

JANUARY

- 5 Saturday, 5 and 6:30pm**
Northwest High School Honor Band, free admission
- 20 Sunday, 5pm**
PLU Honor Orchestra for Strings, free admission
- 24-26 Thursday-Saturday, 7:30pm; and 27 Sunday, 3pm**
W. A. Mozart's *Le Nozze di Figaro*. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Saturday, 4:30pm**
Northwest High School Honor Jazz Band. Eastvold Auditorium, Karen Hille Phillips Center, free admission

To Order Tickets:

On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
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 COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.

<http://www.plu.edu/music/calendar/> (updated September 25, 2018)