

WIND ENSEMBLE FALL 2021 CONCERT

PREVAILING LIGHT

GERARD MORRIS, CONDUCTOR
MICHAEL COOK M.A.T.'22 GRADUATE ASSISTANT CONDUCTOR

FRIDAY, OCT. 29 | SCHNEEBECK CONCERT HALL | 7:30 P.M. | FREE

OR TUNE IN AT [PUGETSOUND.EDU/SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)

FOR IN-PERSON ATTENDANCE, REGISTER AT [PUGETSOUND.EDU/MYMUSIC](https://pugetsound.edu/mymusic)

PROGRAM

Festive Overture

(trans. Hunsberger)

DMITRI SHOSTAKOVICH

October

ERIC WHITACRE

***Angels in the
Architecture***

FRANK TICHELI



Wind Ensemble Fall Concert

PREVAILING LIGHT

Gerard Morris, conductor
Michael Cook M.A.T. '22, graduate assistant conductor

PROGRAM

Festive Overture, Op. 96 (1954/1965).....Dmitri Shostakovich (1906–1975)
trans. by Donald Hunsberger

October (2000).....Eric Whitacre (b. 1970)

Michael Cook, graduate assistant conductor

Angels in the Architecture (2009)Frank Ticheli (b. 1958)

Larissa Gaulke '24, soprano soloist

Audience members are welcome to meet the performers after the concert in the Schneebeck Concert Hall lobby. Social distancing and masking are required.

PROGRAM NOTES

Festive Overture (1954–1965)

Shostakovich/Hunsberger

Program note by Donald Hunsberger

The Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall.

A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the B-flat soprano down through the B-flat contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band.

The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes – the ability write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

October (2000)

Whitacre

Program note by Eric Whitacre

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. October was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Angels in the Architecture (2009)

Ticheli

Program note by Frank Ticheli

Angels in the Architecture was commissioned by Kingsway International and received its premiere performance at the Sydney Opera House on July 6, 2008, by a massed band of young musicians from Australia and the United States, conducted by Mathew George. The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come.
To protect my chosen band
And lead them to the promised land.

This "angel" – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light, played by instruments rather than sung, include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, Old Hundredth. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Just as Charles Ives did more than a century ago, Angels in the Architecture poses the unanswered question of existence. It ends as it began: the angel reappears sings the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

