



FROM EARTH TO A GALAXY FAR, FAR AWAY

CONCERT BAND AND WIND ENSEMBLE

GERARD MORRIS, CONDUCTOR | ROBERT MUSSER, GUEST CONDUCTOR

APRIL 20, 2018, 7:30 P.M.

SCHNEEBECK CONCERT HALL | COMPLIMENTARY ADMISSION

*MOTHER EARTH, BY DAVID MASLANKA | MY EYES ARE FULL OF SHADOW, BY
JOEL PUCKETT | AURORA AWAKES, BY JOHN MACKAY | 'JUPITER' FROM THE
PLANETS, BY GUSTAV HOLST | STAR WARS TRILOGY, BY JOHN WILLIAMS*

As a courtesy to the performers and fellow audience members,
please take a moment to turn off or silence all mobile devices.

Flash photography is not permitted during the performance.

Thank you.

PROGRAM

Concert Band

Mother EarthDavid Maslanka (1943–2017)

My Eyes are Full of Shadow Joel Puckett (b. 1977)

Concert Band and Wind Ensemble

Aurora Awakes. John Mackey (b. 1973)

INTERMISSION

Wind Ensemble

“Jupiter” from *The Planets* Gustav Holst (1874–1934)
Gustav Holst, trans.

Robert Musser, guest conductor

Star Wars TrilogyJohn Williams (b. 1932)
Donald Hunsberger, arr.

- I. The Imperial March (Darth Vader’s Theme)
- II. Princess Leia’s Theme
- III. Battle in the Forest
- IV. Yoda’s Theme
- V. Star Wars (Main Theme)

PROGRAM NOTES

Mother Earth (2001) **Maslanka**
Program Note by David Maslanka

Mother Earth (A Fanfare) was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. It is based on the short poem by the influential medieval friar St. Francis of Assisi:

*Praised by You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.*

Each piece I compose takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher, Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

My Eyes are Full of Shadow (2016) **Puckett**
Program Note by Joel Puckett

*My eyes are full of shadow, and my part
Of life is yesterday.*
— Edith Nesbit

I've always been a person prone to melancholy. My mother used to say that I had periods of sadness interrupted by periods where I was happy about being sad. As an adult, I've learned to be contented in these low periods, and in those moments I seek out the healing power of music and poetry. Edith Nesbit's *Age to Youth*, from which this work's title is taken, describes looking back on a moment of pain in the past and an inability—an unwillingness? —to move beyond it. Finding this poem brought me great joy in connecting to its sadness.

My Eyes Are Full of Shadow opens with an optimism of a new day, but as the cadences are consistently left largely unfulfilled, we realize something is amiss. Each attempted restart of the opening results in another aborted cadence, and now they are frequently interrupted by a simple, sad chaconne. Reflecting the poem's insistence on living in the past, this interrupting chaconne grows more insistent and

eventually gives way to a return to the opening, but now colored by the assertions of the chaconne.

Aurora Awakes (2009) Mackey

Program Note by Jake Wallace

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

— Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

"Jupiter" from The Planets (1914) Holst/Holst, trans.

Program Note by the Palatine Concert Band

Gustav Holst (1874-1934) was a classical British composer. Born into a musical family, he played piano and violin, and began composing when he was twelve. He served as a church organist and choirmaster. When neuritis in his right hand forced him away from the organ he took up the trombone and succeeded as an orchestral musician. Holst was influenced by socialism and attended lectures by George Bernard Shaw with whom he shared a passion for vegetarianism. He became deeply interested in Hindu philosophy and learned Sanskrit, and dabbled in astrology and read astrological fortunes until his death.

The Planets is an orchestral suite—what composer Gustav Holst called "a series of mood pictures"—where each movement depicts one planet. The suite contains seven movements: although eight planets were known to exist (Pluto had not yet been discovered, much less demoted), Earth is at the center in the astrological

scheme. *Jupiter, the Bringer of Jollity*, with its Falstaffian sense of humor, features a moving but unhurried bright melody, as well as a solemn carol-like hymn.

Star Wars Trilogy (1977/1997) Williams/Hunsberger

Program Note by Foothill Symphonic Winds

In 1977, George Lucas's highly imaginative entertainment experience first transported an audience to an unknown galaxy thousands of light-years from Earth. The *Star Wars* experience was a blending of contemporary science fiction with the romantic fantasies of sword and sorcery. The story follows a young man, Luke Skywalker, on a journey through exotic worlds in a perpetual struggle of good against evil and the eventual success of love conquering all. *Star Wars* and its two companion films, *Return of the Jedi* and *The Empire Strikes Back*, form the center of a planned nine-part historical series.

