

University Wind Ensemble

Sunday, October 13, 2019 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, *director*

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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

English Folk Song Suite..... Ralph Vaughan Williams (1872-1956)

I. March – “Seventeen Come Sunday”
II. Intermezzo – “My Bonny Boy”
III. March – “Folk Songs from Somerset”

Io Tacerò.....Carlo Gesualdo (1566-1613)
arr. Robert Ambrose

Be Thou My VisionDavid Gillingham (b. 1947)

INTERMISSION

California..... David Maslanka (1943-2017)

Mannin Veen “Dear Isle of Man”.....Haydn Wood (1882-1959)

Program Notes

The English Folk Song Suite was written in 1923 and includes three movements. The first is a march entitled *Seventeen Come Sunday* and begins with the folksong of the movement's name with the melody in the woodwinds. It is followed by the folksong *Pretty Caroline* which features a solo clarinet and cornet, and the last melody in the first movement is *Dives and Lazarus* which features the lower instruments with the upper woodwinds playing against them. The second movement is *Intermezzo: My Bonnie Boy* which opens with an oboe solo to the tune of *My Bonnie Boy* and is interrupted by the tune *Green Bushes* which is more upbeat and dance-like than the slow, emotional opening. The movement ends with a fragment of the original melody. The third movement is a march called *Folk Songs from Somerset* which opens with a light introduction of four measures before the first melody, the folk song *Blow Away the Morning Dew*, played by a solo cornet. The second melody, *High Germany*, is played by the lower instruments and transitions into *The Tree So High'* and *John Barleycorn* before repeating back to the beginning of the movement. Historically, the piece is considered to be a cornerstone work in the literature, and one of the earliest "serious" works for wind band.

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. He was also a collector of English folk music and song: this activity both influenced his editorial approach to the *English Hymnal*, beginning in 1904, in which he included many folk song arrangements set as hymn tunes, and also influenced several of his own original compositions. Vaughan Williams spent most of his life in London. He studied the viola, piano and organ, and he wanted to compose, but his family discouraged him from an orchestral career. He graduated from Trinity College, Cambridge, and studied composition at the Royal College of Music, as well as organ and piano with several teachers. Although he also studied abroad with Max Bruch and Maurice Ravel, his style remained individual and English. He was appointed organist at Lambeth, and his interest in English folk music dates from his stay there. He became good friends with Gustav Holst, and they often shared their works in progress with each other. His work on the *English Hymnal* greatly influenced his musical career. He joined the Royal Army Medical Corps in France during World War I. From the 1920's onward, he was in increasing demand as a composer and conductor. He composed simple pieces and grand orchestral works and is considered the outstanding composer of his generation in England. According to Hubert J. Foss in *The Heritage of Music*, "In Vaughan Williams we hear the historic speech of the English people. What he gives us in music is the language of the breakfast table. It is also the language that Shakespeare wrote."

Io tacerò, ma nel silenzio mio first appeared in *Volume IV* of Gesualdo's madrigals for five voices, published in Ferrara in 1596. While the source of the text is unknown, its representation of emotional extremes is characteristic of those chosen by the then-tormented composer.

Carlo Gesualdo is best known as a prolific composer of madrigals. Much of his music is characterized by wild, often jarring chromaticism, the likes of which was not seen again until the nineteenth century, some 300 years later. Gesualdo's highly original music is often overshadowed by the brutal murders of his wife and her lover that he committed in 1590. By most accounts, these actions haunted him for the remainder of his life and certainly contributed to the depression and eventual self-isolation that characterized his final years.

Be Thou My Vision otherwise titled "Slane," begins in D-minor with chant-like somberness of the euphonium. Following, the flute sings a newly composed counter melody in the style of an Irish ballad which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work. Composed for Ray and Molly Cramer in honor of their parents, the work is heartfelt, expressive, hopeful, and inspiring. The hymn tune is one of my favorites and inspired me to compose the countermelody which is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

- Program note by composer

David Gillingham earned bachelor and master's degrees in instrumental music education from the University of Wisconsin-Oshkosh and a Ph.D. in music theory/composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for *Concerto for Bass Trombone and Wind Ensemble* and the 1990 International Barlow Competition (Brigham Young University) for *Heroes Lost and Fallen*. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Orchestra, University of Florida Wind Symphony, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. Currently Dr. Gillingham is Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

California is dedicated to the music educators that have weathered the storm, with spirits set on new beginnings and the strongest times to come as the California All-State Music Education Conference moves to San Jose, CA in 2016. "Music is wonderful. It lets us

tell ourselves things we can't speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power and possibility. We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making. California has always been a place of big dreams. The music of *California* celebrates the California dream space. There is tremendous beauty here — the forests, deserts, mountains and valleys, the ocean — and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place.”

