

# **University Wind Ensemble**

Sunday, November 21, 2021 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.

**Masks must be worn at all times while indoors and for the duration of the performance.**  
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

**Philharmonic Fanfare**.....**Gina Gillie (b. 1981)**

**Divertimento**..... **Vincent Persichetti (1915-1987)**

*Prologue*

*Song*

*Dance*

*Burlesque*

*Soliloquy*

*March*

**Diamond Tide**..... **Viet Cuong (b. 1990)**

*Moderato*

*Allegro*

**Riften Wed**.....**Julie Giroux (b. 1961)**

**Give Us This Day**..... **David Maslanka (1943-2017)**

*Moderately Slow*

*Very Fast*

## Program Notes (provided by each composer)

*Philharmonic Fanfare* (2019) was commissioned by Adam Stern and the Seattle Philharmonic Orchestra and was written as a symphonic fanfare for the Seattle Philharmonic's 75<sup>th</sup> anniversary celebration. The piece, scored for an orchestral brass section, employs quartal harmony, snappy fanfare rhythms and flowing melodies. The opening seven-note motif represents the letters in "Seattle," and this motif weaves in and out of the contrasting melodies throughout the duration of the fanfare. Exciting and uplifting, this fanfare is scored for three trumpets in Bb, four horns in F, two tenor trombones, one bass trombone, and one tuba.

**Dr. Gina Gillie** is Professor of Music at Pacific Lutheran University where she teaches horn, chamber music, aural skills, composition, music history, conducts a horn choir, and performs frequently in solo and chamber recitals. At the university, she is a member of two faculty chamber ensembles: the Camas Wind Quintet and the Lyric Brass Quintet. As an orchestral player, Dr. Gillie held the position of Assistant Principal with Symphony Tacoma from 2008-2017. She actively freelances with several professional groups such as the Pacific Northwest Ballet, Fifth Avenue Theater, Vashon Opera, Northwest Sinfonietta, and the Seattle Soundtrack Orchestra. In 2006, she attended the Tanglewood Music Festival as an orchestral fellow where she worked with several world-class musicians such as James Levine, Elliot Carter, Bernhard Haitink, Stefan Asbury, Herbert Blomstedt, Charles Rosen, Barry Tuckwell and John Williams. Dr. Gillie received her bachelor's degree in horn performance from PLU and her master's and doctoral degrees in horn performance from the University of Wisconsin-Madison. While in graduate school, she began her foray into composition as well as the natural horn, both of which have become specialties for her. As a composer, she enjoys writing chamber music for horn and other instruments, and she frequently receives commissions for a variety of chamber works. Her compositions have received several performances both nationally and internationally. A list of her compositions as well as other information about Dr. Gillie can be found on her website: [sites.google.com/a/plu.edu/gina-gillie---hornist-composer-vocalist](https://sites.google.com/a/plu.edu/gina-gillie---hornist-composer-vocalist). When she is not playing horn or writing music, she enjoys practicing aerial silks.

*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.

**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 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 chair 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.

***Diamond Tide.*** A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond). Therefore, the addition of extremely high pressure – 40 million times the pressure we feel on earth at sea level – is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools – just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

**Viet Cuong** holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. Viet received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he is currently [2021] finishing his Ph.D. there. At Princeton he studied with Steve Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

While at Peabody, Viet received the Peabody Alumni Award (the Valedictorian honor) and the Gustav Klemm Award for excellence in composition. Viet has been a fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Copland House's CULTIVATE emerging composers workshop, and was also a scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals. Additionally, he has received artist residencies from Yaddo, Copland House, Ucross Foundation, and Atlantic Center for the Arts (under Melinda Wagner, 2012 and Christopher Theofanidis, 2014).

Viet Cuong's music has been performed on six continents by musicians and ensembles such as Sō Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Gregory Oakes, Kaleidoscope Chamber Orchestra, Albany Symphony, Jacksonville Symphony, and Cabrillo Festival Orchestra, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Cabrillo Festival of Contemporary Music, Aspen Music Festival, New Music Gathering, Boston GuitarFest, International Double Reed Society Conference, US Navy Band International Saxophone Symposium, and on American Public Radio's Performance Today. He also enjoys composing for the wind ensemble medium, and his works for winds have amassed over one hundred performances by conservatory and university ensembles worldwide, including at Midwest, WASBE, and CBDNA conferences.

***Riften Wed.*** Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online MMORPG (massive multiplayer online role-playing game) than to its console and PC competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching, especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand-new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death, something Earth is all too familiar with.

**Julie Ann Giroux** is an American composer of orchestral, choral, chamber, and numerous concert band works.

She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 Gia Publications, Inc. published the book entitled *Composers on Composing for Band, Volume Two* which features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands.

*Give us This Day* was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, California, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is *the* issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. Give us this day...give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece

ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), number 110 from the 371 four-part *Chorales* by J.S. Bach.

**David Maslanka** is one of America's most original and celebrated musical voices. He 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.

When Maslanka wrote *A Child's Garden of Dreams*, he was living in New York City and teaching music composition at Sarah Lawrence College and New York University. He was rapidly becoming interested in psychology, psychotherapy, and meditation, and was particularly captivated by the writings of Swiss psychiatrist Carl Jung. 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.

### **About the Conductor**

**Edwin Powell** is the Director of Bands and Professor of Music at Pacific Lutheran University, 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*.

