

WUSTL **MUSIC**

Thursday, April 21, 2022 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center



Wind Ensemble Concert

Chris Becker, director

Program

Panoramic Landscapes (2015)

Tyler S. Grant
(b. 1995)

Fantasie Pastorale Hongroise (1870/1965)

Albert Franz Doppler
(1821 - 1883)
arr. John R. Bourgeois

Lillie Kang, flute

Lincolnshire Posy (1937/1987/2010)

I. *Dublin Bay (Lisbon)*

II. *Horkstow Grange*

V. *Lord Melbourne*

VI. *The Lost Lady Found*

Percy Aldridge Grainger
(1882 - 1961)
ed. Frederick Fennell

Intermission

Vector (2020)

Matt Moore
(b. 1985)

Percussion Ensemble

Divertimento for Winds and Percussion
(1994/1996)

II. *Follies*

Roger Cichy
(b. 1956)

Fantasy on a Japanese Folk Song (2005)

Samuel R. Hazo
(b. 1966)

Oodles of Noodles (1933/2013)

Jimmy Dorsey
(1904 - 1957)
arr. Rob Balfourt

Trevor Schultz, alto saxophone

Danzón No. 2 (1998/2009)

Arturo Márquez
(b. 1950)
trans. Oliver Nickel

Program Notes

Since my early childhood, nature has been a major part of my life. Whether it be hiking in the woods, camping in the mountains, or sitting by a lake, I have always found that "the great outdoors" provides me with a tremendous amount of inspiration. **Panoramic Landscapes** is a musical depiction of the awe-inspiring scenery that I find myself surrounded by on a regular basis.

Originally scored for brass and percussion, this work was performed by members of the Dallas Wind Symphony and the Greater Dallas Youth Orchestra as a winning composition in the DWS's "Call for Fanfares" competition. While still remaining true to the original, I have expanded the thematic material in a way that exhibits greater harmonic color and stunning panoramic imagery.

-Program note by composer

Fantasia Pastorale Hongroise is a standard in advanced flute repertoire. This brilliant showpiece is widely performed in contest and recital settings.

- Program note from publisher

Lincolnshire Posy, as a whole work, was conceived and scored 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 composer

Vector is a fun, challenging work written for keyboard percussion and electronics, with most of the challenge coming from ensemble timing/listening. The piece may be performed with MIDI controllers, or only the keyboard parts and an audio track.

Divertimento for Winds and Percussion was written as a tribute to three American composers who shared a common interest: Aaron Copland, Leonard Bernstein, and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom in his own music. Roger Cichy became interested in Bernstein's writings on the influence of African-American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein), and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in *Divertimento*. These three notes are dominant in three of the work's four movements.

- Program note from score

Fantasy on a Japanese Folk Song tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child's song) "Sunayama." As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going back to America with him. She is so much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in her native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity, proving that only in a woman's heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstance is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

-Program note by composer

James "Jimmy" Dorsey, was an American jazz saxophonist, clarinetist, and trumpet player. He composed many famous songs, including *It's The Dreamer In Me, I'm Glad There Is You*, and, together with Bing Crosby, Louis Armstrong, and Frances Langford, *Pennies From Heaven*. In **Oodles Of Noodles** the spotlight is on the alto saxophone soloist. The solo is written-out, but players are encouraged to add their own interpretation.

The idea of writing the **Danzón No. 2** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a

touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

- Program note by composer

Wind Ensemble

Flute

Lillie Kang (Global Studies, Louisville, KY)
Miranda Holloway (Electrical Engineering, Overland Park, KS)
Yael Shaw (Philosophy-Neuroscience-Psychology and Marketing, Glencoe, IL)
Mel Mallard (Psychological & Brain Sciences, Orlando, FL)
Aida Zyba (Environmental Earth Science, St. Louis, MO)
Jason Tung (Biochemistry, Crown Point, IN)
Cristiano Yang (Undeclared, Shanghai, China)
Christiana Swift (Chemistry: Biochemistry and Music, Apex, NC)

Oboe

Edward Toderescu-Stavila (Biological Anthropology, Sedalia, MO)
Thayne Tsuneoka (Biology: Neuroscience, Honolulu, HI)
Emmet Klein (Psychology and Classics, Sudbury, MA)
Angelina O'Brien (Biology, St. Louis, MO)

Bassoon

McKenzie Anderson (Psychological and Brain Sciences, Owasso, OK)
Claire Treece (Music, Marion, IL)
Peg Bumb (Community Member, St. Louis, MO)

