

Thursday, April 17, 2025 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center

Washington University Wind Ensemble

Chris Becker, conductor

 **WashU** Arts & Sciences

Music

Program

Percussion Ensemble

Tiny (2023)

Jessica Flannigan
(b. 1988)

Wind Ensemble

Summer Dances (2000)

Brian Balmages
(b. 1975)

Norfolk Rhapsody (1905)

Ralph Vaughan Williams
(1872 - 1958)
trans. Anthony O'Toole

O Waly, Waly (2011)

Jay Bocook
(b. 1953)

Korean Folksongs from Jeju Island (2013)

I. *Country Song ("lyahong")*

II. *The Forest Nymph and the Woodcutter ("Kyhwa")*

III. *Celebration on Halla Mountain ("Nuhyoung Nahyung")*

Frank Ticheli
(b. 1958)

Program Notes

Tiny was written for my youngest son, Reed, who will occasionally talk to himself in the third person, calling himself "Tiny Reed." This child radiates joy and fills my soul. He is thoughtful, kind, and incredibly silly, and *Tiny* captures this spirit. The piece plays like a warm blanket: beautifully simple, yet full and fun, and each phrase goes right where you want it to.

-note from the composer

Summer Dances was written for the Columbia Concert Band. Exciting woodwind flourishes set the stage for the heroic main motive of the piece, stated by the brass. This theme is woven throughout the piece in contrasting settings, styles, and colors. A beautiful, lyric chamber section gives way to a stately dance presented by the full ensemble. A powerful ending caps this dynamic piece.

-note from the publisher

The *Norfolk Rhapsodies* are three orchestral rhapsodies by Ralph Vaughan Williams, drafted in 1905–06. They were based on folk songs Vaughan Williams had collected in the English county of Norfolk, in particular the fishing port of King's Lynn in January 1905. Only the first rhapsody survives in its entirety, having been revised by the composer in 1914. The second exists in fragmentary form, and has been completed by other hands. The third is lost.

Norfolk Rhapsody No. 2 in D minor employs "Young Henry the Poacher", "Spurn Point" and "Ward, the Pirate", already presented in the First Rhapsody. Its final pages are lost, but have been reconstructed by Stephen Hogger.

The second and third rhapsodies were first performed together under the composer's baton at the Cardiff Festival in September 1907 and later in London in April 1912 but were then withdrawn. Vaughan Williams did not publish the Second Rhapsody, and appears to have withdrawn it at the time of the extensive revision of the First Rhapsody in 1914.

The arrangement being performed tonight is from a recent initiative to bring transcriptions of Vaughan Williams' incredible catalog to the wind band community.

O Waly, Waly (loosely translated as "woe is me") is an English folk song that has been sung since the 1600s. It is more commonly known as *The Water Is Wide*, and has been performed and recorded by many of today's top artists. Its roots are unclear, with some claiming Northern Irish origin, while others point to Scotland or England as its birthplace. The text of the song points to the inherent challenges of love ("Love is handsome, love is kind") during the early stages of a relationship. As time progresses, however, even true love can "fade away like a morning dew."

The piece opens with an alternate tune to the text of *O Waly, Waly* as a flute solo. The grace notes are brought out to project more of a Celtic style. A secondary theme appears in D Major soon afterwards, which at first sounds like a repeat of *Waly, Waly*. It is actually an entirely new tune,



Carolina, the state song of South Carolina. Both tunes utilize the same first four notes, (sol, do, re, mi), and it is this four-note segment that binds all elements of the entire work. Near the end of the composition, both *Waly, Waly* and *Carolina* are heard simultaneously, and the piece concludes with a powerful coda containing fragments of both songs and powerful harmonies.

-note from the score

Jeju Island is located just south of the Korean mainland; isolated for generations, it was subsequently colonized by various foreign powers. Many of Jeju Island's traditional folksongs were recorded during a revival of cultural interest during the 1960s, and they celebrate a variety of topics, including love, joy, sadness, farming and fishing, island legends, and its natural beauty. They generally use a pentatonic scale and are traditionally sung unaccompanied, or with only a light drum beat.

Korean Folksongs from Jeju Island preserves the bright, upbeat spirit of the original melodies, each movement representing a different folk tune. The first movement embodies exuberant joy, describing the features of the island, including caves, ponds, and Halla Mountain. The second movement is a gentle love song, and the third movement is a celebration that features the sound of jubilant church bells at the end. Ticheli has foreshadowed the melody of each new movement during the end of the previous movement, and the opening melody reappears during the finale.

-note from the *San Jose Wind Symphony*



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 47 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 eleven 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. In January 2025, Mr. Becker was inducted into the Missouri Music Educators Association Hall of Fame.

