

WUSTL **MUSIC**

Thursday, November 17, 2022 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center

Washington University Wind Ensemble

Chris Becker, conductor

Program

Percussion Ensemble

Communion Prayer (2021)

Adam Bruce
(b. 1985)

William Carter, Neil Flannigan, Kobe Hayes, Maya Irvine,
Cameron Kalik, Colleen McDermott, Jake Page, Huihao Wang

Wind Ensemble

Flight (2005)

Brian Balmages
(b. 1975)

Suite in B-flat (1979)

I. *March*

II. *Solemn Music*

III. *Finale*

Gordon Jacob
(1895 - 1984)

Ballad for Band (1946)

Morton Gould
(1913 - 1996)

Khan (2008)

Julie Giroux
(b. 1961)

Symphony No. 4 (2006)

I. *Fast*

II. *Smooth and Flowing*

III. *Scherzo and Trio*

IV. *Fast*

Andrew Boysen, Jr.
(b. 1968)

España Cañi (1998)

Pascual Marquina
(1873 - 1948)
arr. Robert Longfield

Program Notes

Percussion Ensemble

Communion Prayer is an all-metallic reimagining of the a cappella hymn written by my father, Gary Bruce, in 1985. I sang this hymn in church throughout my childhood and teenage years. Its reflective and meditative setting captured my imagination then and has stayed with me since. The original text reads:

*O Lord our God we come to You now
As our hearts are turned to Christ our King.
May the words that He spoke stay close to our hearts
And His body be a source of strength.
May the bread and the wine receive Your blessing
And our hearts feel the pain He bore.
Let Your Spirit indwell us now as we take
As disciples of Christ we pray.
Hallelujah! Hallelujah! Hallelujah! Hallelujah!
We commune with each other in this feast Lord
We would ask that our hearts be pure.
Let Your Spirit inhabit all of our praise
As disciples of Christ we pray - Amen.*

-Adam Bruce

Wind Ensemble

On October 4, 2004, SpaceShipOne (built by the Tier One Private Manned Space Program) won the 10-million-dollar Ansari X-Prize, becoming the first private manned spacecraft to exceed an altitude of 62 miles (328,000 feet) twice within the span of two weeks. The X-Prize was designed to encourage developments in commercial air travel. **Flight** commemorates the exciting second flight that won the X-Prize.

At 6:49 a.m. PST, the White Knight turbo jet took off, holding SpaceShipOne beneath. At 7:49 a.m., at an altitude of 47,100 feet, SpaceShipOne released and fired its hybrid rocket motor. The rocket burn lasted for 83 seconds and boosted the ship to more than 2,186 miles per hour. Upon motor burn-out, SpaceShipOne was able to coast another 154,500 (radar) feet. As the vehicle approached apogee, the pilot, Brian Binnie, experienced weightlessness for approximately 3.5 minutes. As it began its fall back toward the atmosphere, the pilot experienced a peak deceleration of 5.4 Gs. Eventually, SpaceShipOne was reconfigured back into a glider at 51,000 feet and had an 18-minute descent for a smooth landing.

This work is in the style of a minimalistic fanfare. There are essentially three main sections that correspond with the three main segments of the flight: launch to space, reaching the apogee, and return to the atmosphere. The opening rhythmic motives appear throughout the piece and a secondary motif presented in the woodwinds eventually becomes the final powerful statement of the work.

The **Suite in B-flat** was originally written for Brass Band in 1955 and was arranged for symphonic band in 1979. It has three movements, opening with a lighthearted March, followed by a subdued and tranquil movement entitled "Solemn Music." The suite closes with a symphonic march, which showcases the power of the wind ensemble.

In 1946 Morton Gould somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. The result was the reflective and sensitively scored ***Ballad for Band***, a work inspired by African-American spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to, and stimulated by, the sounds that I would call our "American vernacular" — jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Morton Gould offers the following additional commentary: "*Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically."

It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

Khan is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme (comprised of an A and B section) starting in measure 22. These 3 musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene (measures 79-89) just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Genghis Khan (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror creating an empire which continued to expand even after his death becoming the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation.

His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society which stressed religious tolerance and the Mongol nation which would not exist today if not for his campaigns.

Symphony No. 4 for Winds and Percussion was commissioned by and dedicated to the McCracken Middle School Symphonic Band (Skokie, Illinois). It was premiered at the 2004 Illinois Music Educators Association All-State Conference on January 30, 2004, with the composer conducting.

Written in four movements, *Symphony No. 4* derives most of its motivic material from its opening two measures. Several extended techniques and contemporary compositional methods are used throughout the work. These include bowed percussion, dissonance, aleatoric music, unmetered measures, singing, and extended use of the octatonic scale.



