

UNIVERSITY of
PUGET SOUND



SCHOOL OF MUSIC

MUSIC FOR PRAGUE 1968

CONCERT BAND AND WIND ENSEMBLE

Gerard Morris, conductor
Jihae Shin '13, assistant conductor

Friday, April 19, 2013 • 7:30 p.m. • Schneebeck Concert Hall
University of Puget Sound • Tacoma, WA

PROGRAM

CONCERT BAND

- Flight..... Brian Balmages
b. 1975
- Roadtrip Sunrise, Opus 25 Andrew Ardizzoia
b. 1979
Jihae Shin, assistant conductor
- To set the darkness echoing..... Dana Wilson
b. 1946
- Whirr, Whirr, Whirr!!! Ralph Hultgren
b. 1953

INTERMISSION

WIND ENSEMBLE

Commando March.....	Samuel Barber (1910–1981) Collinsworth, ed.
My Jesus! Oh, What Anguish.....	Johann Sebastian Bach (1685–1750) Reed, trans.
Music for Prague 1968	Karel Husa b. 1921
I. Introduction and Fanfare	
II. Aria	
III. Interlude	
IV. Toccata and Chorale	

As a courtesy to the performers and fellow audience members, please take a moment to turn off all beepers on watches, pagers, and cell phones. Flash photography is not permitted during the performance. Thank you.