The five movements of the Trilogy were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in John Williams's soundtrack for these first three films. *The Imperial March (Darth Vader's Theme)* represents the evil might of the Galactic Empire and the supreme villainy of its leader. *Princess Leia's Theme* is much gentler and pays tribute to the romantic music of the early film heroines. Musical themes are scattered and rapidly shifting in the *Battle in the Forest*, reflecting the cuts in the movie as the ground battle begins. The almost comedic theme of the teddy bear-like Ewoks contrasts against the huge, but mechanical, armament of the Empire's forces. The old Jedi Master of Dagobah is honored in *Yoda's Theme*. The gentleness and understanding of the Master is conveyed in the ethereal setting of the swamp where Yoda harnesses the power of the Force to raise Luke's crashed X-Wing fighter. The transition into the heroic *Star Wars (Main Theme)* seems natural as the power of good, embodied in the Force, is triumphant.

BIOGRAPHIES

Robert Musser is professor emeritus at University of Puget Sound, where he was director of bands, professor of oboe and saxophone, and chairman of winds and percussion for 34 years. He is the founder, music director, and conductor of the Tacoma Concert Band, an organization that has gained a national and international reputation for excellence. He is also the former music director and conductor of the Puget Sound Youth Wind Ensemble.

For many years he performed as principal oboe with the Tacoma Symphony and as a woodwind specialist (playing oboe, English horn, flute, clarinet and saxophone) throughout the Puget Sound area. Among his many awards are the National Band Association Citation of Excellence, election into the prestigious American Bandmasters Association (an honorary organization for distinguished band conductors), the Diploma of the Sudler Order of Merit of the John Philip Sousa Foundation, and election into the Washington Music Educators Association Hall of Fame.

He has conducted numerous regional and state festivals and honor bands and appeared as a guest conductor of both bands and orchestras throughout the United States, Canada, China, Russia, and Ukraine. Upon his retirement from the University of Puget Sound, the Mayor of Tacoma, on behalf of the City Council, proclaimed April 22, 2005 as Robert Musser Day in the City of Tacoma "in celebrating the contributions of this outstanding educator, musician and mentor."

Gerard Morris joined University of Puget Sound School of Music faculty in fall 2009 as director of bands and visiting assistant professor of music. In 2016 he became an associate professor, and was honored as the recipient of the President's Excellence in Teaching Award, as well as the United Methodist Church Department of Higher Education and Ministry Exemplary Teaching Award. Morris earned a Bachelor of Arts degree in music from Western Michigan University, a Master of Music Education degree from University of Colorado at Boulder, and a Doctor of Music degree in conducting from Northwestern University.

As a member of the Puget Sound faculty, he serves as winds and percussion department chair, conducts the Wind Ensemble and Concert Band, and teaches courses in conducting and music education. With passion for new music, Morris has commissioned wind compositions by Michael Colgrass, Carter Pann, Daniel Kellogg, Andrew Ardizzioia, Gregory Youtz, Christopher Stark, Michael Markowski, Geoffrey Gordon, James Stephenson, Jake Runestad, and Puget Sound student composers.

In addition to his recent selection as conductor of the esteemed Tacoma Concert Band, Morris's conducting credits include appearances at The Midwest Clinic, College Band Directors National Association (CBDNA) Western/Northwestern Divisional

Conference, Washington Music Educators Association (WMEA) State Conference, California Music Educators Association (CMEA) Bay Section Conference, University of Georgia JanFest, Colorado Music Festival at Chautauqua, Steamboat Strings Music in the Mountains Summer Music Festival, Heartland Marimba Festival, West Valley Winds Workshop (Canmore, Alberta), Calgary Summer Band Workshop, and as featured conductor on composer Neil Thornock's compact disc recording *Between the Lines*, a project that Morris also co-produced.

Morris has also appeared as guest clinician/lecturer at CBDNA National Conference, WMEA State Conference, CMEA Bay Section Conference, University of North Carolina at Greensboro New Music Festival, Northwestern University Conducting and Wind Symposium, University of British Columbia Wind Conducting Symposium, and guest artist in residence at American Community School (Abu Dhabi, United Arab Emirates), Iowa State University, Xavier University, California State Polytechnic University (Pomona), St. George's School (British Columbia), and West Point Grey Academy (British Columbia).