Clarinet

William Sepesi (Computer Science and Statistics, Minnetonka, MN)
Sam Bernstein (Sociology, St. Louis, MO)
Eric Miao (Biochemistry, Modesto, CA)
Katie Lee (Biology: Biochemistry and Linguistics, Ellicott City, MD)
Allie Ollila (Philosophy-Neuroscience-Psychology: Cognitive Neuroscience, Norwalk, IA)
Abby Matthews (Women, Gender, and Sexuality Studies, Cartersville, GA)
Owen Guo (Psychology, Columbus, OH)
Abby Matt (Community Member, Labadie, MO)
Q Negrete (Psychological and Brain Sciences, Morgan Hill, CA)
Lauren Mae Sugay (Master of Landscape Architecture, Torrance, CA)
Julia Tompkins (Systems Engineering, Westfield, NJ)
Kelly Dale (Community Member, St. Louis, MO)

Bass Clarinet

Dante Nicotera (Doctor of Medicine, Hanover, MA)

Saxophones

Trevor Schultz, alto (Music and Mathematics, Woodbridge, CT)
Albert Kao, alto (Business and Computer Science, Taipei, Taiwan)
Evan Xiao, alto (Undeclared, Broken Arrow, OK)
Abigale Ireland, alto (Marketing, Steelville, MO)
Brianna Duhart, tenor (Biomedical Engineering, Bartlett, TN)

Trumpet

Gabi Grasso (Psychology and Music, San Diego, CA)

Ankit Chhajed (Philosophy-Neuroscience-Psychology: Cognitive Neuroscience, Bolingbrook, IL)

Nathan Pravda (Physics, Natick, MA)

David Herrada (Undeclared, Vine Grove, KY)

Grace Tillman (Ancient Studies and Political Science, Strafford, MO)

Harry Go (Secondary Education, St. Louis, MO)

French Horn

Ceresa Munjak-Khoury (Undeclared, Kansas City, MO)

Thomas McGrath (Art History and Archaeology, St. Louis, MO)

Grace Teuscher (Linguistics, South Bend, IN)

Riley Novak (Undeclared, Phoenix, AZ)

Trombone

Sean Wang (Biochemistry, Pleasanton, CA)

Jacob Griffin (Computer Science, Highland, CA)

Joshua Adams, bass (Research Technician, WUSM Pediatrics, St. Louis, MO)

Euphonium

Jared May (Physics PhD, Grove City, OH)

Matt Cummings (Economics and Strategy, Kenmore, WA)

Tuba

Sriharsha Gonuguntla (Biology, Ballwin, MO)

Alexander Popolow (Undeclared, Short Hills, NJ)

Percussion

David Ffrench (Computer Science, Kissimmee, FL)

Kobe Hayes (Design, Gulfport, MS)

Maya Irvine (Molecular Biology and Biochemistry, Camdenton, MO)

Cameron Kalik (Computer Science, Martinsville, NJ)

Colleen McDermott (Environmental Analysis, Collegeville, PA)

Jake Page (Chemistry, St. Louis, MO)

Harp

Katie Chan (English Literature and Economics, San Diego, CA)

Director



Chris Becker is the Director of the Wind Ensemble and the Jazz Bands at Washington University in St. Louis, and serves as the director of winds and percussion. Mr. Becker graduated from the University of Missouri - Kansas City Conservatory of Music "With Distinction" in 1977, receiving the Bachelor of Music Education Degree, and earned a Master of Arts in Education from Lindenwood University.

Mr. Becker has taught instrumental music in Missouri for 42 years from the elementary to the university level. In June 2017, he retired as Director of Bands at Parkway South High School, after serving for 36 years in the Parkway School District (St. Louis County, Missouri). During his tenure there, he directed Marching Bands, Symphonic Bands, Jazz Bands, and all other related band activities.

In addition, he is the Artistic Director and Conductor of the Manchester Community Band, a highly successful ensemble founded nine years ago and enthusiastically received by the residents of Manchester. Mr. Becker has also been a frequent guest conductor for both concert bands and jazz bands in Missouri and Illinois.

Mr. Becker has served as the Jazz Vice President for the Missouri Music Educators Association, the first educator to hold that position after it was established as a part of the MMEA Board. Mr. Becker is a Past President of the Missouri unit of the International Association of Jazz Educators. During his term he helped clarify the mission and goals of the unit, and endeavored to reach out to music educators, those in the music industry, and professional players to create a broader base of support for jazz education. Becker has also served as Jazz Vice President for the St. Louis Suburban Music Educators Association. Becker plays the trumpet professionally with a variety of ensembles in the St. Louis area, and has taught trumpet privately in both the Kansas City and St. Louis areas.

Mr. Becker is a member of the National Association for Music Education, the Missouri Music Educators Association, the Missouri Association for Jazz Education, the Missouri Band Masters Association, and Phi Beta Mu Band Directors Fraternity. He was named "Charles Emmons Outstanding Band Director of the Year" by Phi Beta Mu in January 1999. He was nominated numerous times for the Pillar of Parkway Award, which recognizes commitment and dedication for work in the Parkway School District, and was awarded a Pillar of Parkway in April 2016. Mr. Becker was honored for his distinguished career by the St. Louis Suburban Music Educators Association in January 2018, and named to their Hall of Fame.

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