

University Wind Ensemble

Sunday, October 13, 2024 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
The College of Professional Studies and School of Music, Theatre & Dance present

University Wind Ensemble

Ron Gerhardstein, *conductor*
Zachary Lyman, *soloist*

Sunday, October 13, 2024 at 3pm
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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

- First Suite in E-flat**..... **Gustav Holst (1874-1934)**
Chaconne ed. Colin Matthews
Intermezzo
March
- The Solitary Dancer** **Warren Benson (1924-2005)**
- Adoration** **Florence Price (1887-1953)**
trans. Cheldon Williams
- Notezart**..... **Cindy McTee (b. 1953)**
- For What is Precious is Not Forever** **Salvador Alan Jacobo (b. 1997)**
Zachary Lyman, soloist
- Bandancing** **Jack Stamp (b. 1954)**
City Shuffle
Tango
Waltz
Slow Dance
Last Dance

Program Notes

The Holst *First Suite in E-flat* holds an interesting and important place in the history of wind band music. The date of the composition is 1909 and no known performances were given until the year 1920. Band music at this time would have consisted of music associated with military bands – marches, symphonic and operatic transcriptions, and music for light entertainment. The concept of the “modern” wind ensemble dates back to this composition. Holst inscribed his work “for Military Band” but not music for marching or military purposes, but rather as a serious composition by a well-established composer of high regard. This alone stands out in the history of band music. The first movement is titled *Chaconne*, meaning a slow set of variations over a fixed harmonic progression in triple meter. This movement is actually a *passacaglia*, or a set of variations over a fixed ground bass theme. The *Chaconne* theme is heard a total of sixteen times. Listen for the theme, sometimes obvious and other times not, and what is going on around the theme. Pitches from the *Chaconne* melody are used in thematic material for both the second and third movements, titled *Intermezzo* and *March*. Although the work is over a century old, quite aged for an original work for wind band, the composition is known for its newness, its fresh and unique approach. I can think of no better way to begin my full-time career as the Director of the PLU Wind Ensemble than to open with this work.

The Solitary Dancer is unique in the repertoire for wind band given that it is rhythmic and percussive, performed at moderately fast tempo, however, the dynamic never gets louder than a *mezzo-forte*. The work is meant to depict a solo dancer moving in rhythmic fashion to her own inner music. Parts of the composition are quite rhythmically busy, yet as indicated in the score “with quiet excitement throughout.” Benson was a professional orchestral percussionist and composer with faculty appointments at the University of Michigan and the Eastman School of Music. The work is dedicated to Bill Hug, a celebrated dancer and instructor at the Interlochen Arts Academy and the University of South Florida. Hug’s solo dance routines embodying the character Hector Schmeddley were well-known in the academic dance community for their subtle and physical control and strength.

Adoration is a beautiful lyrical composition, originally for solo organ. The work is joyous and uplifting but also with moments of longing and waiting for the object of one’s adoration. Florence Price was a prolific American composer whose race and gender made it difficult for her contributions to be fully acknowledged and accepted during her lifetime. A trailblazer, she is considered the first Black woman composer to have a work performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere performance of her Symphony No. 1 in 1933. In addition to this wonderful arrangement for band by Cheldon Williams, there have been many adaptations of this composition. Of particular note are arrangements for solo cello and piano, and another for brass chamber ensemble.

Cindy McTee is a graduate of Pacific Lutheran University, Yale University, and the University of Iowa. She was a faculty member at PLU early in her career followed by over twenty-five years on the faculty at the University of North Texas, where she is now Professor Emeritus. *Notezart* is reminiscent of McTee’s many other contemporary works for wind band. It was commissioned by the Brass and Percussion Ensemble of the National Orchestra of Lyon. This version for wind symphony is dedicated to Eugene Corporon, her friend and colleague at UNT for many years, and for his devoted support of new music and contemporary composers. The overt musical nod to Wolfgang Amadeus Mozart is the borrowed opening theme of the third movement of his *Eine Kleine Nachtmusic*, and a strong reliance on the interval of a perfect fourth. The work features a steady percussive pulse throughout, twelve-tone passages, quartal/quintal and triadic harmony, and angular musical dialogue amongst the sections of the wind band.

For What is Precious is Not Forever is the third movement of composer Salvador Alan Jacobo’s *Armageddon: Concerto for Trumpet*. The subject matter of the end times and the trumpet as a warning signal date back to the Bible and the Book of Revelation. The third movement is a reminder to live each day as precious and to enjoy today for tomorrow is fleeting. Salvador Alan Jacobo is an award-winning young composer for wind band, brass ensembles, and marching bands. Other compositions of note include *Fanfare for Earthrealm: for Brass and Percussion* ensemble with music inspired by the video game series *Mortal Kombat* and *Colors Ever So Vibrant*, a tribute to the LGBTQIA+ community.

