

University Wind Ensemble
Sacred Spaces

Sunday, November 24, 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
Sacred Spaces

Edwin Powell, *conductor*

Sunday, November 24, 2019 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

- Canzon Primi Toni a 8**..... **Giovanni Gabrieli (1557-1612)**
- Cathedrals**.....**Kathryn Salfelder (b. 1987)**
- The Engulfed Cathedral** **Claude Debussy (1862-1918)**
trans. Merlin Patterson
- Elsa's Procession to the Cathedral****Richard Wagner (1813-1883)**
trans. Lucien Calliet

Ron Gerhardstein, *conductor*

INTERMISSION

- Firefly** **Ryan George (b. 1978)**
- Linconshire Posy** **Percy Aldridge Grainger (1882-1961)**
Lisbon
Horkstow Grange
Rufford Park Poachers
The Brisk Young Sailor
Lord Melbourne
The Lost Lady Found

Program Notes

Canzon Primi Toni a 8 was composed in 1597 and is one of Gabrieli's most structurally formal works. The instrumentation is intended for two SATB choirs of differing instruments or "broken consorts" in order to highlight the separation with timbral variation. The second of the two SATB choirs play the music of the first three times running, with broader tuttis, which separate repeated sections. A close cana precedes a short triple meter section where once again the second choir repeats the music first heard by the first. A short passage leads to the exact opposite, the first copies the second. The work concludes with a brief imitative coda with both choirs combined.

Giovanni Gabrieli was an Italian composer and organist. He was one of the most influential musicians of his time, and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms. While not much is known about Gabrieli's early life, he probably studied with his uncle, the composer Andrea Gabrieli; he may indeed have been brought up by him, as is implied in some of his later writing. He also went to Munich to study with the renowned Orlando de Lassus at the court of Duke Albrecht V; most likely he stayed there until about 1579. By 1584, he moved to Venice, where he became principal organist at Saint Mark's Basilica in 1585, after Claudio Merulo left the post; following his uncle's death the following year he took the post of principal composer as well.

Though Gabrieli composed in many of the musical forms current at the time, he clearly preferred sacred vocal and instrumental music. He used the unusual layout of the San Marco church, with its two choir lofts facing each other, to create striking spatial effects.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni a 8* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the choirs were stationed in opposite balconies of the church according to the antiphonal principal of cori spezzati (broken choirs), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1:0.618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

The Engulfed Cathedral is the tenth prelude in the first volume of Debussy's *Preludes*. It depicts an old legend from Brittany that states, "To punish the people for their sins, the cathedral in the mighty city of Ys is engulfed by the sea. Each sunrise, the townspeople watch as the sunken cathedral rises from the water, and then sinks slowly into the ocean."

Claude Debussy was a French composer of the late 19th and early 20th centuries. He was admitted to the Paris Conservatoire in 1872 where he first studied piano with Antoine Marmontel and solfège with Albert Lavignac. He eventually studied composition with Ernest Guirand and served as an accompanist for the Concordia Choral Society where he worked with Charles Gounod. Debussy won the Prix de Rome in 1884 for his cantata *L'enfant prodigue*. This enabled him to study for two years in Rome. His early music was influenced by Richard Wagner but this changed when he heard a Javanese gamelan at the Universal Exposition of 1889 in Paris. Debussy had his largest compositional successes in the next two decades with works such as *Prélude à l'après-midi d'un faune* and *La Mer*. His music is labeled as impressionist but Debussy disputed this during his lifetime. He was influenced by artists, painters, and poets labeled variously as symbolists, fauvists, and impressionists. Ultimately, Debussy developed his own style in music by using modes, octatonic and whole-tone scales as well as being influenced by music from India, Russia, and Indonesia.

Elsa's Procession to the Cathedral has been a treasured icon in the wind band repertoire since its introduction in 1938. It is a wedding procession from Richard Wagner's tragic opera *Lohengrin*, where Elsa, Duchess of Brabant, is about to marry her knight in shining armor, Lohengrin, Keeper of the Holy Grail, who has appeared in a boat, magically drawn by a swan. However, keeping Lohengrin's identity a secret – to Elsa and to everyone in the country – has been a condition upon which the marriage was contingent. Shortly after the marriage, Elsa succumbs to her curiosity, sown by the antagonist duo: Ortrud, a sorceress who put a spell on Elsa's brother Gottfried, but accused Elsa of his murder; and Teiramund, the knight defeated by Lohengrin who has accused him of sorcery. Lohengrin reveals his identity to all, kills his accuser, and then bids eternal farewell to Elsa. As Lohengrin disappears, his swan magically turns into Lohengrin's friend and Elsa's brother, Gottfried. Elsa, falls, lifelessly into Gottfried's arms.

