

PUGET SOUND WIND ENSEMBLE
FALL CONCERT

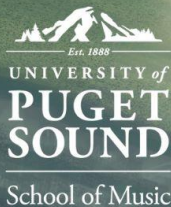
MYSTIC ADVENTURES

*A musical odyssey celebrating love, union,
and companionship*

GERARD MORRIS, CONDUCTOR

Friday, Oct. 25
Schneebeck Concert Hall
7:30 p.m., Free admission

Or tune in at pugetsound.edu/schneebecklive



Oct. 25, 2024
Wind Ensemble

Fall Concert
Mystic Adventures

PROGRAM

Symphony No. 1 "The Lord of the Rings".....Johan de Meij
I. Gandalf (b. 1953)

Tribute to Dr. Sid Whaley

Willow, Willow.....Percy Grainger
(1882–1961)
Carl Simpson, orch.

Jordan Loucks MAT'20, bass clarinet

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

Symphony No. 2.....Frank Ticheli
III. Apollo Unleashed (b. 1958)

PROGRAM NOTES

"Gandalf" from Symphony No. 1 "The Lord of the Rings" de Meij

Dutch composer Johan de Meij (b. 1953) studied trombone and conducting at the Royal Conservatory of Music in The Hague. He now resides in suburban New Jersey. He rose to international fame as a composer with his Symphony no. 1 "The Lord of the Rings". Written between 1984 and 1987, it was premiered in Brussels, Belgium in 1988. It went on to win first prize in the Sudler International Wind Band Composition Competition in 1989, and a Dutch Composers Fund award in 1990, and has since become a cornerstone of the repertoire for high-level bands worldwide.

The Symphony is based on J.R.R. Tolkien's trilogy of fantasy novels by the same name, which has recently also been immortalized in director Peter Jackson's film trilogy. Each of the symphony's five movements illustrates an important character or event from the Lord of the Rings story: "Gandalf", the wizard; "Lothlorien", home of the Elves; "Gollum", the pitiful former keeper of the ring; "Journey in the Dark", a chronicle of an expedition through abandoned Dwarf mines; and "Hobbits."

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif, which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

Willow, Willow Grainger

Willow, Willow was Percy Grainger's first setting of a traditional tune, which was written for voice and piano in 1898. In years to come, Grainger wrote an orchestral version which featured strings and guitar with voice for the song, both versions are performed today, but more recently, the orchestrated version has received some notable recordings. The words are familiar and come from Shakespeare's Othello. Inspired by Grainger's setting, the wind orchestration you will enjoy this evening was created by Carl Simpson

The lyrics for Willow, Willow lament lost love. The solo voice enters after an elongated opening phase from the ensemble. The word 'Willow' is repeated many times throughout the song, and sometimes the solo voice sighs through the word showing that feeling of lamenting and longing for something more. The song expresses ravishing and deep love, with the tinge of sadness always pervading. The lyrics are as follows:

The poor soul sat sighing by a sycamore tree,
Sing willow, willow, willow,
With his hand in his bosom and his head upon his knee,
O willow, willow, willow, shall be my garland.
Sing all a green willow, willow, willow, willow;
Aye me the green willow must be my garland!
He sighed to his singing, and made a great moan,
Sing willow, willow, willow;
I am dead to all pleasure, my true love she is gone.
O willow, willow, willow, shall be my garland.
Take this for my farewell and latest adieu,
Sing willow, willow, willow;
Write this on my tomb, that in love I was true.
O willow, willow, willow, shall be my garland...

Riften Wed

Giroux

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 Thieves 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.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where “‘til death do us part” is not only a reality, it’s a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly Riften Wed.

“Apollo Unleashed” from Symphony No. 2

Ticheli

On the surface, the title of the third movement of Frank Ticheli’s Second Symphony – Apollo Unleashed – might evoke the image of a vengeful power. Instead, in the context of the entire symphony, it refers to the brilliant and dazzling light of the sun and is thematically linked to the work’s other movements through its connection to heavenly light (meteors in the opening Shooting Stars and the darkened lunar surface in Dreams Under a New Moon).

The piece also has a second Inspiration: one of honoring a legend. The work was commissioned in celebration of the 2003 retirement of the late Dr. James Croft (1929–2012) from his position as Director of Bands at Florida State University. Incorporated into this movement in particular is a touching reference in the quotation of a Bach chorale (BWV 433), commonly known in English as “Who Puts His Trust in God Most Just.” This chorale was a favorite of Dr. Croft’s and was arranged by him in a beautiful setting for band and chorus. As Ticheli states in his own notes on the symphony, the chorale “serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events.”

The movement is cast in a modified rounded binary form with an extended introduction that begins as a steady simmer and eventually boils over into ebullient joyfulness. Mixed asymmetric meters keep the rhythms unpredictable and lively while an ascending diatonic tetrachord becomes layered sequentially, building the texture from sparse to rich and full. As the chorale is introduced, these fragments persist with slight agitation, churning the movement forward to its development, which juxtaposes motives, not just from earlier in the movement but also from the symphony's first two movements. The final phrase of the chorale signals the concluding moments of the symphony as cascading scales ripple above in the woodwinds before one final shout of the piece's first few measures finish the piece in an exclamation of pure elation.

BIOGRAPHIES

JORDAN LOUCKS graduated from the University of Puget Sound in 2020 with a Bachelor of Music in Music Education and a Bachelor of Arts in Hispanic Studies. She continued her graduate studies at Puget Sound and completed her Master of Arts in Teaching in 2021. While on campus, Jordan studied clarinet and bass clarinet with Jennifer Nelson and performed with the Wind Ensemble, Symphony Orchestra, Jazz Orchestra, Clarinet Ensemble and in a Woodwind Quintet. While studying abroad in Granada, Spain, she performed with La Banda Sinfónica Municipal de Ogijares and participated in a chamber music. She is excited to be back on stage at her alma mater this evening.

