

SPRING CONCERT

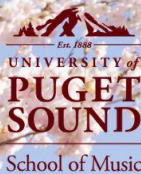
CONCERT BAND AND WIND ENSEMBLE

GERARD MORRIS, CONDUCTOR

CELEBRATING THE 2023-24 SCHOOL YEAR
AND OUR GRADUATING SENIORS!

FRIDAY, APRIL 19
SCHNEEBECK CONCERT HALL
7:30 P.M. | FREE

OR TUNE IN AT
[PUGETSOUND.EDU/
SCHNEEBECKLIVE](https://pugetsound.edu/schneebecklive)



UNIVERSITY OF PUGET SOUND SCHOOL OF MUSIC
Concert Band and Wind Ensemble

Celebrating the 2023-24 School Year and Our Graduating Seniors!

Friday, April 19, 2024, 7:30 p.m., Schneebeck Concert Hall
Dr. Gerard Morris, conductor
Rae Kertzner '26, student conductor

PROGRAM

Concert Band

- Allegro Presto from Symphony No. 2.....Joseph Bologne,
Chevalier de Saint-Georges
Daniel Bukin, arr.
- The Seal Lullaby.....Eric Whitacre
Robert Ambrose, arr.
- A Hymn for Peace.....Kevin Day

Wind Ensemble and Concert Band

- Selections from Black Panther.....Ludwig Goransson
Johnnie Vinson, arr.

Rae Kertzner '26, student conductor

Wind Ensemble

- Festive Overture.....Dmitri Shostakovich
Donald Hunsberger, trans.
- Over the Rainbow from The Wizard of Oz.....Harold Arlen
Warren Barker, arr.

Chloé Montoya '24 and Mia Stenberg '24, soloists

- Star Wars Episode I: The Phantom Menace.....John Williams
Robert W. Smith, arr.

PROGRAM NOTES

Allegro Presto from Symphony No. 2

Bologne

Note from Dion Morales

Joseph Bologne (1745–1799) was the son of French nobleman, George Bologne. His mother was enslaved by the Bologne family and was given the name Nanon. Though Joseph was not the child of George Bologne's wife, his father loved Joseph very much. George Bologne invested heavily in his only son's education, where his now famous skills in music and fencing were cultivated.

Joseph Bologne became revered as one of the best swordsmen in all of Europe, even being made an officer in the court of King Louis XV and earning the title of "Chevalier." He used his new title of "Chevalier De Saint-Georges" to launch his musical career. His skills as a violinist and composer garnered him so much favor in the French courts that he was nearly made the Director of the Paris Opera. However, performers for the opera petitioned to prevent his appointment, claiming that being directed by a "person who is of African descent" would negatively affect their honor. Even with the discrimination he encountered and endured, Joseph Bologne, Chevalier de Saint-Georges, was the first Western classical composer of African heritage and one of the most remarkable characters in music History.

The Second Symphony was first published in 1779 and written for two trumpets, two oboes and chamber strings. In 1780 he reused the symphony as the overture to his opera "Amant Anonyme" and used the musical themes from the symphony throughout the opera.

The Seal Lullaby

Whitacre

Note from the composer

In the spring of 2004 I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop was the brain child of legendary composer Stephen Schwartz (*Wicked*, *Godspell*), through which his insights about the creative process were profoundly helpful. Soon after the workshop, Stephen recommended me to major film studio, who then called me asking if I might be interested in writing music for an animated feature. I was incredibly excited and said "yes!"

The creative executives with whom I met explained that they wanted to make an epic animated film based on Kipling's "The White Seal." I have always loved animation and couldn't believe that I might have this chance to work with such great material.

"The White Seal" is a beautiful story, classic Kipling, dark and rich, and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called "The Seal Lullaby").

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,

Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words from which a simple, sweet "Disney-esque" song came gushing out of me. I wrote the music as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks, and fell into despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called the studio, begging to know the reason they rejected my tender little song. "Oh," said the executive, "we decided to make Kung Fu Panda instead."

So I didn't do anything with the song, except sing it to my baby son every night to get him to go to sleep (success rate: less than 50%). A few years later the Towne Singers commissioned a choral arrangement of the song, and then, in 2011 I transcribed the piece for concert band. I'm grateful that my song now has a new life, and thank the schools, colleges and directors who have believed in this new transcription. I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever express.

A Hymn for Peace

Day

Note from the composer

A Hymn for Peace was composed in 2017 and based on my piano composition Breathe. I wrote the composition during a very difficult period in my life. I was battling severe mental health issues, was struggling in university, and at that time my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances they

helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them.

A Hymn for Peace is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimately give you peace. There is light at the end of the tunnel.

Selections from Black Panther

Göransson

Black Panther is a 2018 American superhero film based on the Marvel Comics character of the same name. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, it is the 18th film in the Marvel Cinematic Universe. The film was directed by Ryan Coogler, who co-wrote the screenplay with Joe Robert Cole, and it stars Chadwick Boseman as T'Challa / Black Panther.

In Black Panther, T'Challa is crowned king of Wakanda following his father's death, but he is challenged by Killmonger who plans to abandon the country's isolationist policies and begin a global revolution.