CONCERT BAND PERSONNEL

Gerard Morris, conductor
Tauvia Eggebroten '20, librarian

Flute/Piccolo

Abby Blair '21
Madeline Brooks '18
Fiona Bruce '19
Emma Conway '21
Tauvia Eggebroten '20
Kristin Goodell '20
Lauren Hansen '18
Helena Heyer-Gray '21
Izzie McClain '20
Ana-Lea Nishiyama '21
Riley Potts '20
Aidan Price '21
Lily Wayne '21

Oboe

Emily Sawicky '20

Soprano Clarinet

Leykza Carreras-Simons
'21
Jake Conrad '20
Christina Hellums '19
Alex King '20
Angela Lisovsky '18
Manya Mutschler-Aldine
'21
Marleen Pan '21
Monica Patterson '18
Jahrme Risner '18
Megan Tegman '18
Lauren Woodyard '19

Bass Clarinet

Thomas Brocata '20
Sid Whaley, guest artist

Bassoon

Aric MacDavid '20
Rosie Rogers '20

Alto Saxophone

Spencer Cleary '21
Michael Cook '20
Alex Peterson '21
Cole Tomkins '18
Jillian Vernarsky '18
Blake Westerfield '21

Tenor Saxophone

Blake Bordokas '19
Andrew Izzo '19
Erik Smith '21

Baritone Saxophone

Connor Roper '21

Trumpet

Alec Dionne '19
Jude Glazer '21
Elliot Grahn '21
Rachael Ha '21
Maddie Hanses '21
Finn Kearney '21

Horn

Emmy Ozanne '21

Trombone

Ryan Grate, guest artist
Cal Muramaru '18

Euphonium

Quintin Lenti '20
Justin Licata '19

Tuba

Michael Fukuda '20

Piano

Jillian Vernarsky '18

Percussion

Arisa Dintcho '20
Arthur Olson '20
Bradley Olson '19
Seth Rund '21
Maya Sealander '20
Zhu Zhu '19

WIND ENSEMBLE PERSONNEL

Gerard Morris, conductor
Tauvia Eggebroten '20, librarian

Piccolo

Tauvia Eggebroten '20
Emma Lenderink '20

Flute

Colin Babcock '18*
Tauvia Eggebroten
Emma Lenderink '20
Chloé Upshaw '19*

Alto Flute

Emma Lenderink '20

Oboe

Katie Grainger '20
Madeleine Scypinski* '20

Bassoon

Nicholas Navin '19
Zach Nelson '21
Kelsey Tryon '18*

Contrabassoon

Zach Nelson '21
Kelsey Tryon '18

Sopranino Clarinet

Reed Smith '20

Soprano Clarinet

Megan Grady, guest artist
Amelia Green '19
Davis Hampton '18*
Jordan Loucks '20
Ashley Mapile '19
Jahrme Risner '18
Reed Smith '20

Bass Clarinet

Davis Hampton '18
Jordan Loucks '20

Contrabass Clarinet

Aaron Klein '19

Soprano Saxophone

Luke Lewis '18*

Alto Saxophone

Luke Lewis '18*
Bryce Ulrich '20

Tenor Saxophone

Michael Cook '20

Baritone Saxophone

Jacob Shaffer '19

Piccolo Trumpet

Ido Baruch '21
Kate Hart '19*

Trumpet

Ido Baruch '21
Laura Ehli, guest artist
Gloria Ferguson '19
Kate Hart '19*
Adam Lewis '18
Andy VanHeuit, guest artist

Flugelhorn

Gloria Ferguson '19
Adam Lewis '18

Horn

Evan Minsk, guest artist
Nalin Richardson '20
Harrison Schatz '20
Savannah Schaumburg '20*

Trombone

Ryan Apathy '18*
Carly Baxter '18

Bass Trombone

Connor Steen '20

Euphonium

Keven Kraus '20*

Tuba

Michael Fukuda '20
Sam Paige '19*

String Bass

Nicole Ecklund '20*
Abe Golding '20

Piano/Celeste

Jillian Vernarsky '18

Harp

Christina Sumpner '18

Percussion

Kassidy Giles '18*
Rutie Mackenzie-
Margulies '20
Spencer Moore '20
Kari Nolasco '21
Harrison Rosenberg '19*
Julia Steeg '21

* denotes section leader

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise

Monday and Tuesday, April 23–24

Chamber Music Concerts

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, April 25

The Noon Recital Series

Short performances by students
Schneebeck Concert Hall

Friday, April 27

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 28

Adelphian Concert Choir

Steven Zopfi, conductor
Kilworth Memorial Chapel, 7:30 p.m.

Sunday, April 29

Flute Day

Schneebeck Concert Hall, 2 p.m.

Monday, April 30

Clarinet Ensemble

Jennifer Nelson, director
Wheelock Student Center, 6:30 p.m.

Monday, April 30

Percussion Ensemble

Jeffery N. Lund, director
Schneebeck Concert Hall, 7:30 p.m.

Tuesday, May 1

Chorale and Dorian Singers

J. Edmund Hughes, conductor
Kathryn Lehmann, conductor
Kilworth Memorial Chapel, 7:30 p.m.

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit pugetsound.edu/arts.

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