Bandancing is Jack Stamp’s direct tip of the hat to Robert Russell Bennett’s *Suite of Old American Dances*, a long-held composition in the standard repertoire for wind band. Stamp gives his suite a contemporary spin by fusing elements of music associated with popular dance and his own harmonic and rhythmic language. *City Shuffle* is a quasi-funk with regular meter changes and syncopation. *Tango* is fairly traditional in tempo with a quirky repeated bass line and Stamp’s unique harmonic style. *Waltz* is an up-tempo swing with an unusual twist – a fugue. *Slow Dance* provides a break in the action and it is more of a ballad than a dance in style. The *Last Dance* is a samba with the return of fugue-like passages as well as the return of the theme from the first movement.

About the Conductor

Ron Gerhardstein is the Director of Bands and Associate Professor of Music at Pacific Lutheran University. Dr. Gerhardstein has enjoyed a long career as a music educator in public school and collegiate settings. At PLU, he directs the Wind Ensemble and he teaches coursework in the music education curriculum, including: Band Repertoire and Rehearsal, Woodwind Labs I/II, Percussion Lab, Music and Culture, and PLUS 100: Transitions to PLU. Dr. Gerhardstein earned a Ph.D. in music education from Temple University where he studied with Edwin Gordon and Beth Bolton. He also attended the University of Idaho, earning a Bachelor's degree in music education, and a Masters of Music in saxophone performance studying with Robert Miller. Dr. Gerhardstein is a frequent workshop clinician, guest conductor, and festival adjudicator. Prior to coming to PLU in 2014, he was the band director at West Valley High School in Yakima where his band program had a reputation for excellence in all areas (concert band, jazz band, and marching band). He has proudly served as an honor band conductor on several occasions, most notably the 2019 APAC Honor Band in Kobe, Japan, and the 2017 WMEA Junior All-State "Rainier" Band. A passionate advocate for music education, Ron is an active member of WMEA, currently serving a two-year term as WMEA President. Dr. Gerhardstein makes his home in Tacoma with his wife, Jerilyn, an elementary teacher librarian in the Bethel School District.

Zachary Lyman is Professor of Music at PLU, where he teaches trumpet, music theory, directs the trumpet ensemble, coaches chamber music, and performs with the Lyric Brass Quintet. He received the 2017 Faculty Excellence Award in Teaching. Dr. Lyman holds the Doctor of Musical Arts degree in trumpet performance and pedagogy from the University of Iowa where he was the recipient of the prestigious Iowa Performance Fellowship, the highest award for graduate study. He received the Bachelor of Music degree with honors from the College of Wooster and the Master of Music degree with honors and distinction in performance from the New England Conservatory of Music. He is active as an orchestral, chamber, and solo performer and has performed with the New England Philharmonic, Boston Philharmonic, and both Cedar Rapids and Quad Cities Symphony Orchestras. Lyman has also performed as featured soloist with the Moscow Chamber Orchestra, PLU Wind Ensemble, PLU Symphony Orchestra, the University Chorale, Choir of the West, the Tacoma Community College Orchestra, the Seattle Bach Choir, Brass Unlimited, Brass Band Tacoma, and many others. He plays throughout the Northwest as a member of the Seattle-based Mosaic Brass Quintet. He has appeared with the Vashon Opera Orchestra and at the Olympic Music Festival, and plays regularly with Symphony Tacoma, the Tacoma Opera Orchestra, and the Tacoma City Ballet Orchestra. He also serves as Director of the Tacoma Young Chamber Players, the Puget Sound's premier chamber music experience for high school musicians. Dr. Lyman's articles have been published by *American Music* and the *International Trumpet Guild Journal*. His trumpet warm-up book *Practical Daily Warm-Ups for Trumpet* is published by Keveli Music. The Lyric Brass Quintet's CD, *American Music for Brass Quintet*, is available from Emeritus Recordings. A second album, featuring the world-premiere recording of *Luther: Seven Scenes for Brass Quintet* by PLU Emeritus faculty member Dr. Jerry Kracht, was released in October, 2018. Dr. Lyman lives in Tacoma with his wife, son, and daughter. In his spare time, he enjoys trying to stay upright on his mountain bike, and being a disgruntled Red Sox fan. Dr. Lyman is an S.E. Shires performing artist.