- Program note by composer

David Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H. Owen Reed. Over the past four decades, David Maslanka has been one of America's most original and celebrated musical voices. He has published dozens of works for wind ensemble, orchestra, choir, percussion ensembles, chamber ensembles, solo instrument, and solo voice. However, he is especially well-known for his wind ensemble works. Of his nine symphonies, seven are written for wind ensemble, and an additional forty-one works include among them the profound “short symphony” *Give Us This Day*, and the amusing *Rollo Takes a Walk*. Year after year, Maslanka's music is programmed by professional, collegiate, and secondary school wind ensembles around the world. Maslanka began to incorporate self-hypnosis and lucid dreaming into his meditative exercises, which heavily influenced his musical thought. He began to notice specific symbols in his “mental landscape” that he translated into music. Today, Maslanka's unique compositional technique is known for its emphasis on meditation, psychoanalysis, self-discovery, and the accession of one's own subconscious energies. His search for spiritual and metaphysical discovery ultimately spurred him to leave New York City in 1990 and move to Missoula, Montana, where he lived and worked until his death in 2017.

Mannin Veen, published in 1937, is a classic band work of the post-Holst, pre-Hindemith era of band works; it draws on the composer's experiences of Manx culture when his family lived on the Isle of Man, an autonomous island “Crown Dependency” situated between Ireland and the English mainland in the Irish Sea. The composition exhibits both symphonic grandeur and Celtic tunefulness, often featuring the principal clarinet. This work, based on Manx folk songs, is founded on four of those tunes. The first, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – *The Manx Fiddler*. The third tune, *Sweet Water in the Common* relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

- Program note by composer

Haydn Wood was a British composer and violinist. At the age of two Wood and his family moved to the Isle of Man, a self-governing Crown dependency, located in the Irish Sea at the geographical center of the British Isles. The island was often a source of inspiration for the composer. At the age of fifteen he studied the violin with Enrique Fernandez Arbos and composition with Charles Villiers Stanford at the Royal College of Music. In 1909, he married soprano Dorothy Court whom he had met while they were both students at the Royal College of Music, and from 1913 to 1926 he toured extensively with her. Their act consisted of songs and ballads of his own composition, and well-loved violin gems. Together with their pianist, he accompanied her on his violin while she was singing. He also gained considerable success from his works, particularly his “light music” and his songs. His final years were spent in relative peace and quiet, and he eventually died in a London nursing-home two weeks before his 77th birthday.

**2019-2020 Pacific Lutheran University
Wind Ensemble**

Flute

Paige Balut*
Sarena Kaschmitter
AJ Moore
Ashley Neufeld
Robin Wessel

Oboe

Marissa Dallaire
Gretchen Johnson*

Bassoon

Claire Calderon*
Dylan Cummins

Contrabassoon

TJ Mallos

Clarinet

Melanie Barndt
Emily Gibbons
Emily Phipps*
Kendra Reeve
Jeremy Wuitschick

Bass Clarinet

Olivia Brownfield
Brooklyn Sudnikovich-Eddy

Alto Saxophone

Dale Emoto
Benjamin Martin*
Catherine Ballestrasse

Tenor Saxophone

Frank Saxton
Catherine Ballestrasse

Baritone Saxophone

Jason Parshall

Bass Saxophone

Frank Saxton

Horn

Sophia Apgar
Ben Johnson*
Jessie Dougherty
Wyatt Loranger

Trumpet

Jessa Delosreyes
Kyle Doughton*
Autumn Lyle
Darek Solomon+
Ava Shellenberger

Trombone

Abby Dean
Angel Steele
Ben Woodbury*

Bass Trombone

Andrew Ringle

Euphonium

Jerdil Castillo*
Trey Wood

Tuba

Ellison Roycroft
Niko Wooden*

Double Bass

Paul Duncan

Percussion

Jordan Bluhm
Quinn Rasmussen
Josh Hansel
Eric Zabala*

Piano

Alex Jones

*Section Leader

+Assistant Section Leader

Want to skip the line at the door?