CONCERT BAND

Gerard Morris, conductor

Jihae Shin '13, assistant conductor

Piccolo

Ruth Isenberg '16

Flute

Rachel Hasegawa '16

Collin Hoover '15

Alden Horowitz '13

Ruth Isenberg '16

Bianca Lim '16

Riley Luvaas '14

Maggie Roach '16

Meredith Shores '16

Karen Valle '15

Oboe

Lauren Hektner '14

Rachel Lindquist '16

Sol Ontiveros '16

Megan Pritchard '13

English Horn

Lauren Hektner '14

Clarinet

Natalie Balkam '16

Marissa Croft '16

Nicholas Daugherty '16

Sarah Farris '16

Scott Greenfield '16

Becky Hanscam '16

Daniel Peterschmidt '15

Meghan Peterson '13

Glenna Toomey '15

Asha Sandhu '13

Bass Clarinet

Lisa Tucker '15

Contrabass Clarinet

Liesl Bryant '13

Bassoon

Chelsea Jaeger '13

Brenda Miller '15

Alto Saxophone

Macaulie Casey '16

Mel DePriest '13

Machado Mijiga '16

Jason Nguyen '13

Tenor Saxophone

Mitch Benning '13

Alex Plant '16

Baritone Saxophone

Mark Janzer '13

Trumpet

Audrey Anderson '16

Brenden Femal '15

Daniel Kosaka '16

Abe Landa '13

Horn

Rosa Dale-Moore '16

Noah Jacoby '14

Nia Jennings '13

Trombone

Tim Pogar '16

Savannah Reed '14

Sutton Rowe '15

Euphonium

Katie Singsank '16

Tuba

Devan Salter '16

Percussion

Daniel Bahr '13

Edgar Elliott '16

Nathan Forman '14

Dylan Reader '15

Jihae Shin '13

Jeff Taylor '16

Daniel "Rico" Vidales '13

WIND ENSEMBLE

Gerard Morris, conductor

Matt Wasson '14, ensemble manager

Piccolo

Melissa Gaughan '13

Morgan Hellyer '14

Erin Happenny '13

Flute

Jillian Andersen '13

Melissa Gaughan '13

Erin Happenny '13

Morgan Hellyer '14

Oboe

Cravixtha Acheson '13

David Brookshier '15

English Horn

Amanda Thompson '13

Bassoon

Troy Cornelius '15

Emily Neville '14

Clarinet

Elizabeth Anderson '16

Emma Cosaro '16

Andrew Friedman '14

Delaney Pearson '15

Jenna Tatiyatraitrong '16

Sam Walder '13

Robert Wrigley '15

Alto/Contrabass Clarinet

Rebecca Pollack '13

Bass Clarinet

Jack Riley '16

Alto Saxophone

Joseph Bozich '13

Minna Stelzner '16

Tenor Saxophone

Brady McCowan '15

Baritone Saxophone

Laura Strong '13

Bass Saxophone

Mel DePriest '13

Trumpet

Michael Hall '14

Noah Jacoby '14

Emily Selinger '13

Alex Simon '16

Gavin Tranter '16

Horn

Nicholas Campanelli '15

Billy Murphy '16

Andy Rodgers '16

Kyle Swayze '14

Chloe Thornton '14

Matt Wasson '14

Trombone

Steven Coburn '13

Evan Strandberg '16

Daniel Thorson '15

Bass Trombone

Scott Clabaugh '16

Euphonium

Stephen Abeshima '16

Tuba

Kyle Monnett '13

Bass

Aaron Pomerantz '15

Percussion

Sascha Agran '14

Ben Hagen '14

Paul Hirschl '13

Shannon Kilgore '14

Gabriel Lehrman '16

Kirsten Ourada '13

Marcea Rinehart '14

THE CONDUCTOR

GERARD MORRIS, assistant professor, joined the Puget Sound faculty in fall 2009 as director of bands and visiting assistant professor of music. In fall 2010 he became an assistant professor. Morris earned a Bachelor of Arts degree in music from Western Michigan University and a Master of Music Education degree from University of Colorado at Boulder. He is currently working on his Doctor of Music degree in conducting from Northwestern University. His primary conducting teachers include Allan McMurray, University of Colorado, and Mallory Thompson, Northwestern University.

As a member of the Puget Sound School of Music faculty, Morris serves as Wind and Percussion Department Chair and conducts the Wind Ensemble, Concert Band, and both the Opera and Musical orchestras. In addition he teaches courses in conducting, music education, and serves as a coach for student chamber ensembles performing wind repertory. As a professional conductor, Morris has appeared at Midwest Clinic, Colorado Music Festival at Chautauqua, and Steamboat Strings Music in the Mountains Summer Music Festival. He has conducted Boulder Brass, Illinois Brass Band, Chicago's Sonic Inertia Performance Group, and Northwestern University's Symphonic Wind Ensemble, Symphonic Band, Contemporary Music Ensemble, Brass Ensemble, and Saxophone Ensemble. In the summer of 2009 he was a clinician for Northwestern University Conducting and Wind Music Symposium, and in 2011 was an invited guest lecturer at University of North Carolina at Greensboro New Music Festival.

Dedicated to public school music education, Morris has extensive experience teaching both junior and senior high school in Michigan and Colorado. His success has earned him invitations to appear as a guest conductor and clinician for numerous public schools, honor ensembles, and festivals throughout Michigan, Hawai'i, North Carolina, Colorado, Illinois, and Washington. In service to his passion as a conductor and teacher, Morris hosts the Puget Sound Conducting Symposium, an annual four-day workshop bringing together public school music teachers to hone conducting technique, deepen pedagogical knowledge, and strengthen professional relationships. In addition he currently serves as conductor of the Puget Sound Youth Wind Ensemble (PSYWE). With this organization Morris has co-developed the PSYWE Teacher's Workshop, a one-day workshop designed specifically for area directors whose students perform with this elite ensemble.

Morris' conducting and teaching are informed by years of professional performing experience as principal euphonium with 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.

PROGRAM NOTES

Compiled and written by Jihae Shin

Flight (2005).....Balmages

Brian Balmages (born 1975) is an active composer, conductor, producer, and performer. His fresh compositional ideas have been heralded by many performers and directors, resulting in a high demand of his works for winds, brass, and orchestra. His compositions have been performed worldwide at conferences such as College Band Directors National and Regional conferences, Midwest Clinic, International Tuba/Euphonium Conference, International Trombone Festival, and International Trumpet Guild Conference.

Premiered at Carnegie Hall, this minimalistic fanfare, **Flight**, celebrates SpaceShipOne, the first privately manned spacecraft to exceed an altitude of 62 miles twice within two weeks. The three sections explore the launch to space, reaching the apogee (weightlessness), and return to the atmosphere. Punctuated by energetic brass fanfares and woodwind flourishes, the entire work is a bundle of energy from start to finish, and is the perfect opener for any concert.

Roadtrip Sunrise (2009).....Ardizzioia

A native of San Francisco, Andrew Ardizzioia began his music studies at an early age. His composition includes orchestral, band, choral, chamber, and solo vocal works. He has received numerous awards and commissions, including the Presser Foundation Award and a Zoni nomination (Arizona's top theater award), as well as grants from Arizona State University, University of Hartford, and the Alvin Edgar Fund at Iowa State University. In 2012 he received the Diemente Award from the composition department at Hartt School. Numerous works of Ardizzioia have been performed at Arizona State University, The Ohio State University, Iowa State University, University of Oregon, Otterbein University, Idyllwild Arts Academy, Interlochen Horn Institute, and at many other colleges, festivals, and museums. He currently teaches at Hartt School at University of Hartford, where he is earning a doctorate in composition.