España Cañi has been one of the band world's most popular *paso dobles* for many years. Known equally well at the bullfight arena and in the concert hall, the mood of the work is set at the opening with staccato rhythm patterns played at a deliberate tempo -- as if from a distance. Unlike the typical military or concert march, the *paso doble* is often performed at a tempo which may vary from time to time, depending on both the circumstances of the performance and the apparent wishes of the composer. Marquina's varied experiences in the musical and social life of Spain obviously helped him in the composition of this imaginative and exciting *paso doble*.

Wind Ensemble

Flute

Lillie Kang (Global Studies: Development, Louisville, KY)
Jimin Lee (Biology, Seoul, South Korea)
Mel Mallard (Psychological & Brain Sciences, Altamonte Spring, FL)
Yael Shaw (Philosophy-Neuroscience-Psychology and Marketing, Glencoe, IL)
Jason Tung (Biochemistry, 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)
Jo-Chen Ma (Business Analytics, Taipei, Taiwan)

Oboe

Emmet Klein (Psychology and Classics, Sudbury, MA)
Ethan Penn (Math, Chicago, IL)
Eduard Toderescu (Biological Anthropology, Sedalia, MO)
Thayne Tsuneoka (Neuroscience, Honolulu, HI)
Mia Phutrakul (Environmental Engineering, Warrensburg, MO)

Bassoon

Peg Bumb (Community Member, St. Louis, MO)
Hank Skolnick (Community Member, St. Louis, MO)

Clarinet

Katie Lee (Biology: Biochemistry and Linguistics, Ellicott City, MD)
Eric Miao (Biochemistry, Modesto, CA)
Sam Bernstein (Sociology, St. Louis, MO)
Allie Ollila (Philosophy-Neuroscience-Psychology: Cognitive Neuroscience, Norwalk, IA)
Q Negrete (Psychological and Brain Sciences, Morgan Hill, CA)
Abby Matthews (Women, Gender, and Sexuality Studies, Cartersville, GA)
Tyler Teague (Mechanical Engineering, Eureka, MO)
Julia Tompkins (Systems Engineering, Westfield, NJ)
Sophie Lin (Undeclared, Columbus, OH)
Connor Gusky (Neuroscience, St. Louis, MO)
Kelly Dale, E-flat (Community Member, St. Charles, MO)

Bass Clarinet

Grayce Cooper (Biology and Computer Science, Laurel, MD)
Dante Nicotera (Doctor of Medicine, 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)
Haley Jetter, baritone (Neuroscience, East Windsor, NJ)

Trumpet

Gabi Grasso (Psychological & Brain Sciences and Music, San Diego, CA)
Ankit Chhajed (Philosophy-Neuroscience-Psychology, Bolingbrook, IL)
Aria Maher (Biochemistry and Molecular Biology, Lexington, MA)
Jake Tillman (Economics, Strafford, MO)
Zachary Wen (Biology, Beijing, China)
Juliet Ainsley (Undeclared, Wilmette, IL)
Auriel Prepejchal (Biology, Pre-Med, Carbondale, IL)
Seth Peters (Mechanical Engineering, Barnhart, MO)

French Horn

Ceresa Munjak-Khoury (Cognitive Neuroscience, Kansas City, MO)
Grace Teuscher (Linguistics, South Bend, IN)
Riley Novak (Global Studies and Spanish, Phoenix, AZ)
Will Corbin (Undeclared, Shaker Hts, OH)

Trombone

Sean Wang (Biochemistry, Pleasanton, CA)
Connor Yamnitz (Political Science, Kansas City, MO)
Conor Daly (Undeclared, Westfield, NJ)
Maxwell Spinner (Mathematics, Rochester, MN)
Matthew Viola (Philosophy, Manhasset, NY)
Joshua Adams, bass (Research Technician, WUSM Pediatrics, St. Louis, MO)
Henry Wasserman, bass (Biology, Concord, MA)

Euphonium

Matt Cummings (Economics, Seattle, WA)
Elizabeth Swords (Environmental Analysis, Springfield, MO)
Jared May (Physics PhD, Grove City, OH)

Tuba

Sriharsha Gonuguntla (Biology, Ballwin, MO)
Matt Kuebler (Community Member, St. Louis, MO)

Bass

Melissa Parkinson (Earth and Planetary Sciences and Secondary Education, Downers Grove, IL)

Percussion

William Carter (Biology and Chinese, Potomac, MD)
Kobe Hayes (Communication Design, Gulfport, MS)
Maya Irvine (Molecular Biology and Biochemistry, Camdenton, MO)
Cameron Kalik (Computer Science, Martinsville, NJ)
Colleen McDermott (Environmental Analysis, Collegeville, PA)
Huihao Wang (Biomedical Engineering, Beijing, China)
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.

— www.music.wustl.edu —

Join us for our next event!

Receive information about our upcoming events by joining our mailing list at music.wustl.edu

Get involved

Get more involved by becoming a member of the Friends of Music at Washington University. This society supports the Department of Music's high standards in performance, musical studies, and research while encouraging Washington University students and faculty in their musical scholarship and creativity.