Wind Ensemble Personnel

Gerard Morris, conductor

Michael Cook M.A.T.'22, graduate assistant conductor

Adam Cornell '25, librarian

Piccolo

Grace Playstead '24

Flute

E-Paul Chan '22

Eliza Koch '24

Jasmine Mikesell '22*

Grace Playstead '24

Bailey Ulrich '22

Julia Vahey '24

Alex Westervelt '25

Oboe/English horn

Mariah Canton '24*

Clara Gibbs '25

Bassoon

Christina Fritschen '22*

Clarinet

Jane Beacock '24

Jenna Hlavaty '24

Caitlyn Kadooka '24

Mia Stenberg '24

Levi Walsh '24*

Brandon Yoo '22

Bass Clarinet

Madeline Johnson '25

Contrabass Clarinet

Jane Beacock '24

Alto Saxophone

Chloe Montoya '24*

Johnathan Lee, Rogers

High School

Tenor Saxophone

Edwin Hernandez-Garcia,

Rogers High School

Baritone Saxophone

Jael Rodas '25

Minna Stelzner, '16,

M.A.T.'17

Trumpet

Olivia Fross '23*

Abbey Hansen '24

Aaron Hanson '24

Ashley La, M.A.T.'22

Wyatt Logan '25

Jacob Rolle '24

Alyssa Shane '25

Horn

Rachel Ball '24*

Nalin Richardson, '20

Trombone

Sam Dossa '25

Maia Nilsson '24

Brock Salatino '25

Miguel Ledezma '22*

Bass Trombone

Connor Steen '22

Hannah Thiemann '24

Euphonium

Adam Cornell '25

William Lum '23*

Tuba

Ian Dunlap '24*

Aidan Sjothun '25

Keyboard

Oudom Bin '22*

Percussion

Ray Carlsen '25

Ally Davey '24

Skyler Hedblom '25

Austin Mangle '22*

Abby Pierson '24

*denotes
section leader

CONDUCTOR

GERARD MORRIS earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, a Doctor of Music degree in conducting from Northwestern University, and currently serves as director of bands and department chair of winds and percussion at the University of Puget Sound School of Music.

In addition to serving as conductor of the esteemed Tacoma Concert Band, Morris's credits include appearances at The Midwest Clinic, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conference, Washington Music Educators Association (WMEA) State Conference, and California Music Educators Association (CMEA) Bay Section Conference. He has also appeared as guest clinician at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, and guest artist in residence on numerous university campuses across the United States, as well as at the American Community School (Abu Dhabi and Dubai, United Arab Emirates). Morris's career is informed by years of professional performing experience as principal euphonium with Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

MICHAEL COOK, '22, is a member of the Master of Arts in Teaching program at the University of Puget Sound. He is from Bend, Ore., and is joining the university's School of Music as a graduate assistant and conducting student with Dr. Gerard Morris. Michael graduated from Puget Sound in 2020, with a Bachelor of Music in Education, and after taking a year to develop and understand his path, has returned to complete his master's degree and begin his career as a music educator. Michael has performed alongside the wind ensemble for several years prior, and currently is working with local schools to develop further his future as an educator and a musician.

LARISSA GAULKE '24 is a sophomore majoring in Vocal Performance with Dr. Dawn Padula. Currently, Larissa performs with the Adelpian Concert Choir as well as the a cappella group Underground Sound. She also sings with the Christ Church choir at Christ Episcopal Church.

Larissa has performed the role of *Lucy* in Menotti's *The Telephone* as part of last year's Opera Scenes production.

UPCOMING SCHOOL OF MUSIC EVENTS

Events are free unless noted otherwise.

R.S.V.P. and proof of vaccination and masks are required for in-person events.

R.S.V.P. at pugetsound.edu/mymusic.

Performances are broadcast at PUGETSOUND.EDU/SCHNEEBECKLIVE

WEDNESDAY, NOV. 3 | 12 P.M.

Noon Convocation

Student Recital Performances
Schneebeck Concert Hall

SUNDAY, NOV. 21 | 2 P.M.

Chamber Music II

Alistair MacRae, director
Schneebeck Concert Hall

WEDNESDAY, NOV. 17 | 12 P.M.

Noon Convocation

Student Recital Performances
Schneebeck Concert Hall

FRIDAY, DEC. 3 | 12 P.M.

Organ at Noon Series:

A German Christmas

Wyatt Smith, organist
Kilworth Memorial Chapel

FRIDAY, NOV. 19 | 7:30 P.M.

Symphony Orchestra

Anna Edwards, conductor
Schneebeck Concert Hall

FRIDAY, DEC. 3 | 7:30 P.M.

Concert Band, Wind Ensemble, Jazz Orchestra

Gerard Morris, conductor;
Tracy Knoop, director
Schneebeck Concert Hall

SATURDAY, NOV. 20 | 2 P.M.

Chamber Music I

Alistair MacRae, director
Schneebeck Concert Hall

SATURDAY, DEC. 4 | 7:30 P.M.

SUNDAY, DEC. 5 | 2 P.M.

Adelphian Concert Choir WinterFest

Kilworth Memorial Chapel
Tickets required

For information, visit

pugetsound.edu/mymusic

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/events.

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 25Live@pugetsound.edu, or visit pugetsound.edu/accessibility.

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

pugetsound.edu/music | 253.879.3700

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year. pugetsound.edu/communitymusic | 253.879.3575

