

University Wind Ensemble

Sunday, November 18, 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 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, op. 24 **Felix Mendelssohn (1809-1847)**
Ron Gerhardstein, *conductor*

Shadow of Sirius..... **Joel Puckett (b. 1977)**
The Nomad Flute
Eye of Shadow
Into the Clouds

Jennifer Rhyne, *flute*

INTERMISSION

Serenade in C Minor, K. 388..... **W. A. Mozart (1756-1791)**
Allegro

Autumn **Cait Nishimura (b. 1991)**
World premiere

Russian Christmas Music..... **Alfred Reed (1921-2005)**

Program Notes

Jakob Ludwig Felix Mendelssohn Bartholdy, widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period.

A grandson of the philosopher Moses Mendelssohn, Felix Mendelssohn was born into a prominent Jewish family. Although initially he was raised without religion, he was later baptized as a Reformed Christian. Mendelssohn was recognized early as a musical prodigy, but his parents were cautious and did not seek to capitalize on his talent.

Mendelssohn enjoyed early success in Germany, where he also revived interest in the music of Johann Sebastian Bach, and in his travels throughout Europe. He was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire, which he founded, became a bastion of this anti-radical outlook.

After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, his creative originality has now been recognized and re-evaluated. He is now among the most popular composers of the Romantic era.

Overture for Winds, op. 24 was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled *Nocturno* and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven-instrument version published, but apparently could not locate the score as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock an *Ouverture fur Harmoniemusik* (“Overture for Wind Band”) scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the *Nocturno for German Band* of that era and was not published until 1852 following the death of Mendelssohn. It is quite possible that the re-scoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German band along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

Joel Puckett is the son of a Dixieland jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both concert and popular music. He has held fellowships at the Aspen Music Festival and at the University of Michigan where he received a D.M.A. in composition studying with William Bolcom and Michael Daugherty. Formerly a cantor at St. John’s Episcopal Church in Detroit, he has also been an active performer of both contemporary and cabaret works.

Puckett is the recipient of the first American Bandmasters Association/University of Florida Commission. He is on the faculty of the Peabody Conservatory after previously having served as a Visiting Assistant Professor at his alma mater, Shenandoah Conservatory. Puckett writes:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people’s thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin’s *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, “Many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my *The Shadow of Sirius* for solo flute and wind orchestra.”

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements.

A consortium of American wind ensembles that includes Pacific Lutheran University, led by Michael Haithcock and the University of Michigan, commissioned *The Shadow of Sirius*.

The Nomad Flute

You that sang to me once sing to me
now
let me hear your long lifted note
survive with me
the star is fading
I can think farther than that but I
forget
do you hear me

do you still hear me
does your air
remember you
oh breath of morning
night song morning song
I have with me
all that I do not know
I have lost none of it

but I know better now
than to ask you
where you learned that music
where any of it came from
once there were lions in China
I will listen until the flute stops
and the light is old again

Eye of Shadow

Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting

in its own fair time
all in its rags it rises
revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy

o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known
herald without a sound
leave-taking without a word
guide beyond time and knowledge
o patience
beyond patience

I touch the day
I taste the light
I remember

Into the Clouds

What do you have with you
now my small traveler
suddenly on the way
and all at once so far

on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to

my endless company
when you could stay close to me
until the day was done

o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

*Poems used by permission of
W. S. Merwin, Copyright 2008.*

Born in Salzburg on January 27, 1756, Mozart's full name was **Johannes Chrysostomus Wolfgangus Gottlieb Mozart**. His father, Leopold, was a composer and violinist, working mainly as concertmaster at the archiepiscopal court and the Salzburg court. Mozart displayed an aptitude for music at a very early age, writing his first sonata at age four, his first symphony at eight, and his first opera, *La Finta Semplice*, at twelve. His father took advantage of his musical talents, setting out on a tour of France and England and visiting numerous courts in both countries. The young and precocious Mozart amazed audiences with his immense talent and his showmanship, as well as with his behavior. Haydn called him "the greatest composer known to me in person or by name; he has taste, and what is more, the greatest knowledge of composition." Although he is best known for his operas, symphonies, and works for piano, Mozart contributed much to the body of wind literature. Perhaps the three most important works in this vein are his *Serenades Nos. 10, 11, and 12, K.361/370a, K. 375, and K.388/384a*, respectively.