Wind Ensemble

Flute

Lillie Kang (Masters in Public Health, Louisville, KY)
Jimin Lee (Data Science, Seoul, South Korea)
Cherie Liu (Philosophy-Neuroscience-Psychology, Overland Park, KS)
Jason Tung (Chemistry, Crown Point, IN)
Alexa Weinhoff (Chemical Engineering, Springfield, IL)
Lena Stern (Undeclared, Annapolis, MD)
Angelica Han (Philosophy-Neuroscience-Psychology, Cognitive Neuroscience, Beijing, China)
Joline Sun (Biology, Premed, Houston, TX)
Neela Myers (Biology, Neuroscience, West Chicago, IL)
Nikol Krol (Undeclared, Hickory Hills, IL)
Kelly Quick (Cognitive Neuroscience, Psychological & Brain Sciences, Wentzville, MO)
Emery Bowman (Undeclared, St. Louis, MO)
Elizabeth Papalotzi (Environmental Biology, Valley Park, MO)
Mel Mallard (Psychological & Brain Sciences, Orlando, FL)
Dariana Chavez (PhD in Biology, Biomedical Science, St. Louis, MO)

Oboe

Michelle Zhang (Computer Science and Music, Ballwin, MO)
Ethan Penn (Community Member, Glenview, IL)
Luca Marianova (Philosophy-Neuroscience-Psychology, Brooklyn, NY)

Bassoon

Lucas Neres (English and Economics, Winter Haven, FL)
Donita Bauer (Community Member)

Clarinet

Felix Guo (Biology, Lawrence, KS)
Theodor Martin (Linguistics and Anthropology, Makanda, IL)
Q Negrete (Psychological & Brain Sciences, Morgan Hill, CA)
Claire Gwak (Undeclared, St. Peters, MO)
Niu Niu Zhang (Mechanical Engineering, Vermillion, SD)
Marie Xue (Undeclared, Shanghai, China)
Raymond Brooks (Math and Physics, Belleville, IL)
Tyler Teague (Community Member, Eureka, MO)

Bass Clarinet

Laurin Council (WashU Faculty)

Saxophones

Brett Carnes, alto (Physics and Math, Springfield, MO)
Evan Xiao, alto (Biology and French, Broken Arrow, OK)
Sarah Baek, alto (Psychology and Biology, Atlanta, GA)
Steven Chi, alto (Biochemistry, North Huntingdon, PA)
Alan Knight, tenor (Political Science, Naperville, IL)
Connor Higano, bari (Finance and Math: Economics, St. Louis, MO)

Wind Ensemble

Trumpet

Seth Peters (Community Member, Barnhart, MO)
Nathan Pravda (Physics, Natick, MA)
Zachary Spain (Undeclared, Palo Alto, CA)
Tori Vasquez (History, Hazelwood, MO)
Victoria Wiecko (Mechanical Engineering, Wildwood, MO)
Cara Lichty (Classics, Dallas, TX)
Cameron Selby (Undeclared, Seattle, WA)
Quinn Prouty (Undeclared, St. Louis, MO)

French Horn

Thomas McGrath (Art History, St. Louis, MO)
Tai Moore (Studio Art, St. Louis, MO)
Emily Wallman (Biology, O'Fallon, IL)
Riley Novak (Global Studies and Spanish, Phoenix, AZ)
Beatrice Augustine (Communication Design, Cleveland, OH)

Trombone

Sean Wang (Biochemistry, Pleasanton, CA)
Julian Mitchell (Computational Biology and Statistics, O'Fallon, IL)
Aaron Roytman (Chemistry, San Mateo, CA)
Henry Wasserman (Biochemistry, Concord, MA)

Euphonium

Grace Moore (PhD Neurosciences, Keller, TX)
Yu-Chia Chang (PhD Chemistry, Taichung City, Taiwan)

Tuba

Fabian Reyes (Mechanical Engineering, Kansas City, MO)
Sylas Sindle (Studio Art and Film, Willard, MO)
Sriharsha Gonuguntla (Biology, Ballwin, MO)

Percussion

Jake Page (Biochemistry, St. Louis, MO)
Maya Irvine (Molecular Biology and Biochemistry, Camdenton, MO)
Alex Nguyen (PhD Earth, Environmental, & Planetary Sciences, St. Peters, MO)
Christian Kim (Music, Overland Park, KS)
Jessica Flannigan (WashU Staff)
Neil Flannigan (Community Member)

String Bass

Taraneh Atri (Biology: Neuroscience and Applied Linguistics, Scottsdale, AZ)

Harp

Ariel Richards (Masters in Energy, Environmental & Chemical Engineering, Kingston, Jamaica)

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