Richard Wagner was one of the most influential German composers who lived during the 19th Century. His most influential works were in the medium of opera. These compositions include *Der Ring des Nibelungen*, *Tristan und Isolde*, and *Die Meistersinger von Nürnberg*. Even though he died more than a century ago, Wagner remains a divisive figure due to his personal political and antisemitic views.

Wagner first attended school in Dresden and eventually attended Leipzig University in 1831. At this time he studied briefly with Christian Gottlieb Müller and was heavily influenced by Beethoven. He gained his first position through help of his brother as the choirmaster at the theater in Würzburg. Wagner composed operas at this time influenced by Weber and Bellini. His early career led him to travel throughout Germany with one company, hold a position in Berlin, and move to Paris in 1839. His first large success was with the premiere of *Rienzi* in Dresden on October 20, 1842. This was followed shortly by the premiere of *Der fliegende Holländer*, and then Wagner's appointment as assistant choirmaster for the court in Dresden. While in this position he presented the premiere of *Tannhäuser*.

In 1848, after the revolutions in Paris and Vienna, Wagner saw an opportunity to develop a German national theater and joined revolutionary minded people. When an attempt at revolution in Dresden failed, the composer was forced to flee because of his associations with the revolutionaries. He first stayed at the home of Liszt but then moved on to Zürich. Wagner spent much time writing in the 1850s and was able to secure living expenses from two women. Ideologically, he began to associate with the philosopher Arthur Schopenhauer. He conducted important works such as *Tristan und Isolde* and *Die Meistersinger von Nürnberg* but Wagner had also accumulated a lot of debt.

In 1864, Ludwig II of Bavaria gave the composer money to pay his debt and also gave him an annual salary as well. This helped Wagner to move back to Germany and to develop his theater in Bayreuth. The composer also developed a relationship with Cosima, the daughter of Liszt and wife of Hans von Bülow, who he eventually married. In 1876 the complete *Ring Cycle* was performed for the first time. Wagner's last major, *Parisfal*, was premiered in Munich in 1882. He passed away from a heart attack shortly after moving with his family to Venice.

Firefly is dedicated to my daughters Sophia and Nyla, who ignite my imagination and bring awe and wonder into my life every day.

I'm amazed at how children use their imaginations to transform the ordinary and normal into the extraordinary and fantastic. Just about anything they come across can be used to spark their fantasies and usher their minds into unseen worlds. A stick on the ground becomes a wand with magical powers or a sword to fight off bad guys. A collection of rocks turns into buried treasure, and a blanket stretched over two chairs becomes a cave to hide in. And things found in nature – birds, waterfalls, flowers, and even insects – can take on mythic identities when viewed through the eyes of a child.

The idea for *Firefly* was born one night as I watched my four-year-old become mesmerized by a firefly that had wandered into our front yard. When I asked her what she thought of the "firefly" she looked at me with a puzzled look and said with a corrective tone, "Dad, that is not a firefly... that's Tinkerbell, and she's come to take me with her on an adventure!"

- Program note by Ryan George

Ryan George is an American composer. Ryan graduated from the University of Kentucky with a degree in music education. While a student he sat principal horn for four semesters in the wind ensemble, was a drum major for the Wildcat Marching Band, and also performed with various other ensembles including the UK orchestra.

George completed his first concert commission in 2007, and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, the MidEurope Festival in Schladming Austria, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and multiple state music educator conferences. Ryan's music is also regularly programmed by All-State, Region, Inter-Collegiate, and Honor ensembles. His first work for advanced wind ensemble, *Firefly*, was recorded by the University of North Texas Wind Symphony under the direction of Eugene M. Corporon and is featured in the *Teaching Music Through Performance in Band series, volume 8*.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer's personality no less than of his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

- Program note by Percy Grainger

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.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2 ½ /4).

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."

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 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*.

Ron Gerhardstein is Associate Director of Bands and Assistant Professor of Music 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.

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

Flute

Paige Balut*
Sarena Kaschmitter
AJ Moore
Ashley Neufeld
Robin Wessel

Oboe

Marissa Dallaire
Gretchen Johnson*
Kayleigh Peterson

Bassoon

Claire Calderon*
Dylan Cummins
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*
Brooklyn Sudnikovich-Eddy

Tenor Saxophone

Frank Saxton

Baritone Saxophone

Jason Parshall

Bass Saxophone

Catherine Ballestrasse

Horn

Sophia Apgar
Ben Johnson*
Jessie Dougherty
Wyatt Loranger

Trumpet

Jessa Delos Reyes
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
Josh Hansel
Nate Sager
Quinn Rasmussen
Eric Zabala*

Harp

Alec Sjöholm

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.