For his work on Black Panther, Ludwig Göransson won the Grammy Award for Best Score Soundtrack for Visual Media and the Academy Award for Best Original Score, as well as a nomination for the Golden Globe Award for Best Original Score.

Festive Overture

Shostakovich

Festive Overture is one of Shostakovich's few exuberant works. The death of Joseph Stalin in 1953 was followed by a pronounced relaxation of the harsh restraints that had affected the work of composers, playwrights, poets, and other creative artists in the Soviet Union who had been vilified for the sin of "formalism." Shostakovich, who was 47 years old at the time of Stalin's death, was able to take out the numerous scores he had "put in the drawer" and bring them to completion and performance. There is some speculation that this was one of those works; however, it is most likely that the overture was written in 1954.

In December of 1953, Shostakovich was called upon to provide a brief orchestral piece to be performed the following year in observance of the 37th anniversary of the October Revolution. The work he provided for that occasion has survived its original function to take its place in the international orchestral repertory, and the wind band repertory through this transcription by Donald Hunsberger. Hunsberger, conductor emeritus of the Eastman Wind Ensemble and noted scholar of the history of wind band scoring, said the piece: "...contains one of Shostakovich's greatest attributes – the ability to write a long, sustained melodic line combined with a pulsating rhythmic

drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing lines and the variant fanfares. It is truly a 'festive' overture."

The overture begins with a brass fanfare, instigated by two trumpets. The ensuing two bars for bass instruments in many respects prefigure the melodic shape of the first presto theme. The theme bears not an insignificant resemblance to the principal theme of Mikhail Glinka's overture to his opera *Ruslan and Lyudmila* (Glinka being the composer regarded by Russians and Soviets as the "father of Russian music"). With the return of the opening fanfare, the work eventually explodes into the coda—a dash for the finish line—ending an overture that, in the words of Russian musicologist Lev Lebedinsky, is a "brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne."

Over the Rainbow from The Wizard of Oz

Arlen

Over the Rainbow is a ballad by Harold Arlen with lyrics by Yip Harburg. It was written for the 1939 film *The Wizard of Oz*, in which it was sung by actress Judy Garland in her starring role as Dorothy Gale. It won the Academy Award for Best Original Song and became Garland's signature song.

About five minutes into the film, Dorothy sings the song after failing to get Aunt Em, Uncle Henry, and the farmhands to listen to her story of an unpleasant incident involving her dog, Toto, and the town spinster, Miss Gulch (Margaret Hamilton). Aunt Em tells her to "find yourself a place where you won't get into any trouble". This prompts her to walk off by herself, musing to Toto, "Someplace where there isn't any trouble. Do you suppose there is such a place, Toto? There must be. It's not a place you can get to by a boat, or a train. It's far, far away. Behind the moon, beyond the rain", at which point she begins singing.

Star Wars Episode I: The Phantom Menace

Williams

Note from San Luis Obispo Wind Orchestra

Star Wars Episode I: The Phantom Menace is a 1999 American epic space opera film written and directed by George Lucas. It is the fourth film to be released in the *Star Wars* saga, is the first of a three-part prequel to the original *Star Wars* trilogy, as well as the first film in the saga in terms of story chronology: *The Phantom Menace* was also Lucas' first product as a film director after 22 years, and only his fourth overall. The film follows the Jedi Master Qui-Gon Jinn and his apprentice Obi-Wan Kenobi who escort and protect Queen Amidala in traveling from the planet Naboo to the planet Coruscant in the hope of finding a peaceful end to a large-scale interplanetary trade dispute. Along the way, they meet Anakin Skywalker,

a young slave boy who seems to be unusually strong with nascent powers of The Force, and must contend with the mysterious return of the Sith.

Lucas began production of this motion picture after he had concluded that the science of movie special effects had advanced to the level of what he wanted for his fourth film in the Saga. Its filming took place during 1997 at various locations including Leavesden Film Studios and the Tunisian desert. Its special effects included extensive use of computer-generated imagery (CGI), with some of its characters and its settings being completely computerized and not existing at all in the real world.

The Phantom Menace premiered in theaters on May 19, 1999, sixteen years after the 1983 premiere of the previous film in the saga Return of the Jedi. This arrangement for wind orchestra includes the Main Theme, Duel of the Fates, Anakin's Theme, Augie's Great Municipal Band and the End Credits.