2024-2025 Pacific Lutheran University Wind Ensemble

Flute

Ellen Coburn*
Ryan Fisher
Kade Levien
Eli Lockhart
Katie Nii
Michelle Owen

Oboe/English Horn

Sara Atwood
Jayden White*

Bassoon

Adam Johnson
Grace Karns
Sydney Thayer-O'Brien*

Clarinet

Meaghan Austin
Abigail Caprye
Caitlin Collins
Matthew Helmer
Katelyn Hight
Andrew Lee
Sophia Ramos*
Craig Rine**

Bass Clarinet

Brandon Harwood

Alto Sax

Kyrsten Campbell
Denny Corson*
Abbie Hughes

Tenor Sax

Conor Beach

Baritone Sax

Joseph Alvarez
Aidan Hille

Horn

Ben Coats*
James Gibson
Cameron Holden
Rosalyn Tobeck

Trumpet

Devin Bianchi-Rivera
Connor Kaczowski
Ivan Khrystychenko
Brandon Liukkonen
Sylvie Manz
Jess Mason*

Trombone

Lola Chargualaf
Alana Henerlau
Sabien Kinchlow-McConnaughey*
Max Minjares
Sarah Zundel

Euphonium

Josh Green

Tuba

Cassidy Stanhope*

Double Bass

Taya Lovejoy
Campian Roberts

Percussion

Kyle Gough
Ben Hegge
Ben Helgeson
Evan Nakanishi*
Adrian Ragil
Ronin Schoolcraft

Piano

Iris Lee

*Section Leader

**Faculty Member

Fall Events

at Pacific Lutheran University

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

SEPTEMBER

- 8 Sunday, 3pm**
Faculty Recital: Erik Steighner, Saxophone, free admission
- 14 Saturday, 7:30pm**
Faculty Recital: Dawn Sonntag, Composer, free admission
- 29 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Justin Murphy-Mancini,
Organist

OCTOBER

- 6 Sunday, 6pm**
Jubilee Day Celebration Concert, in partnership with Seattle Opera,
free admission
- 9 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille
Phillips Center
- 13 Sunday, 3pm**
University Wind Ensemble
- 15 Tuesday and 16 Wednesday, 7:30pm**
Choral Concert
- 19 Saturday, 5pm**
PLU Faculty Brass Showcase
- 22 Tuesday, 7:30pm**
University Symphony Orchestra
- 25 Friday, 12pm**
Orchestra Festival concert, free admission
- 26 Saturday, 7:30pm**
Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free
admission
- 27 Sunday, 3pm**
South Sound Saxophone Ensemble, free admission

NOVEMBER

- 3 Sunday, 3pm**
Angela Meade Vocal Competition, free admission
- 6 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 10 Sunday, 3pm**
Faculty Recital: Korine Fujiwara and Family, free admission
- 13 Wednesday, 7:30pm**
Early Music Concert, free admission
- 16 Saturday, 3pm**
Woodwind Students Recital, free admission
- 16 Saturday, 4:30pm**
Brass Students Recital, free admission
- 17 Sunday, 3pm**
University Wind Ensemble
- 19 Tuesday, 7:30pm**
University Concert Band
- 20 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 21 Thursday, 6:30pm**
Steel Band. Eastvold Auditorium, Karen Hille Phillips Center, free
admission
- 22 Friday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille
Phillips Center
- 23 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 23 Saturday, 7:30pm**
Percussion Ensemble, free admission
- 24 Sunday, 12pm**
Guest Artist Recital: April Clayton, Flute & Miguel del Aguila,
Composer and Piano, free admission
- 24 Sunday, 2:30pm**
April Clayton Flute Masterclass and Burkhart Flutes Exhibit. Room
322, Mary Baker Russell Music Center, free admission
- 24 Sunday, 3pm**
Choral Union

NOVEMBER, Cont.

- 24 Sunday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 26 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 26 Tuesday, 7:30pm**
String Kaleidoscope, free admission

DECEMBER

In excelsis Deo, A PLU Christmas Concert

Tickets go on sale Wednesday, October 30

Friday, December 6, at 7:30pm - Lagerquist Concert Hall
Saturday, December 7, at 2pm - Lagerquist Concert Hall
Saturday, December 7, at 7:30pm - Lagerquist Concert Hall
Sunday, December 8, at 2pm - Lagerquist Concert Hall
Monday, December 9, at 7:30pm - Benaroya Hall, Seattle

- 3 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson
University Center, free admission
- 4 Wednesday, 7:30pm**
Sounds of Christmas, featuring University Singers and Knights
Chorus

JANUARY

- 11 Saturday, 4:30 and 6:30pm**
Northwest High School Honor Band, free admission
- 19 Sunday, 5pm**
PLU Honor Orchestra for Strings, free admission
- 31 Friday, 7:30pm**
Great Moments in Opera. Eastvold Auditorium, Karen Hille Phillips
Center

FEBRUARY

- 1 Saturday, 7:30pm**
Great Moments in Opera. Eastvold Auditorium, Karen Hille Phillips
Center

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center
or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE
All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY,
SENIORS (60); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS
WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED
AFTER PUBLICATION. www.plu.edu/music/calendar (updated September 12, 2024)