Roadtrip Sunrise is a musical journey from Phoenix to the San Francisco Bay area. In the initial slow passage, a gentle light illuminates the barren landscape until the sun appears dramatically from behind the rock formations that rise from the desert floor. The fast passage that follows evokes the hectic energy of a California freeway. A rhythmically active climax brings to mind

the excitement of soaring down the steep and winding “Grapevine,” with the immense central valley opening below. The first melody returns briefly to signal the setting of the sun, before a final statement of the “freeway” music takes the listener over the Altamont Pass into the San Francisco Bay area.

To set the darkness echoing (2005).....Wilson

Dana Wilson holds a doctorate from Eastman School of Music, and is currently associate professor of composition at Ithaca College School of Music in Ithaca, N.Y. His previous work for wind ensemble, *Piece of Mind*, published by Ludwig Music Publishing Co. Inc., won the Sousa Foundation’s 1988 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association/Ostwald Prize. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written articles on diverse musical subjects.

To set the darkness echoing was commissioned by a consortium of schools in Cobb County, Ga., in the Atlanta area. Although this wonderful part of the country is known for its many attributes, my primary association with it is as a keystone of the civil rights movement, in part because it was the home of Martin Luther King Jr.

One reason that King was so successful—and the civil rights movement had such an impact—is that through nonviolent protest, he held a mirror up to ourselves, forcing us all to see how we were behaving. In this process, to use the words of poet Seamus Heaney, King “set the darkness echoing,” and thus, inspired profound change. It is a great lesson for all of us that in our personal and social lives, we need not be afraid to set the darkness echoing, for it is in this process that we truly learn about ourselves and come to terms with the truths in our lives.

Whirr, Whirr, Whirr!!! (1999).....Hultgren

Ralph Hultgren was born in 1953, in Box Hill, Victoria, Australia, and now resides in Newmarket, Queensland, with his wife, Julie, and two of his five children. Hultgren began his professional music career as a trumpet player in 1970. He has performed with Central Band of the Royal Australian Air Force, Melbourne Symphony Orchestra, and Australian Brass Choir, and has worked as a freelance musician for the theater, opera, cabaret, and recording studios. His works have been performed widely within Australia, as well as internationally, including in the U.S., Canada, Britain, France, Switzerland, Mexico, Singapore, Germany, Hong Kong, Japan, Norway, and New Zealand. Hultgren has been nominated for the prestigious Sammy and Penguin

awards for his television soundtracks, and has twice won the coveted Yamaha Composer of the Year Award for his symphonic band works. In 1998 he became the recipient of the Citation of Excellence, the Australian Band and Orchestra Directors' Association's highest honor.

Hultgren offers the following note regarding the composition on this evening's performance:

Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its need be satisfied and you can sense the priority in them all but you know and feel your lack of time and your diminishing grace and patience to deal with them all?! Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there and you know that going there will jeopardize your everyday situation but you still want to go there?! Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the competing emotional interests seems possible? Your mind spins, ducks and dives, leaps and plunges and seems to Whirr, Whirr, Whirr!!!

Commando March (1943/2009 ed.).....Barber/Collinsworth
Born March 9, 1910, in West Chester, Pa., Samuel Barber is one of the titans of 20th-century American music. He was a popular musical figure whose lyric and harmonious compositional style resonated with audiences during his lifetime. He was a two-time recipient of the Pulitzer Prize for Composition (1958 and 1962), was awarded the Henry Hadley Medal of the National Association for American Composers and Conductors for exceptional services to American music, and was elected to the American Academy of Arts and Letters. Barber passed away on Jan. 23, 1981, in New York, and was buried in his hometown of West Chester.

Barber wrote his **Commando March** shortly after being enlisted in the United States Army during the Second World War. The work was completed in February 1943, and was premiered on May 23 of that year by the Army Air Force Tactical Training Command Band in Convention Hall, Atlantic City, N.J., most likely with the composer conducting. The critic Fredric V. Grunfeld, writing in *High Fidelity* magazine, described the march as “an old-fashioned quickstep sporting a crew cut,” and the work received many

performances in the final years of the war. Barber made a transcription of the march for full orchestra, which was premiered by Serge Koussevitzky leading the Boston Symphony Orchestra at Symphony Hall in Boston on Oct. 29, 1943.

My Jesus! Oh, What Anguish (c.1736/1975 trans.).....Bach/Reed
Alfred Reed was born in Manhattan on Jan. 25, 1921, and died on Sept. 17, 2005. In 1953 Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. His master's thesis was the *Rhapsody for Viola and Orchestra*, which later was to win the Luria Prize. In 1966 he left this post to join the faculty of the School of Music at University of Miami, holding a joint appointment in the theory-composition and music education departments, and developing the unique (at the time) music industry degree program at that institution, of which he became director. With more than 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Reed was one of the nation's most prolific and frequently performed composers.