CONCERT BAND PERSONNEL

Gerard Morris, conductor
Rae Kertzner '26, student conductor
Precious Wilson '26, librarian

Flute

Stephanie Larsen '27
Lauren Ruby '27
Quinn Sullivan '27
Julia Vahey '24

Clarinet

Isabeau Fuller '27
Heidi Huckins, guest artist

Alto Saxophone

Gabe Clemenceau '27
Rae Kertzner '26
Nicolas Scherer '27

Baritone Saxophone

Jael Rodas '25

Trombone

Sara Ponsioen '26
Erin Schmidlin '27

Cello

Rachel Larkins '27

Tuba

Sam Snow '24

Percussion

Erin Hurley '27
Ian Romo '27

WIND ENSEMBLE PERSONNEL

Gerard Morris, conductor
Precious Wilson '26, librarian

Flute/Piccolo

Brianna Babin '27
Lydia Coccione '27
Grace Playstead '24
Alex Westervelt '25*

Oboe

Viviana DePinto '26*
Athena Schaefer '26

Bassoon

Alex Kirner '26*
Sara Ponsioen '26

Clarinet

Jane Beacock '24
Alyx Fezer '27
Heidi Huckins, guest artist
Caitlyn Kadooka '24
Hailey Matas '25
Kai Odell '27
RJ Rosales '27
Mia Stenberg '24*
Levi Walsh '24*

Bass Clarinet

Jane Beacock '24
RJ Rosales '27

Alto Saxophone

Elizabeth Joque '27
Rae Kertzner '26*
Chloe Montoya '24

Tenor Saxophone

Bryan Kuo '27
Precious Wilson '26

Baritone Saxophone

Quinn Fafard '26

Trumpet

Maia Connelly '26*
Audrey Fross '27
William Smith '27

Horn

Elias Albertson '27
Rachel Ball '24*
Iraníel González Molina '25
Madeline Miller '27
Elliott Schunk '27
Caitlin Yoder '27

Trombone

Sam Dossa '25
Kellen Reese '25
Coda Scott '25
Lila Wright '27

Bass Trombone

Maia Nilsson '24
Elias Thiemann '24

Euphonium

Brock Salatino '25*

Tuba

Ian Dunlap '24*
Aidan Sjothun '25
Sam Snow '24

String Bass

Jordan Pilla '27

Percussion

Sarah Beacock '26
Ally Davey '24
Carter Fouts '27
Skyler Hedblom '25*
Noah Hornecker '26

*Denotes Section Leader

CONDUCTOR

GERARD MORRIS joined University of Puget Sound School of Music faculty in fall 2009, and currently serves as director of bands and department chair for winds and percussion. In 2016, he was honored as the recipient of the President's Excellence in Teaching Award, and in 2022 was promoted to the rank of full professor. 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, and served in the enlisted ranks of the United States Marine Corps where he earned the rank of sergeant.

In addition to his appointment as the conductor and artistic director of the esteemed Tacoma Concert Band, Morris's credits also include conducting appearances with the Southwest Washington Wind Symphony, Midwest Clinic, Washington Music Educators Association (WMEA) State Conference, College Band Directors National Association (CBDNA) Western/Northwestern Divisional Conferences, California Music Educators Association (CMEA) Bay Section Conference, University of Georgia JanFest, Lower Columbia River Music Educators Association Honor Band, British Columbia Music Educators Association (BCMEA) Honor Band, 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's conducting and teaching are informed by years of professional performing experience as principal euphonium with the Boulder Brass and United States Marine Corps Band, Hawai'i. With these organizations, he toured the United States, Australia, and Costa Rica as both an ensemble member and soloist.

UPCOMING SCHOOL OF MUSIC EVENTS

These events are free. Most performances are broadcast at
pugetsound.edu/schneebecklive.

SATURDAY, APRIL 20

Student Recital Performances

Levi Walsh '24, Senior Clarinet Recital, 1 p.m.

Jess Soltero '24, Senior Vocal Recital, 3 p.m.

Chloe Montoya '24 Senior Saxophone Recital, 5 p.m.

Schneebeck Concert Hall

SUNDAY, APRIL 21

Spring Choral Concert

Adelphian Concert Choir, Chorale, Dorian Singers

Steven Zopfi and Jonah Heinen, conductors

MONDAY, APRIL 22

B Natural Clarinet Ensemble

Jennifer Nelson, director

6:30 p.m.

MONDAY, APRIL 22

Percussion Ensemble

Jeff Lund, director

Schneebeck Concert Hall, 7:30 p.m.

TUESDAY, APRIL 23

Alex Westervelt '25 Flute Recital

Schneebeck Concert Hall, 7:30 p.m.

WEDNESDAY, APRIL 24

Pops on the Lawn

Karlen Quad, 4 p.m.

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

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact *25Live@pugetsound.edu*, or visit *pugetsound.edu/accessibility*.

LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

We respectfully acknowledge and honor the history and presence of Indigenous students, staff, and faculty here at Puget Sound. We who are guests on this land offer our gratitude for the opportunity to make music together here.

The School of Music strives to recognize, include, and respect all of the peoples and musical traditions that make up our community.

The School of Music at University of Puget Sound, situated within a nationally recognized liberal arts university, prepares students to be broad-minded, creative, arts-aware social leaders. We attract highly engaged student musicians and empower them to create the diverse musical offerings and effective educational programs of the future.

From the classroom to the concert hall, we cultivate students' self-expression, cultural competency, and critical engagement. Through a wide variety of public offerings and a vibrant Community Music program, the School of Music enriches the cultural life of both the Puget Sound campus and surrounding communities.

Community Music, a division of the School of Music, welcomes people of all ages and skill levels to participate in music lessons and classes throughout the year.

pugetsound.edu/communitymusic | 253.879.3575