**2021-2022 Pacific Lutheran University  
Wind Ensemble**

**Flute**

Felicity Ankrom  
Ellen Coburn  
Madison Ely\*  
Ryan Fisher  
Robin Wessel

**Oboe**

Karah Ritter  
Ainsley Fuerst\*

**Bassoon**

Claire Calderon  
Rorie Millward\*  
Adam Johnson

**Clarinet**

Caitlin Collins  
Icarus DeOsu  
Curtis Ganung  
Emily Gibbons  
Katherine Lewis  
Sophia Ramos  
Jeremy Wuitschick\*

**Bass Clarinet**

Xavier Wilkening-Joly  
Brooklyn Sudnikovich-Eddy

**Alto Sax**

Josh Green  
Dale Emoto  
Ben Martin\*  
Jason Parshall

**Tenor Sax**

Catherine Ballestrasse  
Marie Morgan

**Baritone Sax**

Denny Corson

**Horn**

Benjamin Birmingham\*  
Claire Calabrese  
Kaila Harris  
Gina Gillie\*\*

**Trumpet**

Jessa Delos Reyes\*  
Connor Kaczkowski  
Autumn Lyle  
Jess Mason  
Carl Reese  
Darek Solomon

**Trombone**

Jakob Johnson  
Kiah Miller\*  
Sarah Zundel

**Euphonium**

Jerdil Castillo\*  
Joseph Middleton

**Tuba**

Gabriel Murray  
Dylan Patrick\*

**Percussion**

Kyle Gough  
Josh Hansel  
Ben Helgeson  
Quinn Rasmussen\*  
Cole Strichertz  
TJ Wheeler

**Piano**

Henry Hossner

**Harp**

Kathryn Einan

**Double Bass**

Lexi Castillo

\*Section Leader

\*\*Composer/PLU Faculty

***Want to skip the line at the door?***

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Visit [www.plu.edu/musictickets](http://www.plu.edu/musictickets) prior to any event to purchase your tickets ahead of time.

Simply select the event you'd like to attend and click the "Tickets" button.

# Fall Events

at Pacific Lutheran University

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

## SEPTEMBER

### 14 Tuesday, 8pm

PLU Student Showcase, an AMP fundraising event. Free admission, \$5 donation suggested

### 19 Sunday, 3pm

Richard D. Moe Organ Recital Series: Dana Robinson, Organist.  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 22 Wednesday, 8pm

Artist Series: Thomas Rosenkranz, Piano, free admission

## OCTOBER

### 5 Tuesday, 8pm

University Symphony Orchestra

### 10 Sunday, 3pm

University Wind Ensemble

### 15 Friday, 12pm

Orchestra Festival concert, free admission

### 15 Friday, 8pm

University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

### 19 Tuesday and 20 Wednesday, 8pm

Choral Concert

## NOVEMBER

### 6 Saturday, 8pm

Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 9 Tuesday, 8pm

University Symphony Orchestra

### 14 Sunday, 3pm

Richard D. Moe Organ Recital Series: Wyatt Smith, Organist.  
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 PLU students & 18 and under

### 14 Sunday, 7pm

PLUtonic, free admission

### 17 Wednesday, 8pm

University Jazz Ensemble

### 18 Thursday, 8pm

Keyboard Students Recital, free admission

### 19 Friday, 8pm

Steel Band & Percussion Ensemble, free admission

### 20 Saturday, 3pm

Woodwind Students Recital, free admission

### 20 Saturday, 4:30pm

Brass Students Recital, free admission

### 21 Sunday, 3pm

University Wind Ensemble

### 21 Sunday, 8pm

Guitar Orchestra & Guitar Ensemble, free admission

### 30 Tuesday, 5:30pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

## DECEMBER

### *Hope, A PLU Christmas Concert*

Tickets go on sale Monday, November 1

Saturday, December 4, at 8pm - Lagerquist Concert Hall

Sunday, December 5, at 2pm - Lagerquist Concert Hall

Monday, December 6, at 7:30pm - Benaroya Hall, Seattle

Saturday, December 11, at 8pm - Lagerquist Concert Hall

Sunday, December 12, at 2pm - Lagerquist Concert Hall

### 4 Saturday, 1pm

Sølvvinden Flute Ensemble, free admission

### 5 Sunday, 7pm

PLU Ringers, free admission

### 7 Tuesday, 6pm

Chamber Music Kaleidoscope, free admission

## DECEMBER, Cont.

### 7 Tuesday, 8pm

String Kaleidoscope, free admission

### 8 Wednesday, 8pm

University Concert Band, free admission

### 9 Thursday, 8pm

Sounds of Christmas, featuring University Singers and Knights Chorus

### 10 Friday, 8pm

Piano Ensemble, free admission

### 12 Sunday, 5pm

Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission

### 12 Sunday, 8pm

Composers Forum, free admission

## JANUARY

### 8 Saturday, 5 and 6:30pm

Northwest High School Honor Band, free admission

### 16 Sunday, 5pm

PLU Honor Orchestra for Strings, free admission

### 27-29 Thursday-Saturday, 7:30pm; and 30 Sunday, 3pm

*Julius Caesar* by G. F. Handel. Eastvold Auditorium, Karen Hille Phillips Center. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU community; \$5 students & 18 and under

## To Order Tickets:

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.

[www.plu.edu/music/calendar](http://www.plu.edu/music/calendar) (updated November 18, 2021)