

WUSTL **MUSIC**

Thursday, February 23, 2023 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center

Washington University Wind Ensemble

Chris Becker, conductor

Program

Ha' Penny March (1992)

John Cheetham
(b. 1939)

Molly on the Sore (1920/1998)

Percy Aldridge Grainger
(1882 - 1961)
ed. R. Mark Rogers

Rest (2011)

Frank Ticheli
(b. 1958)

Les Préludes (1854/1936)

Franz Liszt
(1811 - 1886)
trans. T. Conway Brown

Ha' Penny March won first prize in the 1992 Abraham Frost Competition sponsored by the University of Miami School of Music and was premiered by the University of Miami Wind Ensemble on April 16, 1992. Although the structural design of the work adheres to the traditional march form of two strains and a trio section, the style is contemporary utilizing many 20th Century melodic, harmonic, and rhythmic techniques. The title, inspired by a novel by Thomas Hardy, was used here because of the "British" character of the trio section.

-Note from the score

In setting **Molly on the Shore** I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

-Note from the composer

Rest is a concert band adaption of Ticheli's prior choral work, *There Will Be Rest*. About his adaptation for wind band, the composer writes:

I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale's words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. The extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strength and unique qualities.

-Note from the composer

Liszt's inspiration for **Les Préludes** came from the poetry of Alphonse Lamartine (1790-1869), an aristocratic French author and diplomat. When Liszt read the lines, "What is life? Only a series of preludes to that unknown song whose first solemn note is tolled by death," he had the title for his most famous symphonic poem. Liszt's composition approximates the succession of images in Lamartine's poem -- the mysterious opening, the crescendo to the first transformation of the theme, the tranquil version of the opening phrase, another crescendo to "the tragic storm that cuts short the illusions of youth," a calm interlude, and the final triumphal sounds that signal that "the soul has proved itself in battle" -- the music sums up the temper of the mid-19th century in a manner no historian can equal.

-Note from Program Notes for Band

Wind Ensemble

Flute

Jimin Lee (Undeclared, Seoul, South Korea)
Mel Mallard (Psychological & Brain Sciences, Orlando, FL)
Yael Shaw (Philosophy-Neuroscience-Psychology and Marketing, Glencoe, IL)
Jason Tung (Chemistry, Crown Point, IN)
Angelica Han (Philosophy-Neuroscience-Psychology, Beijing, China)
Riya Pant (Applied Math and Global Studies, Atlanta, GA)
Dalia Heller (Undeclared, Buffalo Grove, IL)

Oboe

Emmet Klein (Psychological & Brain Sciences and Classics, Sudbury, MA)
Ethan Penn (Statistics, Chicago, IL)
Eduard Toderescu (Biological Anthropology, Sedalia, MO)
Thayne Tsuneoka (Neuroscience, Honolulu, HI)

Bassoon

Peg Bumb (Community Member, St. Louis, MO)
Donita Bauer (Community Member, St. Louis, MO)

Clarinet

Eric Miao (Biochemistry, Modesto, CA)
Sam Bernstein (Sociology, St. Louis, MO)
Allie Ollila (Philosophy-Neuroscience-Psychology: Cognitive Neuroscience, Norwalk, IA)
Q Negrete (Cognitive Neuroscience, Morgan Hill, CA)
Yu-Liang Yeh (Division of Biology and Biomedical Sciences PhD, Kaohsiung, Taiwan)
Tyler Teague (Mechanical Engineering, Eureka, MO)
Julia Tompkins (Systems Engineering, Westfield, NJ)
Connor Gusky (Biology: Neuroscience, St. Louis, MO)
Jean Li (Genomics and Computational Biology, Overland Park, KS)
Kelly Dale, E-flat (Community Member, St. Charles, MO)

Bass Clarinet

Grayce Cooper (Biology and Computer Science, Laurel, MD)
Dante Nicotera (MD Program (M2), Hanover, MA)

Saxophones

Trevor Schultz, alto (Master of Science: Biostatistics & Data Science, Woodbridge, CT)
Brett Carnes, alto (Physics, Springfield, MO)
Evan Xiao, alto (Biology, Broken Arrow, OK)
Leon Huang, alto (Undeclared, Zheng Zhou, Henan, China)
Brianna Duhart, tenor (Biomedical Engineering, Bartlett, TN)
Carter Wiese, baritone (Undeclared, Austin, TX)

Wind Ensemble Cont.

Trumpet

Gabi Grasso (Psychology and Music, San Diego, CA)
Ankit Chhajed (Philosophy-Neuroscience-Psychology, Bolingbrook, IL)
Joseph Mosby (Undeclared, Nashville, TN)
Grace Tillman (Ancient Studies and Political Science, Strafford, MO)
Jake Tillman (Economics, Strafford, MO)
Zachary Wen (Business and Computer Science, Beijing, China)
Juliet Ainsley (Undeclared, Wilmette, IL)
Seth Peters (Mechanical Engineering, Barnhart, MO)

French Horn

Ceresa Munjak-Khoury (Cognitive Neuroscience, Kansas City, MO)
Grace Teuscher (Linguistics, Granger, IN)
Riley Novak (Global Studies and Spanish, Phoenix, AZ)
Will Corbin (Undeclared, Shaker Hts, OH)
Thomas McGrath (Art History and Archaeology, St. Louis, MO)

Trombone

Sean Wang (Biochemistry, Pleasanton, CA)
Joshua Adams (Community Member, St. Louis, MO)
Henry Wasserman, bass (Biochemistry, Concord, MA)

Euphonium

Jared May (Physics PhD, Grove City, OH)

Tuba

Sriharsha Gonuguntla (Biology, Ballwin, MO)
Jamie Nicholson (Economics & Strategy, Libertyville, IL)

Bass

Melissa Parkinson (Environmental Science and Secondary Education, Downers Grove, IL)

Percussion

Kobe Hayes (Communication Design, Gulfport, MS)
Maya Irvine (Molecular Biology and Biochemistry, Camdenton, MO)
Colleen McDermott (Environmental Analysis, Collegeville, PA)
Jake Page (Chemistry, St. Louis, MO)
Jessica Flannigan (WashU Staff, St. Charles, MO)

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 46 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 ten 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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