Jordan teaches elementary band and general music in the Puyallup School District, where she completed her own K-12 schooling and now gets to work alongside many of her mentors. She performs regularly as the principal bass clarinetist of the Tacoma Concert Band and has performed with other groups including Rainier Symphony, ManeStage Theatre, the South Sound Symphonic Band, and the Pierce College Concert Band. Jordan serves on the Board of Directors for the Tacoma Concert Band and the Evergreen Orff Chapter. In her free time, Jordan enjoys hiking and exploring the beautiful state we live in and spending time with her family.

GERARD MORRIS joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as director of bands and department chair for winds and percussion. In 2016, he was honored as the recipient of the President's Excellence in Teaching Award, and in 2022 was promoted to the rank of full professor. 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, and a Doctor of Music degree in conducting from Northwestern University.

In addition to serving as the conductor and artistic director of the esteemed Tacoma Concert Band, Morris's credits also include conducting appearances with the Southwest Washington Wind Symphony, University of Georgia, South Dakota State University Wind Symphony, British Columbia Music Educators Association Honor Band, Lower Columbia River Music Educators Association Honor Band, Midwest Clinic, College Band Directors National Association Western/Northwestern Division Conferences, Washington Music Educators Association State Conference, California Music Educators Association Bay Section Conference, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced.

In addition, he has appeared as guest clinician/lecturer at CBDNA National Conferences, CBDNA Western/Northwestern Division Conferences, WMEA State Conferences, CMEA Bay Section Conference, South Dakota Bandmasters Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, and University of British Columbia Wind Conducting Symposium. Morris was also honored as keynote speaker for the Anchorage School District Professional Development In-Service, and guest artist in residence at American Community School (Abu Dhabi/Dubai, United Arab Emirates), as well as numerous university campuses throughout the United States and Canada.

Morris's conducting and teaching are informed by years of professional performing experience as principal euphonium with the 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.

Tribute to Dr. Sid Whaley from Kristen Murphy, Director of Community Music

DR. SIDNEY WHALEY began taking guitar lessons in the university's Community Music Department in July of 2001. Since that time, and throughout many years until May of 2023, Sid was enrolled in Community Music and took clarinet, bass clarinet, and saxophone lessons with Florie Rothenberg. Even during the time period when we offered only distance learning because of COVID-19, he continued taking lessons remotely and also participated in an online classical music course we offered titled, "It's Easy to Listen, Even when It's not *Easy Listening*." In total, he took 80 individual guitar lessons and more than 457 music lessons on woodwind instruments.

Dr. Whaley was an expert in his professional field and quite accomplished in other areas too. Yet, all the same, he seemed voraciously curious about learning new things. Whether he was starting lessons on a new musical instrument, playing in an ensemble, getting the latest scoop on just about any topic, or simply asking you about your day - he was eager to find out new information with enthusiasm and a generous, positive spirit.

WIND ENSEMBLE

Gerard Morris, conductor
Precious Wilson '26, librarian

Flute/Piccolo

Brianna Babin '27
Lydia Cocciolone '27
Katy Wade '28
Alex Westervelt '25*

Oboe/English horn

Casey Hume '28*
David Free, guest artist

Bassoon

Alex Kirner '26*
Stef Octave, guest artist

Clarinet

Emma Dubowitz '28
Nat Fernandez '28
Alyx Fezer '27
Heidi Huckins,
guest artist
Alia Kinas '28
Kai Odell '27
Mireia Pujol '26*
RJ Rosales '27

Bass Clarinet

Jordan Loucks,
guest artist

Alto Saxophone

Elizabeth Joque '27
Rae Kertzner '26*

Tenor Saxophone

Bryan Kuo '27

Baritone Saxophone

Precious Wilson '26

Trumpet

Maia Connelly '26*
Jack Lighthipe '28
Cori Smith, guest
artist
William Smith '27

Horn

Iraniel Gonzalez
Molina '25
Madeline Miller '27
Elliott Schunk '27*
Sonny Wong '26

Trombone

Sam Dossa '25*
Evan Gault '28
Coda Scott '25
Lila Wright '27

Bass Trombone

Kellen Reese '25

Euphonium

Brock Salatino '25*

Tuba

Aidan Sjothun '24*

String Bass

Anna Jensen, guest artist
Jordan Pilla '27

Piano

Jack Kuntz '26

Harp

Cassie Turner, guest artist

Percussion

Sarah Beacock '26
Carter Fouts '27
Skyler Hedblom '25*
Noah Hornecker '26

*Principal

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive.

Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

SUNDAY, OCT. 27

Jacobsen Series: Puget Sound Trio

Maria Sampen, violin; Alistair MacRae, cello; Ronaldo Rolim, piano
Schneebeck Concert Hall, 2 p.m.
Tickets required, free for students

TUESDAY, OCT. 29

Organ Halloween Concert

Wyatt Smith, organ
Kilworth Memorial Chapel, 7:30 p.m.

WEDNESDAY, OCT. 30

Noon Convocation

Student recital performances
Schneebeck Concert Hall, 12 p.m.

FRIDAY, NOV. 1

Jacobsen Series: "Milestones"

Honoring composers and their milestone works
Schneebeck Concert Hall, 7:30 p.m.
Tickets required, free for students

MONDAY, NOV. 4

Concerts in Collins - Library at Noon Series

Various student performers
Collins Memorial Library, noon (sack lunch welcome)

THURSDAY, NOV. 7

Popular Music Ensemble

Rob Hutchinson and Dawn Padula, directors
Schneebeck Concert Hall, 7:30 p.m.

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.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

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