Mozart died in Vienna on December 5, 1791 of what was most likely rheumatic fever. Despite persistent rumors to the contrary, Mozart was not poisoned, and the Italian composer Salieri certainly had nothing to do with his death. Mozart was never a healthy individual, and he had suffered from rheumatic fever most of his life. He was buried in a wooden coffin along with four or five other people in an unmarked grave. While much has been made of this, the fact is that it was Viennese law to bury people in this manner unless they were of noble or aristocratic birth. Later on, a memorial was erected for him, but in reality this memorial does not sit atop the site where Mozart was buried, because unfortunately, that spot is unknown.

The *Serenade, K.388* is one of Mozart's most puzzling and mysterious works. It is orchestrated for an ensemble that is traditionally employed for light entertainment, yet it is defiantly dark in its character. Musicologists are not even truly certain when it was composed, although watermark research and other evidence have placed the composition at circa 1782. It has been assigned the Koechel number 384a in order to approximate composition date.

Another puzzle is its form. In Mozart's day, a serenade would have consisted of a series of loosely-connected movements in dance meters, typically five or more. The C minor serenade, however, has only four movements, making the work basically a symphony for wind octet. Mozart obviously thought highly of the work – in 1788 he transcribed it for string quintet (K.406). The K.388 is unforgiving in its seriousness, and therefore not suitable for background music at a dinner or a dance; it is not likely to have been played often in Mozart's day. In an ironic twist, despite its somber demeanor throughout, the Serenade ends in a triumphant C Major.

Cait Nishimura is a Canadian composer and music educator based in Toronto, Ontario. Described as having a "refreshing buoyancy", her music uses minimalist patterns, simple yet lush harmonies, and themes that linger in listeners' minds, drawing inspiration from the beauty of the natural world. With a special focus on wind band and choral music, Nishimura strives to present contemporary concert music that is accessible and enjoyable by musicians of all levels. Her work for wind band, *Chasing Sunlight*, was selected as the winner of the 2017 Canadian Band Association Composition Competition, and has since been added to regional and national wind band syllabi. Nishimura holds undergraduate degrees in music and education from the University of Toronto. Her work is regularly programmed and commissioned by ensembles across North America, where she is in demand as a visiting composer and educator.

Nishimura writes, "*Autumn* was originally composed for SATB choir, and was later transcribed for wind band by the composer. The choral version features original text inspired by seasonal scenic imagery. The setting for wind band stays true to the pacing and character of the original, with added instrumental texture and colour."

The sun hides
low in the sky
igniting the forest
with rays of light.
The air lies motionless
until a gentle wind whispers,
disrupting this peace.
With this wind
dances a colourful melancholy,
painting the seasons
with brushstrokes of time.
Memories swirl
in this cool breeze,
though warmth lingers
in the arms of trees
holding on
until the last single leaf falls.

Poem used by permission of Cait Nishimura, Copyright 2018.

Alfred Reed was born in New York City. He studied composition at the Juilliard School with Vittorio Giannini after a tour in the US Air Force during World War II. He was later a staff arranger for NBC in the 1950s and a professor of music at the University of Miami from 1966 to 1993. He is remembered today as a distinguished educator, conductor, and composer. His impact was the greatest in the wind band world, where he left behind more than 100 frequently performed works. He was particularly popular in Japan, where he developed a close relationship with the Tokyo Kosei Wind Orchestra, and where many of his works are required literature for all bands.

Reed was a 23-year-old staff arranger for the 529th Army Air Corps Band when he was called upon to create *Russian Christmas Music*. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premiers of new works from both countries. Roy Harris was placed in charge and planned the second movement of his *Sixth Symphony* (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's *March, op. 99*, but Harris discovered that it had already been performed in the United States (by Reed's own organization). With just sixteen days until the concert, Harris assigned Reed, already working for Harris as an aid, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic 16th-century Russian Christmas Song, "Carol of the Little Russian Children," to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of *Russian Christmas Music* in eleven days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later.

About the Soloist

Jennifer Rhyne serves as Assistant Professor of Flute and Music Theory at PLU, where she also directs the Sølrvinden Flute Ensemble and performs with the Camas Woodwind Quintet. Before joining the faculty of PLU, Rhyne taught at Fort Hays State University in Kansas. The North Carolina native holds degrees in Flute Performance and in Neuroscience from Oberlin College and Conservatory of Music, as well as degrees in Flute Performance from the University of Michigan and Stony Brook University. She pursued non-degree studies at the École Normale de Musique in Paris. Her teachers include Kathleen Chastain, Michel Debost, Lorna McGhee, Carol Wincenc and Pierre-Yves Artaud. Rhyne is a member of Symphony Tacoma and performs regularly with Vashon Opera and the Blessed Sacrament Baroque Orchestra in addition to directing the Tacoma Flute Choir. She frequently appears with ensembles in the region such as Northwest Sinfonietta, Bellevue Opera, Lyric Opera Northwest, the Northwest Bach Festival, and

