

Morton GOULD Derivations

Stephanie Zelnick, Clarinet

University of Kansas Wind Ensemble • Scott Weiss



Photo: Jon Robichaud

Special Thanks

Dan Gailey, Colin Sean Mahoney, Paul Popiel, Eric Posner, Cheryl Lee, Cindy Koester, Tim Van Leer, Doug Wendel, Ann Hause, Andy Hause, Erika Eden, the Lied Center staff, Randall Foster, The KU Applied Wind and Percussion Faculty, Larry Rice, Teah & John Weiss



Morton
GOULD
(1913-1996)
Derivations

1 **Fanfare for Freedom (1942)** **1:34**

Saint Lawrence Suite (1958) **9:51**

2 **Dedication** **3:03**

3 **Quickstep** **1:14**

4 **Chansonette** **2:06**

5 **Commemoration March** **3:28**

Janis Porietis and William Muñoz, Trumpets

6 **Jericho Rhapsody (1941)** **12:11**

**Derivations for Solo Clarinet
and Band (1955)** **17:18**

7 **Warm-up** **3:30**

8 **Contrapuntal Blues** **6:59**

9 **Rag** **2:47**

10 **Ride-Out** **4:02**

Stephanie Zelnick, Clarinet

Symphony No. 4 ‘West Point’ (1952) **21:06**

11 **Epitaphs** **12:28**

12 **Marches** **8:38**

University of Kansas Wind Ensemble

Piccolo

Ann Armstrong, Lee’s Summit, MO

Flute

Mary Elizabeth Meyer*, Florenu, SC
Emma Casey, Overland Park, KS
Riley Shaw, Overland Park, KS
Christina Van Nostrand,
Cape Guiardeau, MO

Oboe

Katie Phillips*, Buhler, KS
Lindsay Pfannenstiel, Hutchinson, KS

English Horn

Evelyn Garren, Tulsa, OK

Bassoon

Ryan Fessinger*, Albuquerque, NM
Taylor Smith, Fulton, MO

Clarinet

Eric Umble*, Lancaster, PA
Eleyna Vernon*, Powder Springs, GA
Bai Puyin, Xi’an, China
Rebecca Faulkner, Austin, TX
Pete Henry, Topeka, KS
Joe Stuever, Colwich, KS
Cori Ong, Cheyenne, WY

Bass Clarinet

Shirin Abvabi, Lenexa, KS

Alto Saxophone

Joel Wagoner*†, McPherson, KS
Javier Valerio*, Heredia, Costa Rica
Bryan Cremert†, Katy, TX
Keri Wing, Overland Park, KS

Tenor Saxophone

Andrew Adams†, Overland Park, KS

Baritone Saxophone

Crystal Alexander†, Lexington, TX

Horn

Allison Akins*, Lee’s Summit, MO
Jamie Sanborn, Wichita, KS
Breanna Ellison, Ellis, KS
Diana Milbourn, Richardson, TX
Katie Lowman, Irving, TX

Trumpet

Janis Porietis*, Riga, Latvia
William Muñoz†, Humacao,
Puerto Rico
Patrick Hunninghake, Falls Church,
VA
Clarissa Smith, Liberty, MO
Li Peixiang, Beijing, China
Steve Sharp†, St. Louis, MO
Dong Guangyu, Beijing, China
Andrew Linn†, Chesterfield, MO

Trombone

David Ferneau*†, Urbandale, IA
Brian Scarborough†, Lenexa, KS
Stuart Becker†, Kansas City, MO
Jeremy Dowden, Kaufman, TX

Euphonium

Ben McMillan*, Cookeville, TN

Tuba

Rafael Morales*, Garabo,
Puerto Rico
Charles Page, West Monroe, LA

String Bass

Erik Deddens†, Prairie Village, KS

Piano

Evangelos Spanos†, Larissa, Greece

Timpani

Cory Hills*, Springfield, VA

Percussion

Shane Nickels*, Hutchinson, KS
Joseph Sandt, Kansas City, MO
David Vernon†, Gulfport, MS
Taylor Babb†, Garden City, KS

* Principal

† Personnel for *Derivations*

University of Kansas Bands

Scott Weiss, Director of Bands
Thomas Stidham,
Associate Director of Bands
David Clemmer,
Assistant Director of Bands
Dan Gailey, Director of Jazz Studies
Robert Foster,
Director of Bands Emeritus
Cindy Koester,
Administrative Assistant
Cheryl Lee & Haley Armstrong,
Graduate Conducting Associates
Crystal Alexander, Evelyn Garren,
Travis Hendra, Shane Nickels,
Charles Page, Javier Valerio, David
Vernon, Eleyna Vernon,
Graduate Teaching Assistants