Alfred Reed's transcription of J.S. Bach's **My Jesus, Oh What Anguish (Mein Jesus, Was Für Seelenweh)** is taken from a group of 69 "Sacred Airs and Songs," each of which exists only in the form of a single line with figured bass. These pieces were first published in 1726 as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli, edited by Bach himself. For all of its apparent simplicity of musical construction (a small two-part form, with each part repeated once), this music is deeply moving and greatly expressive. It is considered to be one of the most haunting and poignant expressions of sorrow and compassion found in Western music.

Music for Prague 1968.....Husa
Pulitzer Prize-winning Czech composer Karel Husa completed his studies through the equivalent of a master's degree and left Prague to attend the Ecole Normale de Paris. The Academy of Musical Arts in Prague accepted the studies he had done in Paris, and awarded him a Doctorate of Music degree in 1947. He was elected associate member of the Royal Belgian Academy of Arts and Sciences in 1974, and has received honorary degrees from several institutions, including Coe College, Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors Husa has received a fellowship from Guggenheim Foundation and awards from

American Academy of Arts and Letters, UNESCO, National Endowment for the Arts, and Czech Academy for the Arts and Sciences. In addition he was recipient of the 1969 Pulitzer Prize in Music, Lili Boulanger Award, and Czech Medal of Merit (First Class), awarded by President Vaclav Havel. At the request of the composer, the following program notes for *Music for Prague 1968* is to be printed in all concert programs:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, “Ye Warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation (it has also been utilized by many Czech composers, including Smetana in *My Country*). The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never heard in its entirety.

The second idea is the sound of bells throughout; Prague, named also The City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude and the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfare), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

K.H.

Karel Husa's *Music for Prague 1968* was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on Jan. 31, 1969, with Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 • www.pugetsound.edu/calendar

Sat., April 20, 2 p.m. and 7:30 p.m. Senior Theatre Festival: *Lear's Daughters* by Elaine Feinstein and the Women's Theatre Group, NCT, Jones Hall. Tickets: \$8 general; \$6 seniors, students, military, Puget Sound faculty/staff/ students, available at WIC, 253.879.6013, and online at <http://tickets.pugetsound.edu> and at the door.

Mon., April 22–Sat., May 18 Kittredge Gallery: *2013 Senior Show*. Free

Mon., April 22, 6 p.m. and 8 p.m. Student Chamber Music Ensembles, David Quiro, director, two different concerts in one evening, SCH. Free

Wed., April 24, 5–7 p.m. Kittredge Gallery Opening Reception. Free

Thurs., April 25, 7 p.m. Guest Lecture: “New Faces, News Voices: The Role of Youth in Educational Justice” by Walidah Imarisha, scholar-in-residence, educator, writer, organizer, and spoken word artist, part of the American Voices: Invisibility, Arts, and Educational Justice Series, sponsored by Race and Pedagogy Initiative with support of the Catharine Gould Chism Fund, SCH. Free

Fri., April 26, 5 p.m. Guest Lecture: “Humor and Morality” by Noël Carroll, distinguished professor of philosophy, City University of New York, Graduate Center, keynote speaker for Puget Sound Philosophy Undergraduate Conference, Trimble Forum. Free

Fri., April 26, 7:30 p.m. | Sat., April 27, 2 p.m. and 7:30 p.m. Senior Theatre Festival: *Mojo* by Jez Butterworth, NCT, Jones Hall. Tickets: \$8 general; \$6 seniors, students, military, Puget Sound faculty/staff/ students, available at WIC, 253.879.6013, and online at <http://tickets.pugetsound.edu> and at the door.

Mon., April 29, 3:30–4:30 p.m. Guest Artist Lecture “The Business of Opera!” by Sherrill Milnes, SCH. Free

Mon., April 29, 7–10 p.m. Vocal Master Class by guest artist Sherrill Milnes, selected students from Puget Sound and P.L.U., SCH. Free

SCH=Schneebeck Concert Hall

NCT=Norton Clapp Theatre, Jones Hall

KMC=Kilworth Memorial Chapel

CML=Collins Memorial Library

WIC=Wheelock Information Center, Ticket orders: 253.879.6013, or visit:

<http://tickets.pugetsound.edu>

Office of Public Events, 253.879.3555

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236 or accessibility@pugetsound.edu.

UPCOMING WOODWIND, BRASS, AND PERCUSSION EVENTS

All events held in Schneebeck Concert Hall unless noted otherwise.

Sat., May 4, Flute Day, featuring flute solos and chamber music, noon.
School of Music L6

Wed., May 8, Annual Pops on the Lawn, 4 p.m.
Karlen Quad or Schneebeck Concert Hall (rain location)

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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