Walla Walla Baroque, as well as on chamber music series such as the Second City Chamber Music Series and at the Icicle Creek Center for the Arts. A dedicated pedagogue, her articles have been published in *School Band and Orchestra Magazine* and *Flute Talk*, and she has been a featured lecturer and masterclass clinician at the National Flute Association Convention, the Kansas Music Educators Convention, the University of Oregon, Cornish College of the Arts, Ohio University, Portland State University, Western Kentucky University, and Columbus State University in Georgia as well as a frequent adjudicator for contests in the Northwest. She served as the Assistant Program Chair for the 2017 National Flute Association Convention in Minneapolis. She has won prizes in competitions sponsored by the National Flute Association, the Texas Flute Society, the Albuquerque Flute Association, and the Washington, DC Flute Society and has performed at Carnegie Hall and Madison Square Garden in New York. Her students have won prizes in competitions sponsored by PLU, the Coeur d'Alene Symphony, the Tacoma Philharmonic, the Washington Music Educators Association, and the National Flute Association. Rhyme enjoys performing a wide variety of music from all genres and eras, including historically-informed performances of early music on a one-keyed wooden flute as well as performances of avant-garde contemporary solo and chamber works. Her *Two Muses* recording of music for flute and guitar is available from Amazon.

About the Conductors

Edwin C. 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 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*.

Ron Gerhardstein is Assistant Professor of Music Education at PLU where he teaches coursework in the music education curriculum and serves as the conductor of the PLU Concert Band. In addition, he instructs Music 101 (Introduction to Music) and supervises music practicum and student teacher placements. Dr. Gerhardstein has taught instrumental and vocal music in both public and private settings in the states of Washington, Idaho, Pennsylvania, and Ohio for eighteen years. He earned the Ph.D. in Music Education from Temple University where he studied with Edwin Gordon and Beth Bolton. He studied saxophone performance with Robert Miller at the University of Idaho. From 2005 – 2014, he was the band director at West Valley High School in Yakima, WA. His band program had a strong reputation for excellence in all areas (Concert Band, Jazz Band, and Marching Band). His WVHS groups won numerous awards of excellence and have been honored with clinic performances at the WMEA state conference as well as guest artist jazz performances with Terrell Stafford (2011) and Wycliffe Gordon (2013). Ron is an active member of WMEA serving a term as the Regional President of the Yakima Valley region, WMEA All-State Concert Band Site Manager, and was elected to the WMEA Board as the Band Curriculum Officer for the 2010-12 Biennium. He serves often as a mentor for young teachers, clinician, festival adjudicator, and has worked as a guest conductor for the Lower Columbia Region, the Washington Ambassadors of Music, and he directed the 2017 WMEA Junior All-State “Rainier” Band. From 1998 – 2001, he served on the faculty of Ohio Wesleyan University teaching elementary and secondary methods and supervising student teaching placements. Dr. Gerhardstein was honored as the 2014 WMEA / WIAA Music Educator of the Year. He makes his home in Tacoma with his wife, Jerilyn, a first-grade teacher in the Bethel School District.

University Wind Ensemble Personnel

Flute

Kelli Bower
Meagan Gaskill
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*
Lanie Barndt
Emily Gibbons
Emily Phipps
Frank Saxton
Dru Wickenkamp

Bass Clarinet

Grant Benson
Abigail Foster

Contra Bass Clarinet

Abigail Foster
Abigail Shedd

Alto Saxophone

Dalton Best*
Dale Emoto

Tenor Saxophone

Ben Martin

Baritone Saxophone

Marcel Augustin

Bass Saxophone

Abigail Shedd

Trumpet

Kyle Doughton
Michelle John
Donovan Klega
Devin Morris*
Darek Solomon

Horn

Elena Bauer
Ben Johnson*
William Simpson
Serena Stieglitz

Trombone

Abigail Dean*
Kiah Miller
Jeremy Willsey
Ben Woodbury

Bass Trombone

Andrew Ringle

Euphonium

Mark Burch*
Jerdil Castillo
Holden Smith

Tuba

Zecharia Naranjo
Ellison Roycroft*

Percussion

Jordan Bluhm
Josh Hansel
Matthew Kusche*
Quinn Rasmussen
Nate Sager
Eric Zabala

Double Bass

Kaia Malone
Tomick Necessary*

Harp

Alec Sjolholm

Piano

Zhichu Ren

* = Section Leader

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
- 10 Monday, 7:30pm**
Artist Series: Fan Li Voice Recital, 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 October 23, 2018)