**Applied Wind and
Percussion Faculty**

David Fedele, Flute
Margaret Marco, Oboe
Eric Stomberg, Bassoon
Stephanie Zelnick, Clarinet
Vince Gnojek, Saxophone
Steve Leising, Trumpet
Paul Stevens, Horn
Michael Davidson, Trombone
Scott Watson, Euphonium and Tuba
Ji Hye Jung, Percussion
Larry Rice, String Bass



Photo: Ann Schertz Photography

Scott Weiss is the Director of Bands and Associate Professor of Music at the University of Kansas where he conducts the KU Wind Ensemble and guides all aspects of the band and graduate wind conducting programs. He was previously on the conducting faculties at the Indiana University Jacobs School of Music, Lamar University and Emory University. The national recipient of the UMI Award for outstanding conducting and teaching, in 2005 Scott Weiss also received the University Merit Award from Lamar University. Ensembles under his direction have performed throughout North America and Asia and at prestigious conferences such as the Midwest International Band and Orchestra Clinics and the Western International Band Conference. A champion of original music for winds – both new and old – he has commissioned and premiered numerous works, and he has presented research on wind band history and literature in both Austria and Luxembourg. Scott Weiss holds an undergraduate degree from the Indiana University Jacobs School of Music and both a master’s and a doctoral degree from the University of Illinois.

Morton Gould (1913-1996): Fanfare for Freedom • Saint Lawrence Suite

Jericho Rhapsody • Derivations • Symphony No. 4 ‘West Point’

Born in Richmond Hill, New York, on 10th December 1913, Morton Gould was recognized early on as a child prodigy with the ability to improvise and compose. At the age of six he had his first composition published. He studied at the Institute of Musical Art (now The Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition). During the Depression, Gould (still a teenager) found work in New York’s vaudeville and movie theaters. When Radio City Music Hall opened, the young Gould was its staff pianist. By the age of 21 he was conducting and arranging a series of orchestral programs for WOR Mutual Radio. Gould attained national prominence through his work in radio, as he appealed to a wide-ranging audience with his combination of classical and popular programming. During the 1940s Gould appeared on the “Cresta Blanca Carnival” program and “The Chrysler Hour” (CBS), reaching an audience of millions.

Gould composed Broadway scores, film music, music for television, and ballet scores. His music was commissioned by symphony orchestras throughout the United States, the Library of Congress, the Chamber Music Society of Lincoln Center, the American Ballet Theatre, and the New York City Ballet. Gould integrated jazz, blues, gospel, country-and-western, and folk elements into compositions which bear Gould’s unequalled mastery of orchestration and imaginative formal structures. These instantly recognizable American sounds led to Gould’s receiving three commissions for the US Bicentennial.

In addition to a Pulitzer Prize and Kennedy Center Honor, Gould was *Musical America’s* 1994 Composer-of-the-Year. A long-time member of the American Society of Composers, Authors, and Publishers, Gould was elected president of ASCAP in 1986, a post he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel.

Fanfare for Freedom was one of a series of fanfares composed by prominent American composers for the 1942-43 season of the Cincinnati Symphony Orchestra and its conductor, Eugene Goossens. During World War I, Goossens had asked British composers for a fanfare to begin each of his concerts. The series had been so successful that he decided he would repeat the process using American composers in World War II. In addition to works by composers such as Roy Harris, Walter Piston, Henry Cowell, and Paul Creston, the series produced Aaron Copland’s celebrated *Fanfare for the Common Man*. Scored for just the winds of the orchestra, Gould’s stirring contribution to this series was premiered by Goossens and the orchestra in 1943.

Saint Lawrence Suite is the only original work for wind band to date ever nominated for a GRAMMY® Award for composition. The work was commissioned by the Power Authority of the State of New York and the Hydro-Electric Power Commission of Ontario for the ceremony, September 5, 1958, marking the delivery of commercial hydro-electric power from the joint Robert-Moses Power Dam and Robert H. Saunders-St. Lawrence Generating Station. At this opening of the great St. Lawrence Power Project, the composer conducted the Royal Ordinance Corps military band in the first performance of this music. Throughout the work, Gould makes use of two solo trumpets whose antiphonal calls serve to introduce and comment on the movements. They symbolize, in a general sense, the two host countries on either side of the United States-Canadian border. In the final movement these trumpets blend with the band in fanfares that bring the work to a close.