Tickets are available for purchase online up to two hours prior to each ticketed performance.

Visit www.plu.edu/music/calendar prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click "Buy Tickets" to visit the event ticketing page on www.eventbrite.com.

The Campus Concierge can also be reached by calling 253-535-7411 for phone sales.

Fall Events

at Pacific Lutheran University

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

SEPTEMBER

- 15 Sunday, 3pm**
Regency Series: Regency Jazz Ensemble
- 22 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Paul Tegels, University Organist
Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 29 Sunday, 3pm**
Artist Series: Early Music Concert

OCTOBER

- 5 Saturday, 8pm**
Regency Series: Regency Voices
- 6 Sunday, 3pm**
Artist Series: Erik Steighner, Saxophone
- 8 Tuesday, 8pm**
University Symphony Orchestra
- 11 Friday, 12pm**
Orchestra Festival concert, free admission
- 12 Saturday, 5pm**
Artist Series: Jason Gilliam, Euphonium
- 13 Sunday, 3pm**
University Wind Ensemble
- 13 Sunday, 8pm**
Regency Series: Regency String Trio. Jennie Lee Hansen Recital Hall
- 20 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Bruce Neswick, Organist.
Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 22 Tuesday and 23 Wednesday, 8pm**
Choral Concert
- 27 Sunday, 5pm**
Regency Series: Lyric Brass Quintet

NOVEMBER

- 2 Saturday, 1pm**
Regency Series: Camas Wind Quintet. Jennie Lee Hansen Recital Hall
- 5 Tuesday, 8pm**
University Symphony Orchestra
- 6 Wednesday, 8pm**
Music of Norway: Knut Vaage & the Valen Piano Trio. Scandinavian Cultural Center, Anderson University Center
- 8 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 3pm**
PLUtonic/HERmonic. Eastvold Auditorium, Karen Hille Phillips Center
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 3pm**
Leoš Janáček's *The Cunning Little Vixen*. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 Senior Citizen (60+), Military, Alumni, PLU Community; \$5 PLU students & 18 and under
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission
- 22 Friday, 8pm**
Steel Band & Percussion Ensembles, free admission
- 23 Saturday, 3pm**
Woodwind Students Recital, free admission
- 23 Saturday, 4:30pm**
Brass Students Recital, free admission
- 23 Saturday, 4:30pm**
Brass Students Recital, free admission

NOVEMBER, Cont.

- 23 Saturday, 4:30pm**
Brass Students Recital, free admission
- 24 Sunday, 3pm**
University Wind Ensemble
- 24 Sunday, 8pm**
Guitar Orchestra and Ensemble, free admission

DECEMBER

O Nata Lux, A PLU Christmas Concert

Tickets go on sale Monday, November 4

Saturday, December 7, at 8pm - Lagerquist Concert Hall
Sunday, December 8, at 2pm - Lagerquist Concert Hall
Monday, December 9, at 7:30pm - Benaroya Hall, Seattle
Saturday, December 14, at 8pm - Lagerquist Concert Hall
Sunday, December 15, at 2pm - Lagerquist Concert Hall

- 3 Tuesday, 5:30pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 6 Friday, 8pm**
Piano Ensemble, free admission
- 7 Saturday, 12pm**
Sølvvinden Flute Ensemble, free admission
- 8 Sunday, 7pm**
PLU Ringers. Trinity Lutheran Church, free admission
- 10 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 10 Tuesday, 8pm**
String Kaleidoscope, free admission
- 11 Wednesday, 8pm**
University Concert Band, free admission
- 12 Thursday, 8pm**
Sounds of Christmas, featuring the University Singers and Knights Chorus
- 15 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 15 Sunday, 8pm**
Composers Forum, free admission
- 17 Tuesday, 5pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission

JANUARY

- 11 Saturday, 5 and 6:30pm**
Northwest High School Honor Band, free admission
- 20 Sunday, 5pm**
PLU Honor Orchestra for Strings, 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 4, 2019)