

WUSTL **MUSIC**

Thursday, November 18, 2021 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center



Wind Ensemble Concert

Chris Becker, director

Program

Percussion Ensemble

Blaze (2021)

Nathan Daughtrey
(b. 1975)

David Ffrench, Maya Irvine, Ethan Jobalia, Cameron Kalik,
Colleen McDermott, Jake Page, Becky Sun

Wind Ensemble

Ignition (2011)

Todd Stalter
(b. 1966)

Elsa's Procession to the Cathedral
from *Lohengrin* (1848, arr. 1938)

Richard Wagner
(1813 – 1883)
trans. Lucien Cailliet

Four Scottish Dances (1957/1978)

Malcolm Arnold
(1921 – 2006)
arr. John P. Paynter

Agüero (1925)

José Franco
(1878 – 1951)

Lux Aurumque (Light and Gold) (2005)

Eric Whitacre
(b. 1970)

The March from 1941 (2004)

John Williams
(b. 1932)
trans. Paul Lavender

Program Notes

Blaze is a balanced percussion septet pitting the keyboards versus the battery instruments. It draws inspiration from the following Ralph Waldo Emerson quote, as in "trail-blaze" or a blaze on a trail:

"Do not go where the path may lead, go instead where there is no path and leave a trail."

The piece was commissioned by the departing Sydney Grammar School (Australia) 2021 Percussion Ensemble students on behalf of, and dedicated to, their conductor and teacher, Mr. Iain Scotland.

Ignition is a blindingly fast, raucously energetic concert opener that derives its title from the consecutive rising three-note cells that are the building blocks for almost the entire work. However, the energy unleashed in the music and the imagery of the title serve both as a metaphor for the "spark" of creativity, and as a "celebration in sound" for those who find and follow their own true life's passion and pass it along to others, "igniting" the flame for another generation.

- Program Note from publisher

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, *The Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

In this transcription of *Elsa's Procession* for symphony band, Lucien Cailliet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

In the present score, the instrumental solo voices of the original score are paralleled, the choral voices deftly absorbed in the rich instrumental texture and all the luxuriant Wagnerian color re-created in terms of the instrumentation for the band.

- Program Note from score

The **Four Scottish Dances** were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey -- a slow Scottish dance in 4/4 meter -- with many dotted notes, frequently in the inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

- Program Note by composer

One of Franco Ribate's most legendary pasodobles, **Agüero** (1925) was dedicated to Martin Agüero Ereño, the bullfighter, who in turn would dedicate a bull to Franco Ribate, the conductor of the Bilbao Municipal Band.

- Program Note from Bilbao Municipal Band concert program, 19 July 2017

"**Lux Aurumque** began its life as an a-capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green."

- Program Notes by Eric Whitacre

In Steven Spielberg's 1979 comedic film *1941*, residents of Los Angeles, California, mistakenly believe they are under attack from the Japanese in the aftermath of the assault on Pearl Harbor. The late John Belushi plays "Wild" Bill Kelso, a somewhat unstable yet affable Air Force pilot at the center of the action. According to John Williams, Kelso's antics "seemed to require a musical accompaniment that had humor and rhythmic vitality. As a result, I set myself the task of writing a zany patriotic march, that upon hearing, we might be moved to tap our feet to an imaginary parade going by, and have fun doing it."

The March from *1941* is indeed a fun-filled romp from beginning to end and is most certainly among Williams' best efforts in the genre of martial music. The première performance of this concert band transcription was given by the Marine Band in 2003, conducted by the composer.

- Program Note from U.S. Marine Band concert program, 17 August 2016

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)

Aida Zyba (Environmental Earth Science, St. Louis, MO)

Andy Kim (Undeclared, Seoul, South Korea)

Jason Tung (Chemistry, Crown Point, IN)

Christianna Swift (Biochemistry and Music, Apex, NC)

Oboe

Edward Toderescu-Stavila (Biological Anthropology, Sedalia, MO)

Thayne Tsuneoka (Biology and 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)

Clarinet

William Sepesi (Computer Science, Minnetonka, MN)

Sam Bernstein (Sociology, St. Louis, MO)

Eric Miao (Biology, Modesto, CA)

Allie Ollila (Philosophy-Neuroscience-Psychology and Cognitive Neuroscience, Norwalk, IA)

Abigail Matthews (Women, Gender, and Sexuality Studies, Cartersville, GA)

Owen Guo (Philosophy-Neuroscience-Psychology, Columbus, OH)

Abby Matt (Biomedical Engineering, Labadie, MO)

Q Negrete (Psychological and Brain Sciences, Morgan Hill, CA)

Lauren Mae Sugay (Master's of Landscape Architecture, Torrance, CA)

Kelly Dale (Community Member, St. Louis, MO)

Bass Clarinet

Dante Nicotera (School of Medicine, MS1, Hanover, MA)

Saxophones

Trevor Schultz, alto (Music and Mathematics, Woodbridge, CT)

Albert Kao, alto (Business and Computer Science, Taipei, Taiwan)

Evan Xiao, alto (Biology, Broken Arrow, OK)

Abigale Ireland, alto (Marketing, Steelville, MO)

Brianna Duhart, tenor (Biomedical Engineering, Bartlett, TN)

Brian Tirado, bari (Medical School, McDonough, GA)

Trumpet

Gabi Grasso (Psychology and Music, San Diego, CA)
Ankit Chhajed (Undeclared, Bolingbrook, IL)
Nathan Pravda (Physics, Natick, MA)
Jack Nanez (Mechanical Engineering, Wilton, CT)
Anais Beauvais (Undeclared, Arlington, VA)
Chris Miller (Community Member, St. Louis, MO)

French Horn

Ceresa Munjak-Khoury (Cognitive Neuroscience, Kansas City, MO)
Thomas McGrath (Undeclared, St. Louis, MO)
Grace Teuscher (Linguistics, South Bend, IN)
Riley Novak (Global Studies and Spanish, Phoenix, AZ)

Trombone

Matthew Viola (Philosophy, Manhasset, NY)
Sean Wang (Biochemistry, Pleasanton, CA)
Riley Silfies (Biomedical Engineering, Southlake, TX)
Jacob Griffin (Computer Engineering, Highland, CA)

Euphonium

Jared May (Physics PhD, Grove City, OH)

Tuba

Sriharsha Gonuguntla (Biology, St. Louis, MO)
Alexander Popolow (Undeclared, Short Hills, NJ)

Percussion

David Ffrench (Computer Science, Kissimmee, FL)
Maya Irvine (Molecular Biology and Biochemistry, Camdenton, MO)
Ethan Jobalia (Econ and Linguistics, Wyoming, OH)
Cameron Kalik (Philosophy-Neuroscience-Psychology, Martinsville, NJ)
Colleen McDermott (Environmental Analysis, Collegeville, PA)
Jake Page (Chemistry, St. Louis, 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 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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