Jericho is the musical retelling of the biblical story of the capture of the city of Jericho by the Israelites led by Joshua. As the Israelites laid siege on the city, God ordered Joshua to march around the city once every day for six days led by seven priests carrying trumpets in front of the Ark of the Covenant. On the seventh day, as God had promised, the walls came tumbling down

while the priests blew their trumpets and all of the soldiers gave a loud shout. Gould's work is in eight short sections, the titles of which imply the story sequence: "Prologue," "Roll Call," "Chant," "Dance," "March and Battle," Joshua's Trumpets," "the Walls Came Tumblin' Down" and "Hallelujah."

Gould wrote his *Derivations for Clarinet and Band* for Benny Goodman in November 1955. Of this work, the composer stated:

The first movement, called *Warm-up*, is an abstract opening where the instruments sort of flex their muscles. The second, *Contrapuntal Blues*, is a slow, attenuated, linear section with the instruments weaving in, out, about and across each other in different blues modes. The third, *Rag*, represents a stylization of a Twenties period idea, a nostalgic, rhythmically asymmetric evocation of ragtime. The last movement, *Ride-Out*, is a galvanizing movement meant to go like a shot. Its accumulating barrage of jazz-oriented ostinatos and motifs attempts to give the drive and feel of jazz improvisation.

The *Symphony for Band* was written for the West Point Sesquicentennial celebration at the request of Captain Francis E. Resta of the United States Military Academy Band. Gould's only symphony for band, the work has long been one of the cornerstones of the wind band repertoire. Gould describes the symphony as follows:

The first movement is lyrical and dramatic. The work starts with a quiet and melodic statement of the main theme and motifs that are used and expanded through the entire piece; the general character is elegiac. There is contrast between sonorous brass statements and poignant and contemplative reflections in the woodwinds. This resolves into a broad and noble exposition of one of the motifs, followed by a transition to what serves as both an extended Coda of the movement and a transformation and peroration of the preceding sections. The form here is a passacaglia based on a martial theme first stated in the tuba. On this is built a series of variations that grow in intensity. They mount to a dynamic peak, and after a final climactic variation the movement recalls the previous lyricisms, but with the passacaglia motif hovering in the background; the movement finishes quietly.

The second and final movement is lusty and extroverted in quality. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variations. At one point there is a simulation of a Fife and Drum Corps which, incidentally, was the instrumentation of the West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso Coda of martial fanfares and flourishes.

Scott Weiss

Stephanie Zelnick



Stephanie Zelnick, Assistant Professor of Clarinet at the University of Kansas, has performed as a soloist and orchestral clarinetist throughout the United States, South America, Asia, and Europe to great critical acclaim. The *San Francisco Classical Voice* called her playing "simply sublime," while the *Boulder Daily Camera* praised her "exquisite clarinet solos." She is the principal clarinet of the Central City Opera, and the Boulder Philharmonic and has served as principal clarinet of the Mississippi Symphony, Greeley Philharmonic, and the Johann Strauss Opera in Vienna. She has also performed with numerous orchestras throughout the United States and Europe, including the Kansas City Symphony, Tucson Symphony, Colorado Symphony, and the Colorado Music Festival. She has been a featured artist on the Dame Myra Hess Artist Series in Chicago, which is broadcast live on WFMT and her performing can be heard weekly on NPR and Colorado Public Radio. Stephanie Zelnick has toured Europe as a soloist and a member of the Prague International Trio, performing in Italy, France, England, Denmark, Belgium, the Netherlands, Switzerland, Serbia, Austria, Czech Republic, Slovakia, and Germany.

University of Kansas Wind Ensemble

The University of Kansas Wind Ensemble is the premier wind band at the University of Kansas and enjoys an outstanding reputation both nationally and internationally. The group is among the leading ensembles of its kind and has performed at every major convention in the United States. Notable musicians that have appeared with the ensemble include Aaron Copland, Vincent Persichetti, Percy Grainger, Karel Husa, Michael Colgrass, Sir Vivian Dunn and Frederick Fennell. In 2005 the ensemble toured the People's Republic of China. This is the ensemble's third CD on the Naxos label. Previous recordings include the 2009 release *Wild Nights!* (8.572129) and the 2006 album entitled *Redline Tango* (8.570074), which was the inaugural CD in the Wind Band Classics series. In addition to performing works from the standard wind band repertoire, the ensemble is committed to new music and regularly commissions and records new works for winds. In 2007 Scott A. Weiss was appointed Director of Bands and Conductor of the University of Kansas Wind Ensemble, becoming only the sixth person to hold this position since 1887.